I. INTRODUCTION

The Ruskin Collection, and the Ruskin Galleries at Bembridge School which house it, owe their existence to the enthusiasm of the founder of the School, J. Howard Whitehouse.

Whitehouse was born in Birmingham in 1873. In the 1890s he became interested in the life and teaching of John Ruskin and he began to buy and read books by and about Ruskin. In 1896 he founded the Ruskin Society of Birmingham which was just one of several Ruskin Societies which existed in the country at that time. Two years later he established a magazine, St. George, which was subsequently adopted as the society’s official organ. He persuaded many well-known lecturers to visit Birmingham and their lectures are printed in St. George, or are otherwise preserved.

For example, on 27 October 1898 Dean Farrar, the president, addressed the society on “Ruskin as a Religious Teacher”. The lecture was originally printed by Whitehouse in 1904. A second edition was published by Arnold Fairbairns in 1907. Farrar’s holograph manuscript is now at Bembridge (Bem. MS. 83),1 as are the extensively annotated proofs of Professor F. York Powell’s “Appreciation of John Ruskin” from St. George, 1900 (MS. 67).

In 1900 Dr. F. J. Furnivall, who had known Ruskin from the 1850s, lectured to the society. The lecture was not printed but Whitehouse kept the shorthand notes of the address together with a transcript of them (MS. 73).

The correspondence files and guard books relating to both the Birmingham Ruskin Society and St. George are at Bembridge, though as yet they are uncatalogued.

1 Bembridge catalogue numbers are prefixed by the abbreviation “Bem.”, which hereafter has been omitted for the sake of convenience. The prefix should be used in any quoted references to material at Bembridge.
On the occasion of Ruskin’s eightieth birthday in 1899, the Ruskin Societies sponsored a national address of congratulation. This is a volume of some 20 pages, beautifully illuminated by Albert Pilley of Sheffield and bound at the Doves Bindery (MS. 81). Whitehouse was undoubtedly a prime mover behind the preparation of the address. He and William Wardle, the secretary of the Liverpool Ruskin Society, went to Brantwood to present the manuscript to Ruskin and Whitehouse recorded the details of their visit in his diary.

Feb 7, 1899 To Coniston to bear to Mr Ruskin the National Address of Congratulation promoted by the Ruskin societies. I left Birmingham at 9 o’clock and reached Coniston at 4. I put up at the Dove Hotel and after tea, I drove to Brantwood to arrange time of presenting address on the morrow. Saw Miss Severn who stated her mother was unwell and in bed and that it was feared that Mr Ruskin could not see us tomorrow, but that Mr and Mrs Severn hoped to receive us on his behalf. I replied that the address I bore was a national one, bearing among others the signature of the Prince of Wales and that I hoped that it would at least be possible for me to hand it to Mr Ruskin personally. Miss Severn thought it might be managed and I arranged to call at 11.30 the next morning.

On my drive to Brantwood I met W. G. Collingwood who seemed rather odd and snappish. Drove back to the hotel through a heavy rain and then to the station to meet Wardle, the secretary of the Liverpool society. The Address also arrived at the station but minus the signatures which should have been sent with it from Sheffield by White. We had therefore to compile another list of signatories, as best we could from memory.

Collingwood came round in the evening and from his manner I gathered that a revulsion of feeling had taken place at Brantwood with regard to the Address and that we should be received by Mr Ruskin. Collingwood said that it had been feared White from the Sheffield Museum was coming with the Address, and Mr Ruskin did not want to see him. I could not gather what was the precise objection to White, but there was evidently a strong feeling against him at Brantwood. Collingwood further advised us in reading the Address to The Master to omit the reference to the painting of his portrait by Holman Hunt. Ruskin liked his works, but not his portraits and would not care to have his portrait painted by him. Collingwood added that if anyone painted it, it should be G. F. Watts. Under these circumstances we decided to omit the request.

The landlord of the Hotel came in to have a chat about Ruskin. He knows him well, and knew his parents before him. On returning from Italy on one occasion Ruskin gave him some pictures he had brought back, and these now hang in the coffee room.

Feb 8 The morning was fairly bright and clear and at 11 o’clock we started for Brantwood. It is a glorious road, going for some distance by the margin of the lake and commanding exquisite views. At Brantwood we were very politely received by Mr and Mrs Arthur Severn. They explained that The Master felt
equal to seeing us and had expressed a wish to do so. Mrs Severn said that he was really wonderfully well and that although we should find him in his bedroom, we were not to conclude from that, that he was ill. They did not want him to come downstairs as the staircase was rather narrow, &c, &c.

We were then conducted to Mr Ruskin's presence. He was dressed and sitting in an arm chair before a little table. As we entered he attempted to rise, but was evidently too feeble to do so. We shook hands and I told him that I was glad to hear he was so well. I then explained that we brought him a National Address, and I read it to him. As I was doing so, I occasionally heard him give a low exclamation—half sob it seemed to be. When I had finished he tried to reply but could only utter a few broken words. He was evidently deeply moved and quite overcome with emotion.

After he had looked at the Address we withdrew and when he had become more composed he dictated to Mrs Severn a reply.

What most impressed me when I saw The Master were his wonderful eyes. They are blue and very clear and bright. When, during the reading of the Address, I looked up at him, I found them fixed upon me as though he were searching me through and through. No one who meets his eyes can doubt that his mind is perfectly clear.

Less than a year later Whitehouse was recording another visit to Coniston in his diary:

1900 Jan 20 The Master is dead. Know ye not that there is a Prince and a Great Man fallen this day in Israel.
23 Jan I left tonight for Coniston to attend the Funeral. I travelled all night reaching Coniston soon after 9 on Wednesday morning.
24 Jan Put up at the Waterhead Hotel. The coffin was brought from Brantwood at 11 o'clock and I joined the procession as it passed the hotel, travelling in one of the carriages to the Church, bearing with me the Society's wreath which I placed upon the coffin in the Church. Here the coffin will lay in state until tomorrow morning.

In the evening George Alien, the Master's publisher, arrived, with his son. Alien evidently feels the loss most keenly and has greatly aged within the last few days. In the evening I had a long and most interesting conversation with him. He commenced telling me many of his reminiscences of Ruskin and in talking seemed to lose himself in his subject. I was indeed surprised that he told me many of the things which he did.

He dealt with the divorce between Ruskin and his wife who afterwards became Lady Millais. He stated that the allegations made by the latter were untrue entirely. (The allegations referred to Ruskin's physical inability to consummate the marriage). Had Ruskin liked he could have prevented the divorce being obtained, but he said to Alien, "Had I done so I should have had the woman on my hands for life". The truth was, said Allen, that from shortly after the marriage Mrs Ruskin appears to have been maturing plans for getting away from her husband. Millais was a frequent visitor to Ruskin and he took advantage of these visits to get more and more intimate with Mrs Ruskin until the climax came. When the case came before the Ecclesiastical Court Ruskin would have nothing to do with it and went abroad.
Whitehouse resigned the secretaryship of the Birmingham Ruskin Society at the end of 1903 when he went to live in Scotland but his interest in Ruskin was maintained and his collection continued to grow.

He was secretary to, and prime mover behind, the Ruskin Centenary Council, set up in 1919 to organize suitable activities to celebrate the 100th anniversary of Ruskin's birth. The committee arranged a public meeting in London on 8 February and a Ruskin exhibition at the Royal Academy in the autumn. The committee's correspondence files and minute book are in the collection. Among the addresses delivered on 8 February 1919 was one by Professor J. W. Mackail. The holograph manuscript is MS. 67. It was printed in Ruskin Centenary Addresses. Other addresses were delivered at the exhibition in the autumn. Two, printed in Ruskin the Prophet, were by W. R. Inge, Dean of St. Paul's, (MS. 79) and H. W. Nevinson (MS. 67). John Masefield's address is in typescript with holograph corrections (MS. 79). This was first printed as a pamphlet at the School's press in 1920 and later in Ruskin the Prophet. Bernard Shaw's lecture on Ruskin was delivered in November 1919. The manuscript again is typed with a few holograph corrections (MS. 78). This was published in 1921 as a separate booklet, in two editions. The bibliographical ramifications of these will prove confusing to Shavians who do not consult the file on the books (MS. 82).

The catalogue of the 1919 exhibition shows that by then Whitehouse owned some two dozen drawings by Ruskin, including the 1874 self-portrait formerly in the collection of Charles Eliot Norton. Among the manuscripts and letters which he lent were 100 letters from Ruskin to George Allen (B II-IV), proof sheets of The Pleasures of Deed and The Pleasures of Learning (MS. 63-4), and a copy of Ethics of the Dust inscribed by Ruskin, "A. C. Swinburne, With the old lecturer's earnest regard. Christmas 1865 ".

In May 1919 Whitehouse had founded Bembridge School, a public school for boys in the Isle of Wight. By 1929 his collection had outgrown the confines of his study and in that year he built the Ruskin Galleries as an extension to one of the recently
erected houses at Bembridge. The galleries are two large rooms, the upper designed as an art gallery, the lower as a library. Both were intended for the use of the School and the upper gallery has always been used for various School functions. But the lower gallery was soon taken over by Whitehouse as his own library. When I returned to Bembridge in 1957, two years after Whitehouse's death, this gallery was crammed to capacity with books and papers of every description. Eventually it was sorted and re-furnished as a library and opened for the use of visitors and members of the sixth forms. This library now houses the printed books of the Ruskin Collection, together with a small art library and a collection of Whitehouse's own publications.

Mrs. Severn died in 1924, Arthur Severn seven years later. In 1930-1 a series of five sales at Sotheby's and two at Brantwood and Warwick Square dispersed the Ruskin collection. Whitehouse was an avid buyer and very many important books, manuscripts and pictures were added to the Bembridge Collection as a result of these sales.

The title of the first sale in the series, "Manuscripts and Remaining Library", reminds one that many of the more important and valuable items from the Ruskin collection, for example most of the Turner watercolours and the illuminated manuscripts, had already been sold privately by the Severns between 1900 and 1930.

Three important lots were bought by Whitehouse at this first sale. They were lot 111, Ruskin's Diaries, lot 115, the bulk of the Stones of Venice working notes, and lot 119, which contained parts of the manuscripts or proofs of ten books, among them the 1878 Turner Catalogue, Art of England, Mornings in Florence, part of Love's Meinie, The Eagle's Nest, and several other fragments. Lot 120, most of the manuscript of The Bible of Amiens, was not bought by Whitehouse, but was later acquired by him from Maggs. In addition to these lots, some twenty volumes of printed books from Ruskin's library were acquired.

A further twenty-eight books were bought at the sale of "The Final Portion of the Manuscripts and Library" at Sotheby's on 18 May 1931. The wealth of the Bembridge Collection lies
partly in the Ruskin family correspondence which it contains. The bulk of these letters came in three lots in this sale, a parcel of letters from Ruskin's father, J. J. Ruskin, to his son, 130 letters from Ruskin's mother to his father, and three parcels—some 3,000 letters—from Ruskin to Joan Severn. At this sale, too, Whitehouse bought back the Illuminated Address which he had handed to Ruskin in 1899; by now it lacked several leaves which had been given to the Coniston Museum.

Two days later, again at Sotheby's, Whitehouse bought fifty drawings and "a parcel" by Ruskin, and forty-four drawings by other artists from the Ruskin collection.

On 15 and 16 July 1931 the remaining contents of the Severns' London house in Warwick Square were sold. Again Whitehouse was lucky in getting a considerable number of pictures by Ruskin and Joseph and Arthur Severn. He also bought fifty-seven volumes and "a bundle" of books of Ruskin and Severn association and a volume of pressed flowers collected by Ruskin at Chamouni in 1844 (MS. 65). He did not succeed on this occasion in buying the 398 letters from Ruskin to his mother (1866-71), catalogued as seven lots but sold together for £90. In the words of *The Times* report of 4 August 1931, "The glory that was Brantwood fizzled out last week in circumstances that could not very well have been more depressing or pathetic... It would not be technically correct to state that the sale was, as is usual in such cases, held 'on the premises' for the things were sold in the garden, and for the most part in the rain"... Whitehouse was unable to attend the sale personally but he was represented there by Mr. Ralph Brown of B. F. Stevens & Brown Ltd., who acted as his agent for thirty-four years. By now all of the important books, manuscripts and pictures had been dispersed, but Whitehouse obtained, amongst other things, forty-six more printed books (a year later he got a further forty-six from a Scottish bookseller who had bought them at the Brantwood sale), twenty-eight drawings by Ruskin and ten by other artists, the Benjamin Creswick bust of Ruskin, and Ruskin's silver christening cup. From Coniston Brown wrote to Whitehouse on 29 July, "I must explain that the posts here are awful, the telephone ditto and the weather also". On the following day he
telegraphed, "... Bought all you want but prices much higher to-day".

In 1932 Whitehouse added the largest piece of Ruskiniana to his collection when he bought Brantwood and some 200 acres of the surrounding estate. The house had been neglected since Joan Severn's death in 1924. Arthur Severn had, thereafter, spent most of his time away from Coniston and the house and its contents had begun to suffer from the damp. Whitehouse had bought a number of pictures and illuminated manuscripts from Severn in the mid-1920s. In 1927 he had tried, on behalf of the Guild of St. George, to buy the estate from Severn in order to establish it as a national memorial to Ruskin. But after much correspondence (L 68) the negotiations fell through. In 1932 at the sale of the estate, the house attracted no bidders and Whitehouse subsequently bought it privately with 200 acres of the estate.

Many of the interesting items from his collection were placed in the house which was opened to the public in 1934. With a few short breaks it has remained open ever since. The principal rooms today are furnished with many examples of Ruskin's furniture—his dining table and chairs, his armchair, four of his bookcases (two recently bought from the F. J. Sharp collection), his shell cabinet and collection of shells (bought together with a large collection of other Ruskin relics from Stevens and Brown in October 1933), the desk from Ruskin's rooms at Oxford (from the Rawnsley collection and on loan from the National Trust), a large cabinet made by Snell to house part of the collection of framed Turner drawings, a collection of some 250 drawings by Ruskin and a hundred by associated artists (including the Northcote portrait of Margaret Ruskin and George Watson's John James Ruskin), a number of volumes of Ruskin's letters which are included in the Bembridge catalogue and are referred to elsewhere, and some eighty books formerly in Ruskin's library, and many other association copies. The house and estate are now run as a study centre for adult education courses.

During the years following the Brantwood dispersal sales, many items were offered to Whitehouse which he had missed in 1930-1. In August 1933 he bought the collection of letters from
Ruskin to his mother (B VI) which he had missed at the Warwick Square sale. By now they had been bound by Rivière and Whitehouse had to pay nearly four times the price they had brought on the previous occasion.

A large collection of books by and about Ruskin came to Bembridge from the library of James P. Smart in 1933. Smart had collaborated with Wise in producing the *Ruskin Bibliography* and the part of his library which Whitehouse obtained contained a number of scarce books. Smart, too, had been the secretary of the Ruskin Society of London and included in the purchase were the guard books and minute books of the society and the Ruskin Union, together with several volumes of newspaper cuttings of Ruskin interest.

1934 saw the acquisition of a collection of thirty-three letters from Ruskin to Louise Blandy. In the following year Whitehouse bought another part of the manuscript of the 1878 *Turner Catalogue* and twenty-six letters to Marcus B. Huish, from the collection of Henry Beaumont. Later in the same year he bought eleven letters to the Rev. Edward Clayton and twenty-eight to Miss Corlass.

An important purchase at the end of 1936 brought the manuscripts of *Morality in Art*, *The Valley of the Somme*, part of *Love's Meinie*, page proofs of *The Stones of Venice* and part of the *Stones* manuscript to Bembridge.

From the Yates Thompson sale in 1941 Whitehouse obtained sixteen letters to George Smith and in 1943 came thirty-two miscellaneous sheets, parts of the manuscripts of *The Story of Ida*, *Deucalion*, *Love's Meinie*, *Prosperina*, *Comments on Mallock*, *Bible of Amiens* and *Val d'Arno*.

In 1944 Whitehouse bought the two designs by Burne-Jones, exhibited at the Manchester Ruskin exhibition in 1904 (item 188) for the title page of *Sesame and Lilies* and (?) cover of *Munera Pulveris*. These designs were never used, as were the three designs that Burne-Jones made for *Bibliotheca Pastorum*, which are also at Bembridge.

The sale of W. B. Slater's library at Hodgson's in February 1945 was, of course, rich in Wiseiana. Whitehouse bought a Ruskin sketchbook, proof sheets and manuscript relating to
Gold and John Ruskin and Frederick Denison Maurice on ‘Notes on the Construction of Sheepfolds’, thirty letters from Ruskin to Furnivall, many of them printed by Wise, and thirty-two other Ruskin letters.

At the end of 1946 the manuscript Index to volumes 1 and 2 of Fors Clavigera and twenty-five letters to Coventry Patmore and others came to Bembridge.

The Morse collection, bought in 1952, brought much interesting ephemeral matter relating to the Guild of St. George to the Bembridge collection, together with a small sketch of Ruskin in 1888 by E. R. Hughes.

It might be assumed from this account that Whitehouse’s main Ruskin interest lay in the manuscripts and letters which he bought; this would be a quite wrong impression. He did use and publish a small part of his manuscript collection, but it held little interest for him compared with the magnificent collection of Ruskin’s drawings which he built up. As an example of this lack of interest I might mention the 3,000 letters from Ruskin to Joan Severn which Whitehouse bought in 1931. Biographically, these are infinitely more interesting than Ruskin’s Diaries, yet when I began to care for the collection in 1957 these letters were still as they had been wrapped by Joan Severn and Sara Anderson at Brantwood at the end of the last century and most of the packets had clearly only been opened once—by Wedderburn when he was preparing the Library Edition of Ruskin’s Works.

Although this account of the Bembridge Collection is chiefly concerned with the books and manuscripts, it would be wrong to omit all mention of the 600-odd drawings by Ruskin or the 200 by associated artists at Bembridge. Brief mention has already been made of the 350 drawings now at Brantwood.

Portraits of Ruskin in the collections include the 1841 cameo cut in Rome (acquired from the Sharp collection in 1959), the 1853 drawing by Millais (bought with Millais’s sketch of Sir Henry Acland from the Trevelyan collection in May 1951), the 1864 crayon portrait by Samuel Laurence (from the Lane collection), the c. 1866 and the 1874 self-portraits, the 1877 bust by Benjamin Creswick and the 1897 portraits by Severn and Collingwood.
The Ruskin Galleries: The Upper Gallery, showing part of the collection of Ruskin drawings.

The Ruskin Galleries: The Warden's Library. The cases on the right house some of the books from Ruskin's own collection.
John Ruskin, c. 1870. A previously unpublished anonymous silhouette.
John Ruskin's "First letter", written by his mother at his dictation and signed by himself, 15 March 1823.

John Ruskin's "Last letter"—an attempt to write to Mary Drew on the death of her father, W. E. Gladstone. Probably 21 May 1898.
John Ruskin: Manuscript of the first draft of the Editor's Preface to The Economist of Xenophon.
Here, too, is the portrait of Ruskin's father done as a wedding present for John in 1848 by George Richmond.

I have already referred to Whitehouse's mass purchases of Ruskin drawings at the dispersal sales. The Stevens and Brown files (L. 72-5) show that Whitehouse bought most drawings that were offered to him, right up to the time of his death, sometimes as collections, sometimes singly.

In addition to buying for Whitehouse at Brantwood, Stevens & Brown also bought for Charles Goodspeed, the Boston bookseller. Apart from being a dealer, Goodspeed was a Ruskin collector in his own right and at one time owned many important pieces. In 1935 Whitehouse bought from him his remaining stock of Ruskin drawings. The collection contained 171 items. Some of the drawings were slight or diagrammatic, but there were at least twenty-five important drawings in the collection, as well as three sketch books. One of these was Ruskin's last sketch book containing one of his last recorded sketches, made on 3 June 1889 of the Langdale Pikes. This piece formed a fitting companion to Ruskin's "first" sketch book of c. 1830 which Whitehouse already owned. And by chance the Goodspeed collection also brought back to Bembridge two detached leaves with sketches of Battle Abbey and Rocks at Tunbridge Wells which Ruskin had removed from his first sketch book before giving it to Mrs. Talbot in 1885. Whitehouse was later to obtain the two leaves with sketches of Canterbury Cathedral which Ruskin had also removed and given to Miss Gale in 1880.

Another group of drawings, bought as a collection, were ten important ones, including some from the 1830s which Ruskin had given to Sara Anderson. These were bought in March 1951.

 Appropriately enough, two of Whitehouse's last purchases for his collection were drawings. In March 1954 he bought a small portrait sketch of Ruskin made by T. Henderson, probably in Manchester, in December 1864. His last purchase, made in November 1954 just ten months before his death, was the important 1837 drawing by Ruskin of "Cloisters and Pinnacles at the west end of Peterborough Cathedral". This drawing was one of Ruskin's own favourites and used to hang in his drawing room at Brantwood, among his Prouts.
The Ruskin family correspondence is the most important part of the letter collection. Earliest in the series is a twelve-page letter (L 11) dated "London 5 October 1812" from John James Ruskin to his mother at Bowerswell, which reads "I cannot conceive what has given you the Idea of my not wishing to come to my Father's house. . . . Had you seen the Lodgings I have at various times lived in you would have a very different opinion on this head. . . . Do not you think a person immured for 8 years in a London Counting House would be delighted with a Journey to the Country. . . ." The letter is endorsed by J. J. R. "I know nothing in this letter that need be kept from Margaret".

J. J. Ruskin and Margaret Cock were first cousins. They had become engaged in 1809 but did not marry until 1818, the year after John Thomas Ruskin, heavily in debt, committed suicide. In the same file is a letter to J. J. R. from one of his father's creditors, with a bill for £30 which had been outstanding for twenty-nine years; to the principal they had added £43 10s. interest!

Margaret Cock's mother died on 29 September 1817; nine days earlier she wrote to her daughter (L 30): "My dear Girl, I think the time Long since you Last rote to me. . . . and itt Please God to take me there will Be 40 Pounds a year for you the same for Your sister wich Gives Me Some Comfort as I think itt will keep you above want . . . I cannot walk no where, I ride out in a donkey Chaise. . . ."

The letters from Margaret Ruskin to her husband (L 1) begin with one letter of 1814 prior to their marriage. The second is dated 27 March 1819 and contains the earliest reference at Bembridge to John Ruskin, by then about seven weeks old. "John grows finely he is just now on my knees sleeping and looking so sweetly I hope I shall not get proud of him but I fear I felt something like pride today. . . ." John's "first" letter, written by Margaret at his dictation, and signed by him, is contained in Margaret's letter to her husband of 15 March 1823. There are 154 letters in this file, mostly confined to a few for each year from 1814 to 1857, written when J. J. R. was travelling on business, though they are more numerous when Margaret
moved to Oxford to be near John. At this period many contain hasty marginal postscripts from John.

The series of eighty letters from John James Ruskin to his wife (L 2) runs from 1812 to 1859. Again, they are most numerous during the Oxford period. One interesting letter is dated 20 June 1838 and announces that there is a ticket to the Abbey for the coronation for John. Two days later J. J. R. reported that he had been to the Abbey to examine the scaffolding on which John's seat was located and had found it quite safe. He had then been to Owen's to order John's court dress and he instructed his wife to buy white gloves in Oxford. On 23 June J. J. R. was still worrying about the position of John's seat in the Abbey, though he copied a letter from Blue Mantle Herald, "... Lord Brownlow had two for his sons for the same place today... still I would give my ticket and some cash to have a place in the Body of the Abbey."

From John James to John there are 264 letters (L 3-4), 1829-62. They discuss a multitude of subjects—criticism of John's writings, the purchase of pictures, Turner's estate, reviews of John's books, financial arrangements, family matters, and many other topics. Most of the other half of the correspondence, John to his father, is at Yale, but there are eight leaves from 1858 at Bembridge (MS. 38) in which John writes about the pictures in the gallery at Turin.

Most of the 399 letters from John to his mother, 1853-71 (B VI and L 26) were bought after the Warwick Square sale, as mentioned above. Whitehouse always hoped to publish this series of letters, but time was never on his side. The greater part of the correspondence is dated after 1864 when J. J. R. died; before this John's letters home had usually been addressed to his father. There are also ten letters (L 26), 1842-67, from Margaret to her son.

There are no letters at Bembridge which passed between John and his wife, but there is one from J. J. R. to Effie (L 11) and one from Effie's mother to Margaret (L 11) written on the day following the wedding.

John James's last two letters (L 30), referred to in Praeterita, are enclosed in an envelope endorsed by John, "The two last
letters my Father wrote. He sat up till past 12 waiting for me to come in, from London—(Working Men’s College I think)—and read these to me. He was struck with his death-illness the following morning—28th February [1864].”

The largest single series of letters is that from Ruskin to Joan Agnew, later Joan Severn (L 33-54). The letters range from 1864, when Joan first went to live at Denmark Hill as a companion to the widowed Margaret, to 1895, just five years before Ruskin himself died. There are 2,734 dated letters and two files of undated ones. In reply are eight files (L 55-62) of letters from Joan to John, from 1867 to 1899. Clearly there is not space here to go into the details of this correspondence. Suffice it to say that it is of the greatest biographical importance. From 1864 scarcely a day passed when Ruskin and Joan were apart that he did not write to her, on many occasions more than once each day. On a number of occasions when he was abroad, his letters are long and detailed, and written to Joan instead of in his Diary. He specifically tells her to keep them because they are intended as his Diary and will be needed for reference.

George Alien was one of Ruskin’s chief assistants, engraving for him, helping him with the Turner sketches in the National Gallery, and finally in the 1870s becoming his publisher. The Bembridge collection contains one hundred letters to Alien, 1857-72 (B II-IV and B IVA). One of the letters is in a special folder and is accompanied by a letter from the Encyclopaedia Britannica Company presenting it to a purchaser of a set of the Library Edition in 1914. The other letters are bound in three volumes by Sangorski and Sutcliffe and include an introduction by William S. Allen.

Charles Augustus Howell was another assistant to Ruskin, with a somewhat roving commission. The collection of sixty-five letters, 1856-67, from Ruskin to him (B I), formerly in M. H. Spielmann’s collection and bought for Bembridge in 1949, contain Ruskin’s instructions on a multitude of subjects.

Most of Ruskin’s twenty-two letters to Frederick Crawley (L 22), his valet and later in charge of his rooms at Oxford, contain demands for the despatch of books, manuscripts, minerals, pictures—from Brantwood to Venice, Oxford to Brantwood, or
wherever Ruskin happened to be. The letters of a later valet—Baxter—written from Folkestone to Mrs. Severn (L 63) give a quite different picture of Ruskin in their daily reports on his health and activities.

A few of Ruskin's letters in the Bembridge catalogue are kept at Brantwood. Most important among these are the two volumes (B XVI-XVII) containing his 168 letters to Bernard Quaritch, 1867-88. They give a fascinating picture of Ruskin's book-buying habits. The correspondence ends soon after the dispute over the Toggenburg Codex. Another volume at Brantwood (B XIX) contains a number of letters from Ruskin to the Webling sisters.

Letters to friends of long standing, include ninety-two to the Scott family (B V) 1855-80, published by Whitehouse in *The Solitary Warrior*, twenty-eight to Coventry Patmore and his family (L 14), thirty to F. J. Furnivall about Ruskin's marriage, a proposed bust of Ruskin by Munro, Working Men's College business, and other matters (L 17), and twenty-nine to Miss Corlass of Hull, 1843-68 (L 18). These last contain many references to Rose la Touche and in one is an interesting passage on drawing, "... I think you were the first person who showed me how flowers were painted. ... The whole difficulty of the art as commonly taught proceeds from the Forbidding the pupil to look at what is to be done. ..." To Rose la Touche's mother there are ten letters, 1881-9 (B X).

There is only one letter in the collection from Ruskin to his "old and tried friend" Jean Ingelow (L 13), but there are fifteen from Miss Ingelow to Eliza Fall, the sister of Ruskin's "first play-fellow and unfailing friend". Here, too, are two letters from Ruskin to Richard Fall himself (B XIII), and thirty-two to Eliza, as well as six from John James to Eliza (L 13 and B XIII). One of the twenty-three letters from Ruskin to the Rev. F. W. Farrar (B XIII) deals with the subject of a pension for Miss Ingelow.

Of importance to the study of Ruskin's writing, both in prose and verse, are two long series of letters to W. H. Harrison. One group of 180, 1836-80 (B XII), is from John, the other group, 148 (L 5), from John James. Mainly these letters discuss alterations to John's books and poems which Harrison had proposed,
or deal with the correction of proofs. One section of the J. J. R.-W. H. H. letters deals with the production of *Poems*, 1850.

Letters to Ruskin's publishers about the printing of his books are represented by sixteen to George Smith, 1869-74 (L 21), and two to Robert Chester (B XV) of Smith Elder & Co. In the 1870s Ruskin's printing was gradually transferred to the firm of Watson & Hazell. The series of 111 letters to Henry Jowett, their printing manager, runs from 1873 to 1889 (L 15). It gives a fascinating insight into the care Ruskin took over the production of his books and the seemingly haphazard way in which some of the serials, such as *Fors Clavigera* and *Praeterita*, were put together. It is interesting to see Ruskin's first draft of the title page for *Praeterita* in one of these letters.

The twenty letters (L 21) in the 1870s to Sir James Knowles, editor of the *Contemporary Review* and founder and editor of the *Nineteenth Century*, deal, among other things, with work that Ruskin was doing—or refusing to do—for his magazines. These letters were bought by Whitehouse in November 1937. For the Arundel Society in 1874 Ruskin visited Assisi to superintend Kaiser's copying of some of the Giotto frescoes. Ruskin's ten letters (B XIV) to F. W. Maynard of the Society report on the progress of the work. Ruskin's friendship with T. C. Horsfall, founder of the Ancoats Art Museum, seems to have begun in 1877. The fifty-four letters to him (L 32) run from 1877 to 1884, and include the eight-page manuscript of Ruskin's introduction to Horsfall's *The Study of Beauty and Art in Large Towns*. Twenty-six letters from Ruskin to Marcus B. Huish, secretary of The Fine Art Society, date from 1875-86 (L 20). They are concerned with Ruskin's Turner exhibition and include part of the manuscript of *A Museum or Picture Gallery*, published in the Art Journal in 1880.

Ruskin's letters to members of the clergy include a correspondence with the vicar of Coniston, the Rev. Charles Chapman (L 23), bought in 1944. Several of the dozen letters deal with parish or school matters; Ruskin was one of the managers of the Coniston School. The Rev. Edward Clayton was Ruskin's tutor. In the eleven long letters of the early 1840s (B VIII) he is addressed as "Respected Sir", "Dear Pugnacious Clayton",
"My dear Irascible", "My dear Good Clayton". Most of the series deals with religious topics.

We find Ruskin himself in the role of tutor, or rather drawing master, in the thirty letters, 1886-7, to Miss Fortunée de Lisle (L 19). Another pupil—Louise Blandy—pasted thirty-two of Ruskin's letters and many of her sketches and photographs and pressed flowers into a typically Victorian scrap album (B IX). Elsewhere there are fourteen other letters to Louise about drawing (L 23) and several of her sketchbooks and drawings bearing Ruskin's comments.

Other series of letters include thirty-one to Henry Willett of Brighton (B XIII), nine to Thomas Carlyle and five from Carlyle to Ruskin (B XIV), and seventy-four to Annie Sumerscales, a school teacher of Hull and Companion of St. George's Guild (L 16). There is no room here to mention many other letters in the collection to and from Ruskin and the Severns, or other allied correspondence.

Reference has already been made to Ruskin's "first letter" which is at Bembridge. It is only right, therefore, to add that we also have what is probably his last letter. Cook and Wedderburn reproduce a letter of October 1893 to Susan Beever (probably now in the Huntington Library) and describe it as the "last". Later than this are letters of March 1894 to Lady Simon (now in the collection of Dr. H. G. Viljoen), June 1894 and May 1895 to Joan Severn (L 53) and October 1895 to Sir John Simon (Dr. Viljoen). In 1898 Ruskin wrote to Mary Drew on the death of her father, Gladstone. Two drafts for the letter are at Bembridge (L 29). Their faltering words are almost indecipherable. One reads, "Dear Mary, I am so grieved at your having lost your father". This is probably Ruskin's last letter. In addition to this the Bembridge collection contains twenty-four autographs, many of them dated, done for Mrs. Severn between 1895 and 1898 (L 29).

III. MANUSCRIPTS

(a) Miscellaneous Ruskin Manuscripts

Undoubtedly the most important single Ruskin manuscript at Bembridge is that of his Diary (MS. 1-26). It is contained in
twenty-nine volumes of assorted shapes and sizes and runs from 1835 to 1889. The chronological part of the "Diary", which has been published, represents less than half of the contents of the volumes. The miscellaneous unpublished notes include records of his reading, notes on chess games, analyses of his illuminated manuscripts, notes and plans for *Praeterita*, notes on pictures, accounts, and many other subjects. Other miscellaneous manuscripts in this part of the collection are the catalogue of his coin collection (MS. 27), the large ledger (MS. 45) listed by Cook and Wedderburn containing mythological notes and the first plan of the 1883 Oxford lectures, and Ruskin's holograph "Statement" to his Proctor regarding his marriage, with its allied documents (MS. 66 and L 67).

(b) Ruskin's Literary Manuscripts

Among the earliest literary manuscripts at Bembridge are the early drafts of some of Ruskin's childhood poems, for example, "The Shipwreck", 1829, which are contained in letters to his father. Probably the earliest independent manuscript is the holograph copy of "Remembrance" sent to the editor of *Friendship's Offering* for inclusion in the 1838 issue (MS. 51/C III). A fair copy of "The Exile of St. Helena", written for the Newdigate Prize of 1838, has been extracted from a longer notebook and bound separately (MS. 37).

The bulk of the *Modern Painters* manuscript was in America by the time Cook and Wedderburn edited the *Library Edition*, but they recorded fragments remaining at Coniston which they listed as "The Brantwood Manuscript". Several items, most of them unused in *Modern Painters*, from this part of the manuscript, include "Of size and its effects on the sublime" (MS. 50/A), "Notes on a painter's profession as ending irreligiously" (MS. 50/B), a discarded part of the preface to volume 3 (MS. 50/C), "Ideas of Relation" (MS. 50/D), notes on tree branches (MS. 50/F) and "Supplementary Notes on Terror arising from weakness of health" (MS. 48).

Cook and Wedderburn also noted that part of the *Stones of Venice* manuscript was in America, but they listed a large quantity of working sketches and notes (1636-44), forty-six pages of
RUSKIN GALLERIES AT BEMBRIDGE SCHOOL

manuscript and sketches including two drafts of the 1881 Epilogue (MS. 76) and the page proofs of volumes 2 and 3 (MS. 77) corrected by Ruskin and Harrison. Other proofs corrected by Ruskin and Harrison are those for The Elements of Drawing (MS. 57/B).

Ruskin’s early essays on political economy are represented by the manuscript of "Government", chapter v of Munera Pulveris (MS. 51/F). Munera Pulveris was first published as a series of essays on political economy in Fraser’s Magazine in 1863. It was revised for separate publication in 1872. MS. 51/F is the revised manuscript of "Government" though it differs in a number of respects from the version as finally published in 1872. "Gold", a dialogue connected with Munera Pulveris, was published in 1891 by T. J. Wise. The printer’s copy (MS. 52/B) contains notes by the editor, Buxton Forman. The essays which appeared in The Art Journal in 1865 under the title, “Cestus of Aglaia” were reprinted in Queen of the Air and On The Old Road. Chapter III was read by Ruskin as part of his 1884 series of Oxford lectures and the corrected proofs (MS. 56/C) show that it was set with the intention of re-printing it, probably as chapter 5 of The Pleasures of England—but the idea seems to have been abandoned. No doubt a study of the Ruskin/Jowett letters would throw additional light on the subject.

Ruskin’s poem “Ah sweet lady” (MS. 51/C II) was addressed to Rose la Touche on her eighteenth birthday in 1866.

The first exhibition of Ruskin’s drawings was that which he prepared himself, one hundred years ago, to illustrate his lecture of 29 January 1869 on The Flamboyant Architecture of the Valley of the Somme. The exhibition catalogue was printed in 1869 but the manuscript of the lecture (MS. 42) was printed for the first time in the Library Edition. In the following year another exhibition was arranged to illustrate "Verona and its rivers". The lecture was included in the volume Verona and other lectures, edited in 1894 by W. G. Collingwood, whose page proofs are MS. 71.

What little remains of the Fors Clavigera manuscript is widely scattered. At Bembridge we have the manuscript and partial page proof of Letter 91, “Dust of Gold” (MS. 49), corrected
proofs of part of the Second Series, Letter 5 (MS. 58/A) and the manuscript of the *Index* to volumes 1 and 2 (MS. 50/G).

Probably all that remains of the manuscript of *The Eagle’s Nest*, 1872, are the revised proofs of Lecture 1 and part of Lecture 2 and the manuscript of Lecture 4 and part of Lecture 5 (MS. 56/A).

The three parts of *Love’s Meinie* were issued between 1873 and 1881. The manuscript of the first lecture, “The Robin” (MS. 43) was formerly in Wedderburn’s collection. MS. 50/H contain a large part of the manuscript of lecture 3, “The Dabchicks” and three leaves of the “Appendix”. There is also a copy in Crawley’s hand of part of “The Chough”. Another Oxford lecture series was *Vat d’Arno*, of which one leaf of manuscript, the end of chapter 10, is MS. 51/L. MS. 57/A contains proof copies of Lectures II, V, VI and VIII, all with extensive manuscript revisions.

Ruskin’s *Academy Notes* were first published in 1855. In the manuscript preface (MS. 56/B) to the 1875 issue he wrote, “It is now just twenty years since I wrote the first number of these notes and fifteen since they were discontinued.” The 1875 issue was the sixth and last in the series. MS. 56/B are galley proofs of the whole pamphlet, heavily annotated, together with a number of manuscript additions. Parts 1-4 of *Mornings in Florence* were also published in 1875, parts 5 and 6 following in 1876 and 1877. The thirty-nine leaves of manuscript (MS. 46) comprise most of part 1 and sections of parts 4 and 5.

“Bibliotheca Pastorum” was to be a series of “classic books which I hope to make the chief domestic treasures of British peasants.” So wrote Ruskin in the preface to *The Economist of Xenophon*, the first volume in the series. The manuscript of the preface (MS. 41) is an interesting example of the chaos which Ruskin’s secretaries, editors and printers had to cope with. The volume contains the first draft of the preface which Ruskin sent to Wedderburn to copy for the printer, Ruskin’s fair copy of the first four leaves of the preface (no more of this was done), and the first and second proofs corrected by Ruskin. His corrections bill today would be enormous!

“*The Three Colours of Pre-Raphaelitism*” first appeared in
the November and December 1878 issues of the *Nineteenth Century*. It was subsequently re-printed in *On the Old Road*. Of the existing manuscript of the second paper (MS. 51/K) one leaf was facsimiled in the *Library Edition*, vol. XXXIV, page 166. The manuscript and revised proofs of *Notes by Mr Ruskin on his drawings by the late J. M. W. Turner Esq.*, 1878, have been re-united at Bembridge. The bulk of the manuscript is contained in one volume (MS. 39), given by Marcus Huish to Henry Beaumont. The remainder of the manuscript, thirty-nine leaves in all (MS. 50/I), containing the Introduction and the Epilogue, came to Bembridge as a result of the Brantwood sales.

*Arrows of the Chase* is a collection of Ruskin's letters to the Press. Naturally much of the original manuscript is lost. The book seems to have been printed from manuscript copies of the printed letters, and a bundle of these, in various hands, is now MS. 55.

Cook and Wedderburn record "no manuscript" for *The Elements of English Prosody* but MS. 51/O contains five leaves of manuscript for the work and MS. 62 comprises page- and galley-proofs of pages 1-51.

The bibliography of *Letters to the Clergy on the Lord's Prayer*, both printed and in manuscript, is one of the most complicated in the whole Ruskin field. In 1880 Ruskin wrote a final letter as Epilogue for the first edition of the complete book. Wedderburn was evidently unable to find the whole manuscript of this Epilogue at Brantwood in 1908 when editing volume XXIV of the *Library Edition*. Subsequently the missing leaves must have come to light, for all eighteen are now MS. 51/M. The detailed history of *Our Fathers have told us* is almost equally complicated. Suffice it to say that the bulk of the manuscript—124 leaves—almost all of part 1, *The Bible of Amiens*, together with notes for *Valle Crucis* and *Candida Casa*, are in MS. 46. The publication of *Prosperpina* began in 1875; volume 2 began to appear in 1882. Twelve leaves from the first chapter of the second volume are at Bembridge (MS. 51/J).

1883 saw the publication of *The Art of England* of which we have the manuscript of parts of Lectures 3, 5 and 6 and Appendix, together with the corrected proofs of lecture 5 (MS. 51/E).
the same year Ruskin wrote the preface (MS. 51/G) for Francesca Alexander's *Story of Ida*. *The Pleasures of England* contain four lectures given at Oxford in the Michaelmas Term, 1884. They were published in 1884-5. MS. 64 and 63 are corrected page proofs of lectures 1 and 3 while MS. 57/C is the corrected galley proof of lecture 2, marked by Ruskin, "For Reporter".

*Praeterita*, Ruskin's last major work, was published in parts between 1885 and 1889. Not a lot of the manuscript remains. A study of the Ruskin/Jowett correspondence reveals Ruskin's method of writing the book. The type for some sections was standing for a long time before it was used and the whole was put together rather like a jigsaw puzzle. There are two fragments of the manuscript at Bembridge (MS. 51/DI, 51/DII) and corrected proof copies of three parts (MS. 59, 60, 61). Additionally one or two of the later volumes of the Diaries contain notes and plans for the work.

Other late fragments of manuscripts are parts of the *Catalogue of Drawings for St George's Guild* (MS. 51/A) and proof copies of *Christ's Folk* (MS. 68, 69).

(c) Manuscripts of Ruskin Association

Mention has already been made of several manuscripts of Ruskin association. Others in the collection include one of the few remaining Rose la Touche documents (MS. 36). This is a small black notebook in which Rose wrote notes on several of Ruskin's Oxford lectures of 1872 which she had evidently attended.

Another interesting little manuscript is W. J. Linton's Inventory of the contents of Brantwood (MS. 53/A) made in 1867 when he left Coniston to emigrate to America. Many of these contents were in the house when Ruskin bought it in 1871. The Inventory is not only of interest for its own sake, but also because it enables us to know, in the absence of early plans, just exactly what was the lay-out of the house which Ruskin bought.

In 1854 Ruskin was prevailed upon to help with the Working Men's College and to teach art there. He says in *Praeterita*, "I took two special pupils out of its ranks, to carry them forward all I could. One I chose... a carpenter of equal skill and great
fineness of faculty; but his pride, wilfulness, and certain angular narrowness of nature, kept him down...". This favourite pupil was George Butterworth. His Diary of 1855-6 (MS. 35) contains some interesting accounts of Ruskin at the college as well as accounts of many of Butterworth's conversations with Ruskin.

(d) J. J. Ruskin's Manuscripts

Invaluable to the study of Ruskin's early life and to the lives of his parents is a group of eight notebooks kept by John James Ruskin.

Three of these are Diaries. The earliest, a small half-calf volume (MS. 33/A), recently presented to the collection by H. C. Adams, Esq., is a travelling diary used between 1833 and 1846. It contains a seventy-four page account of the 1833 continental tour, a short diary from 14-31 May 1844, and a diary of the 1846 tour starting on 2 April, "by railroad to Dover, Bad weather", and finishing on 21 September at Dijon.

The next diary is a thin volume in marbled paper covers (MS. 32) inscribed by Ruskin, "My Father's account of the journey of 1835—beginning at Poligny". Five leaves have been removed from the beginning, leaving twenty-six pages and the back cover. The diary begins on 30 June 1835 with the entry, "Left Poligny at 8 o'clock & never passed a more delightful day..." and ends on 24 September. The final leaf has been torn out, but written on the inside back cover is the diary for 4-6 October. This forms a useful supplement to Ruskin's own diary of the same tour which finishes on 25 September.

The most interesting volume in this group (MS. 33) runs from 1845 to 1864. Many of the entries are merely a record of the senior Ruskins' dinner guests, with occasional references to John's activities. Typical random entries are, "27 April 1853 Dinner Mr & Mrs Pritchard, Sir W. & Ly Trevelyan & Millais. Jn & E at Rogers & Wigram", "9 June 1861 John unwell but at Church with me—Runciman Harrison & Furnivall not admitted". But the diary also contains many longer entries, as well as J. J. R.'s account of his last illness, finishing on 26 February 1864, five days before his death, "...Legs swelled. Nervous—little sleep till 3 o'clock great pain—up at 3 & at 6".
There are many non-diary entries in the notebook. For example, the first two and the last four leaves contain presentation lists for a number of John's books—Poems 1850, King of the Golden River (Effie Ruskin, for whom the story was originally written, getting six copies), Academy Notes 1858, Stones of Venice, volumes 1, 2 and 3, Harbours of England, Modern Painters, volume 5. Then there are many pages of précis of letters to John and others, two pages of accounts with Smith Elder for John's books, and a list prepared in 1852 of the pictures in his possession. This lists sixty-nine pictures valued at £4595 17s. and records where they were hanging and when they were bought.

Two further picture lists are to be found in J. J. R.s account books, 1827-63 (MS. 28, 29). These two volumes contain a very detailed account of J. J. R.s income and expenditure, the latter divided into annual groups under general headings, Sundries, Charities & Gifts, House Keeping, Country & Doctors, Garden, Wines & Spirits, Wages to Servants, Coal, Clothes—Mrs R., my own, John's Education—&c. These accounts make very interesting reading and often enable us to date events in John's life with precision. And they pose many interesting little problems. What, for example, caused the entry of 13 August 1852, "Reed R.E. Insurance for Hopkinson's carriage lost at Sea, less £20 pd Corben packg. £130 ", or why did J. J. R. need to buy twenty-one umbrellas between 1830 and 1839? J. J. R. was a very generous man as is illustrated by his Charities account. In the last year of his life his gifts to charities amounted to £4,109. These accounts seem to have been written up annually from small pocket notebooks like the one for 1862 (MS. 31).

MS.30 is another account book which records, among other things, J. J. R.s account with his own business of Ruskin, Telford & Domecq from 1826 to 1863 ("1 Jan 1863 To balance due to me this date £32,263-0-2d."). "Amount of all my property at this date 31 December 1827 £21,938-2-10 ", "Clear value of my entire property & that of my son given to him by me, 1 Sept 1863, £161,416-18 ". A summary of his charities begins in 1825 with "Pd for my Father till now, £3,203-18-2 ". The total charities between 1825 and 1853 are £20,579-1-6.

The final volume in the group of manuscripts belonging to
J. J. R. contains copies of his letters to his business partner, J. P. Domecq, from 1839 to 1842. It is complementary to the two files of Domecq letters (L. 9-10), which contain forty-five letters from J. J. R. to various members of the Domecq family, a large number of letters from the Domecq family to J. J. R., 1836-43, and a complete set of the printed circulars which the firm of Ruskin, Telford and Domecq distributed to its customers between 1816 and 1864. Also in the collection are photocopies of memoranda of agreements (T. 40) which relate to the later history of the firm.

IV. TRANSCRIPTS

There are some sixty volumes or files in this section of the Bembridge catalogue. It seems that when Cook and Wedderburn were preparing the Library Edition they first typed all the letters and manuscripts which they found at Brantwood and elsewhere. Their editing was then done from these transcripts. Twenty-eight volumes of their transcripts are at Bembridge. In the case of the fifteen volumes of Diary transcripts, the original manuscripts are also at Bembridge, but the Cook and Wedderburn transcripts at Bembridge include, in addition, Early Prose Writings, Harry and Lucy, The Puppet Show, Notes on Frederick William, Iteriad, two volumes of Poems, 1826-38, and three volumes of Modern Painters. The original manuscripts of these works are in other collections and so it is of particular value to have the transcripts at Bembridge, available for reference to students who may be unable to reach the originals.

The originals of much of the other material present in this section of the collection are in other private or public collections. The transcripts or photocopies have been lodged at Bembridge for reference. In one or two cases the whereabouts of the originals is no longer known to Ruskin students, the manuscripts or letters now being available only from these copies.

This section forms a valuable supplement to the original Ruskin material at Bembridge.

V. PRINTED BOOKS

Whitehouse must have started collecting books by and about Ruskin from the time that his interest was first aroused. One of
his first seems to have been a copy of W. G. Collingwood's *Life and Work of John Ruskin* (2 vols., 1st edition, 1893). This copy has twice been re-bound and contains Whitehouse's early signatures on the fly-leaves of both volumes. From this early acquisition his collection of Ruskin books grew as the result of many purchases, sometimes of individual volumes, sometimes of complete collections—the latter resulting in many duplications. An attempt is now being made to complete the collection. Very few titles are lacking, but a number of the later editions of Ruskin's books remain to be found.

A few statistics may help to describe the extent of the collection. There are some 900 volumes by Ruskin, including two different sets of the *Library Edition*, occupying some eighty-eight feet of shelving. The 200-odd books about Ruskin take up another twelve feet. These hundred feet of shelves contain no duplicates. The duplicates—two more sets of the *Library Edition* and four cases of miscellaneous books—are housed elsewhere.

A considerable number of volumes were formerly in the libraries of other Ruskin admirers—William Ward, Selwyn Image, J. P. Smart (secretary of the Ruskin Society of London and joint editor with T. J. Wise of the *Ruskin Bibliography*), John Morgan (Ruskinian and well-known book collector of Aberdeen), S. W. Bush (another ardent Ruskin collector) and Michael Tomkinson. To these I have been able to add a number from the library of W. G. Collingwood.

(a) **Books by Ruskin**

Ruskin's earliest published pieces, the poem "On Skiddaw and Derwent Water" from the *Spiritual Times* of 1830, and articles from the *Magazine of Natural History* of the early 1830s, are not in the collection. But his early poems and other pieces are present in an 1829-44 run of *Friendship's Offering* and various volumes of the *Keepsake*, Heath's *Book of Beauty* and other annuals.

The earliest independent piece to bear Ruskin's name is *Salsette and Elephanta*, 1839, reprinted with its own title page
and pagination by J. Vincent from his Oxford Prize Poems, 1839. The blue paper covers of the Galleries’ copy bears the inscription “R. Fall Esqr” in Ruskin’s hand. The poem was reprinted in 1879.

The first collected edition of Ruskin’s youthful poems was prepared in 1850 by John James Ruskin and W. H. Harrison and has been the subject of a separate study. The Bembridge copy is in the green “female” binding. Two unauthorized editions by Ruskin’s principal American pirate, Wiley, were published in 1882 and 1884. Both volumes, The Old Waterwheel and other Poems, and Poems, were edited by J. O. Wright. The next authorized English edition was that edited in two volumes by W. G. Collingwood in 1891. The “special” edition on handmade paper, and the “ordinary” edition both contain a fine series of reproductions of Ruskin’s drawings. The “small” edition only contains the facsimiles of manuscripts.

Collingwood’s page-proofs (MS. 70) of the 1891 edition, in their home-made binding of rather violently-patterned curtain material, are carefully dated. The proofs of the earliest signatures arrived in September 1890 (A, 19th; BC, 22nd; D, 23rd; E-L, 1st Oct; MN, 3rd), until finally the last signature (vol II, Z) was with the editor at Coniston on 19 November. The Prospectus shows that the “Special” and the “Small” editions were published on 21 October 1891. The “ordinary” edition was issued two weeks later.

Other editions of Ruskin’s poetry include A Walk in Chamonix and other Poems by John Ruskin, published by J. R. Tutin of Hull, and the Waverley Book Company’s edition of Poems, with an introductory essay by G. K. Chesterton; and, of course, there are copies of the Pigwiggian Chaunts, The Pheasant and Ah Sweet Lady, the last with its initial and decoration by Margaret Adams.

The first edition of Dame Wiggins of Lee, 1885, contains additional verses by Ruskin and is present in the collection in grey, red and green bindings, with a large-paper copy in brown and a third edition in green.

In the case containing the poetry is also to be found The King of the Golden River. Ruskin wrote this fairy story in 1841 for his
future wife. It is still read by the lower forms of the John Ruskin Grammar School at Croydon. *The King of the Golden River* was first published in 1851 with illustrations by Richard Doyle. The first two editions are in pictorial boards. The third and subsequent editions are in paper or cloth boards printed with a different design. We have twelve copies ranging from the first edition to the 34th thousand, with the Doyle illustrations. In addition there are the editions published by Collins’ Penny Library (T. H. Robinson illustrations), Oxford Story Readers (unillustrated), *The Studio*, 1930 (F. H. Horvath illustrations), Harrap, 1932 (illustrated, signed and numbered by Arthur Rackham) and Edward Ward, 1958 (Charles Stewart illustrations).

It was the first volume of *Modern Painters*, first published in 1843, which brought Ruskin to prominence. The first two editions of volume 1 were published in a large crown 8vo. In 1846, when volume 2 was ready for publication, Ruskin decided that he was going to include illustrations in volume 3. In order to accommodate the illustrations it was decided to increase the size of the book to imperial 8vo, and so, to be in series, volume 2 was issued in this size. In the same year the third edition of volume 1 was being prepared and this was also increased to imperial 8vo. The final part, volume 5, was not published until 1860. By this time the previous volumes had been through several editions—volume 1 (editions 1-7), volume 2 (editions 1-5), volume 3 (not in fact published until ten years after it was decided that it would include illustrations, editions 1-2), volume 4 (editions 1-2), volume 5 (one edition only). Not until 1873, when the “Autograph” edition appeared, were the five volumes published as a complete set. In 1888 the “complete” edition was published, in a general and a large-paper edition. In the meantime, “Re-arranged” editions in a smaller format had appeared in 1883 and 1885, and again in 1891. During this time Wileys of New York had been producing innumerable pirated editions. George Allen continued to issue the various authorized editions in various formats in this country, and subsequently other publishers issued their own versions of the book or selections from it.

In 1875, with the author’s blessing, “The Younger Lady of
The Thwaite”, Ruskin’s friend Susan Beever, compiled her own volume of selections from *Modern Painters*, under the title of *Frondes Agrestes*. By 1890, 18,000 copies of this title had been printed in ten editions. By 1902, the date of the latest edition in the collection, the book was in its 38th thousand. Ruskin, too, produced his own selections from *Modern Painters*. *In Montibus Sanctis*, studies of mountain form, was published in two parts in 1884 and 1885; *Coeli Enarrant*, studies of cloud form, in 1885.

The complex publishing history of *Modern Painters* and its allied books is a typical example of the way in which most of Ruskin’s books were issued. In the 1870s when he took over his own publishing and began issuing his books in parts, the situation became even more confusing. Here there is neither space nor necessity to go into it all in detail. Suffice it to say that almost all the early editions and many of the later editions of Ruskin’s books are at Bembridge. But perhaps I may be allowed to mention a few of the scarcer items.

Of interest, though of no great scarcity, is the first edition of the pamphlet printed in an edition of about 600 copies by F. J. Furnivall and given, as a manifesto, to those attending the Working Men’s College. This was part of the sixth chapter of the second volume of *The Stones of Venice* and was entitled *On the Nature of Gothic Architecture: and herein of the True Functions of the Workman in Art*. It is interesting to compare this small, shabby, typically mid-Victorian production on cheap paper with small margins, with the 1892 Kelmscott Press edition of the same work, with its Golden type, its woodcut initials and borders, on handmade paper and bound in vellum with green ties.

Another beautifully produced Ruskin book is the Doves Press edition of *Unto this Last*, 1907. *Unto this Last* was considered by Ruskin to be his most important work. It originally appeared in parts in the *Cornhill* in 1860, until Thackeray told Ruskin that he had to end the series with the fourth part. As editor, Thackeray could not endanger the future of his journal by continuing to publish such heresies of political economy. Ruskin issued it in book form in 1862; between then and 1905, 43,000 copies were issued in authorized editions. In addition there were many unauthorized editions. In 1902 it was translated
into French, German and Italian. In 1904 it was read by Gandhi who translated it into an Indian tongue and said that he immediately determined to change his way of life in the light of its teaching. We have nineteen different editions at Bembridge ranging through the *Cornhill* parts, the first edition, the Doves (1907), Collins' Penny Library, Ballantyne (1902—one of eleven copies on vellum), to a new 1967 edition published by the University of Nebraska Press, and a 1968 Everyman's re-issue.

Ruskin's Oxford *Lectures on Art*, delivered in 1870, were published in the same year as a demy 8vo. of 189 pages. It is quite a common book. Much scarcer, at least in collections on this side of the Atlantic, is the export edition printed from the same setting of type. For export purposes the leads were removed from between the lines, the half titles were dropped, and the result was a crown 8vo. volume of 155 pages.

*The Crown of Wild Olive* is another confused book. When it was first published in 1866 it contained three lectures, "Work", "Traffic" and "War". An additional lecture, "The Future of England" was included in the fourth edition of 1873. The book itself is of little bibliographical interest, though the second pair of lectures is. Both were delivered at Woolwich, "War" at the Royal Military Academy in 1865 and "The Future of England" at the Royal Artillery Institution in 1869. When *The Crown of Wild Olive* was printed in 1866 Ruskin had a number of extra copies of *War* run off with its own pagination, title page and imprint, "Printed for Private Circulation". The Bembridge copy contains a slip tipped to the title page stating that Ruskin had presented the committee of the R.A. Institution with 100 copies of the booklet for distribution. This slip is not referred to by either Wise or Cook and Wedderburn. The half title bears the signature of the original owner, Lt.-Col. A. I. T. Green, R.A., of Plymouth, with the note, "Recd. 19.6.66". Wise says, "This little book is exceedingly scarce", and Cook and Wedderburn, who were not prone to exaggeration, described it as "one of the scarcest Ruskiniana". *The Future of England* was originally printed as a pamphlet in 1870 by the Royal Artillery Press at Woolwich and is scarce. A type-facsimile of it is one of the group of seven Ruskin pamphlets
forged by T. J. Wise. Copies of all the Wise/Ruskin forgeries are at Bembridge, except The Queen's Gardens and the variant "Reprint" Future of England.

The Wise forgeries add a little spice to Ruskin bibliography; his editions of Ruskin's letters are a valuable contribution to the study of Ruskin biography for without these printed volumes a number of the letters would be unknown. All were printed in limited editions of about thirty-three copies on paper and seven on vellum. There are copies of all the letter books at Bembridge, both on paper and on vellum. A number of them are finely bound by Zaensdorf, de Sauty, and other leading binders.

Copies of most of Ruskin's published correspondence are in the collection, to C. E. Norton (Atlantic Monthly, May-September 1904, and in book form, 2 volumes, Boston, 1904) to William Ward (Boston, 1922), to Francesca Alexander (Boston, 1931), to Bernard Quaritch (London, 1938), to Kathleen Olander (London, 1953), Letters from Venice 1851-2 (Yale 1955), to Lord and Lady Mount Temple (Ohio, 1964), to Dearest Mama Talbot (London, 1966), and several others. Based on the correspondence of Ruskin and his wife are An Ill-Assorted Marriage, The Order of Release, The Vindication of Ruskin, Effie in Venice, and Millais and the Ruskins. Here too, of course, are the volumes of letters published in Ruskin's lifetime by his official publisher—Hortus Inclusus (both the general and the large-paper editions of 1887), the various editions of Letters to the Clergy, Three Letters and an Essay (general edition and large-paper limited edition of 1893), and Letters to a College Friend (1894 in both the green and brown bindings).

An attractive example of modern American private press work is the Adagio Press edition of The Contemptible Horse, 1962, which is Ruskin's letter to "Tinie" Horn of 31 August 1857.

Out of the ordinary are the two letter volumes of the Library Edition (volumes XXXVI and XXXVII) printed on thin paper. From their binding I would judge them to have been formerly in the Wedderburn collection. They have printed paper wrappers bound in. Unusual also is Additional Letters (1827-1889) set up for, but crowded out of, Volumes XXXVI-XXXVII. These are just three examples of by-products of the Library Edition.
Either Cook and Wedderburn or George Allen produced a pamphlet which must be scarce in other collections because over half of the edition is at Bembridge! Ruskin's 1838 *Essay on the Comparative Advantage of the Studies of Music and Painting* exists in two very similar manuscript versions. In the first volume of the *Library Edition* they printed the "fair copy". They then altered a word or two of the type and ran off an edition of twelve copies of the "original draft"—"Privately Printed 1903".

(b) Books about Ruskin

The collection of biographies and criticisms of Ruskin contains some 200 volumes but there is little that is particularly scarce. The complete sets of Ruskin exhibition catalogues, 1869-1966, and the Ruskin dispersal sales, 1869-1932, are of particular value in cataloguing and tracing books, pictures, letters and manuscripts. Many of the sale catalogues are priced. One copy of the 1904 Manchester exhibition catalogue was Collingwood's and contains many interesting annotations by him. In this category, too, are several printed catalogues of collections containing Ruskiniana. Catalogues of current sales containing Ruskiniana are retained in the collection.

Bibliographies of Ruskin are those by Shepherd (various editions between 1878 and 1881), William Axon (*A Bibliographical Biography*, 1879, second edition 1881), and T. J. Wise (1889-93). William Ward's and W. G. Collingwood's sets are both here.

There is a large quantity of pamphlets, leaflets and cuttings relating to Ruskin and the Guild of St. George and the various Ruskin Societies which still awaits cataloguing. There is also an invaluable collection of thirteen volumes of newspaper cuttings about Ruskin from 1884 to date.

One section of the collection of printed books contains biographies of Ruskin's friends and associates—Henry Acland, Gutzon Borglum, Edward Burne-Jones, Sydney Cockerell, E. T. Cook, Walter Crane, Lady Eastlake, Kate Greenaway, Octavia Hill, Mrs. la Touche, E. Lynn Linton, George MacDonald, J. E. Millais, Mary Russell Mitford, C. H. Moore, William Morris,
Coventry Patmore, Richmond, Rossetti, Severn, Simon, Webling, Whistler and others. These are kept apart from the Galleries' small art library which is strong in works on English artists and the artists admired by Ruskin.

Two miscellaneous books with a Ruskin association, which may be mentioned, are W. J. Linton's *Ferns of the English Lake Country*, dated from Brantwood, 1865, and Susanna Beever's *Remarkable Passages in Shakespeare*, London, 1870.

VI. Books from Ruskin's Library and other Association Copies

The Bembridge collection contains some 400 volumes of close Ruskin association, of which 320 were in Ruskin's own library. The bulk of these were bought by Whitehouse at the 1930-1 dispersal sales; others came when the S. W. Bush collection of Ruskin books was bought in 1937. Occasional volumes are still being added to this part of the collection, either by gift or purchase.

Among the books which Ruskin inherited from his father is the latter's *Book of Common Prayer* (London, Samuel Bagster, 1829), a two volume *Bible* (Edinburgh, 1806) with J. J. R.'s map of Jerusalem drawn on a fly leaf, and a *Bible* (Oxford, 1846) inscribed by Margaret Ruskin to her husband in 1850. Here, too, is the 1749 Baskett *Bible* mentioned by Collingwood with the paste-down leaf from the *Apocrypha* on which Ruskin's great grandfather has written the names and birth dates of his seven children.

A book evidently used by the family when on continental tours is M. Reichard's *Itinerary of Italy*. This contains many notes by J. J. R. and, careful business man that he was, he has underlined an early passage reading, "When the traveller arrives at an inn, he should make an agreement with the landlord about the price of his meals and apartments, or he will be liable to imposition or unpleasant altercation ".

Associated with Ruskin's youth is a copy of Pharsalia, *De Bello Civili* (London, 1719) inscribed, "To Mr J. Ruskin Jnr. with J. Rowbotham's best respects and best wishes for his welfare and happiness ". Rowbotham, who kept a "young gentlemen's
Academy", was appointed in 1831 to teach young John mathematics. Between 1833 and 1835 Ruskin attended a day school in Camberwell kept by the Rev. Thomas Dale. He later attended Dale's lectures at King's College and also read privately to him. A copy of Dale's *Sermons... delivered in St. Matthew's Chapel, Denmark Hill* (London, 1836) is in the collection. Another book from Ruskin's early period is a Xenophon, inscribed "John Ruskin, Herne Hill, Aug 1834".

From Ruskin's university days is the Rev. S. W. Waud's *Treatise on Algebraic Geometry* (London, 1835) signed "J. Ruskin, Ch Ch". There are three pages of mathematical notes on the fly leaves—and drawings of three ships' mainmasts in full sail on the title page!

In 1847 Ruskin contributed a long review of Lord Lindsay's *Sketches of the History of Christian Art* (London, 1847, 3 vols.) to the *Quarterly*. His review copy of the book, stamped "With Mr Murray's compts" is at Bembridge.

Works on history from Ruskin's library include a twelve volume Gibbon's *Decline and Fall* (1838), Green's *The Making of England* (1881), Keller's *Histoire de France* (1876, 2 vols.), Napier's *History of the War in the Peninsula* (1832, 6 vols.), de Sismondi's *Histoire des Républiques Italiennes* (1838, 3 vols. only) and Turner's *History of the Anglo-Saxons* (1836, 3 vols.). All, in common with most of Ruskin's books, contain annotations and marginal scoring. Someone has noted in the first volume of Bussey and Gaspey's *History of France* (1850, 2 vols.), "130 pp. scored or noted by JR".

The same hand has noted in Cary's *Dante* (London, 1870), "93 pp with notes or scoring in J. R.s hand". The Greek and Latin classics from Ruskin's library are well represented at Bembridge. One set which may be mentioned is Bekker's *Plato* (London, 1826) in eleven volumes. Plato's *Laws* which occupy part of volume 7 and all of volume 8 are copiously annotated and Ruskin has numbered the lines on each page for easy cross-reference to his notes and translations which occur in two of his Diary volumes.

Several volumes of travel, well-known to Ruskin scholars, are at Bembridge. These include Forbes's *Travels through the Alps*.
of Savoy (1845), copiously annotated, Gaullier’s La Suisse, Historique et Pittoresque (1855), Tyndall’s Glaciers of the Alps (1860) and David Roberts’s The Holy Land (1855, 3 volumes).

Ruskin’s predilection for the works of Scott is well-known. Unhappily none of the Scott manuscripts which Ruskin owned is at Bembridge, but we do have innumerable printed copies. In most cases Ruskin owned several copies of Scott’s books, a bedroom set, a drawing room set—and so on. Present in the collection as first editions are *Anne of Geierstein, Fortunes of Nigel, Marmion, The Monastery, Peveril of the Peak, Redgauntlet* and *Woodstock*. Most of these are well annotated, the notes in *Nigel* and *Woodstock* comparing the printed text with the manuscripts. In his notes in *Marmion* Ruskin draws parallels between the characters and himself and Rose la Touche. The 48-volume set of *Waverley Novels* (1865-8) appears well used but contains no scoring or notes. I would assume that this was the bedroom set.

Next to the *Waverley* set at Bembridge is the 10-volume *Life of Sir Walter Scott* by Lockhart (1869). I think this, too, may have been from Ruskin’s bedroom for he has noted inside the front of the first volume, “Contents of Bedroom Bookcase drawers, 1 (lowest) Packet of spare Turner pen and ink, Spare Do. Liber Stud. Photos Abbeville Rheims”. This first volume has almost escaped Ruskin’s annotating pencil, but the other nine are full of his notes and scoring and he has added his own index to the back of the volumes. On the spine of each he has pasted a large paper label with the volume number painted an inch high.

Another biography with an interesting provenance is Thomson’s *Life and Works of Thomas Bewick* (1882). This is dedicated to Ruskin and on the dedication page is the inscription “From the Author, Sept 14th 1882”. To the same page Ruskin has added “Mary Beever, with John Ruskin’s love, Brantwood, January 8th 1883”. Other than this Ruskin seems to have left no mark on the book!

The same is not the case with one of Ruskin’s favourite books, De Queux de Saint-Hilaire’s *Le Livre des Cent Ballades* (Paris, 1868). Ruskin at one time contemplated publishing an English edition of this collection of early French romantic poetry
and his copy, which he subsequently gave to Norman Hay Forbes, is covered with notes and translations.

Cook and Wedderburn have pointed out how few books on art were to be found in Ruskin’s library. Of the seven important titles which they list, three are at Bembridge: Lord Lindsay’s *Christian Art*, Westwood’s *Miniatures and Ornaments of Anglo-Saxon and Irish Manuscripts* and Lenormant and De Wittes’ *Elite des Monuments Céramographiques* (1844) in 4 volumes.

These last two titles illustrate Ruskin as a user (or mis-user) of books, rather than as a collector. The Lenormant and De Witte is extensively annotated, many of the plates are loose and some two inches have been trimmed from the fore-edges of almost all the text pages so that Ruskin could easily find the plates. The mutilation of Westwood is worse. Not only are almost all of the plates loose, several are missing, presumably given to Ruskin’s friends, and the head and tail of the book have been cut off by Ruskin so that it would fit its shelf. Other books that have suffered the same ill-treatment are his Chaucer, Turner’s *Anglo-Saxons*, and the two volumes of Bussey and Gaspey’s *History of France*. In this case the saw-marks can still be seen on the lower edges.

It is well known that Ruskin’s adeptness with the saw and scissors was not confined solely to the ordinary working copies in his library. His medieval manuscripts were no safer than a nineteenth-century Chaucer. A collage in the collection, prepared by Ruskin, consists of twenty miniatures cut from the pages of a French fifteenth-century *Book of Hours*, and a larger miniature attributed to the School of Bourdichon, all pasted on to strips of marginal decoration cut from a later Italian manuscript. This item was subsequently in the collection of Hugh Walpole and was bought for Bembridge in January 1947.

Other ex-Ruskin manuscripts in the collection are *Regula della scola del sanctissimo corpo de d. Iesu* (Italian, sixteenth century) and a *Diwân of Mushtâk* (Persian, A.D. 1814). This latter has an interesting history. It was given by Ruskin, in a disbound state, to W. G. Collingwood, who in turn gave it to his daughter. After her death I obtained it for the Bembridge collection. Purely by chance I found that the back cover of an oriental
binding already at Bembridge fitted exactly to the remnants of the spine of the *Diwan*. This cover must have been bought with other miscellaneous material from Brantwood in 1931. The manuscript and its binding have now been re-united by Bayntun of Bath.

Incunabula from Brantwood are Gregorius Magnus, *Liber dyalogorum* [c. 1478], Hain 7958, and Hyginus, *Poetica astronomica* 1485, Hain 9063.

Interesting among association copies of Ruskin's works is his father's copy of the *Architectural Magazine* (1837-8) in which the "Poetry of Architecture" first appeared. On the fly leaf J. J. R. has indexed "Kataphusin on Architecture". Ruskin's Oxford copy of Aristophanes (1835), contains, in addition to a few translation notes, several sketches made when he was writing *The Poetry of Architecture*.

The collection contains an interesting copy of the 1880 edition of *The Seven Lamps of Architecture*. It was the publisher's own copy and is one of the seventy-five large paper copies printed on Whatman's hand-made paper. On the half title is the inscription to George Allen "With John Ruskin's grateful love". Bound in it is the three-page manuscript of the new preface which Ruskin wrote for this edition, with his note at the top, "Here we are—I've knocked it off before breakfast". The manuscript and corrected proof of the "Advice" is also bound in, as is a letter of 1879 from Ruskin to Allen, "I've made myself quite sick and ill in trying to revise 7L.—the utterly useless twaddle of it—the shallow piety and sonorous talk are very loathsome to me... the actual teaching of it is all right and some bits are good—but it is all Fools Paradise...". Bound in at the end is one of the two copies of the 1891 *Index* by Alexander Wedderburn printed on large Whatman's hand-made paper.

An interesting copy of *Sesame and Lilies* has recently been acquired. This is the fifth (1882) edition and it contains the bookplate of Sara Anderson. On the end papers are two wash drawings by Ruskin of the Maritime Alps. This is probably the advance copy of the book which was sent to Ruskin when he was abroad. He disliked the blue-grey cloth which the binder had used. He also decided that the words "Small Abridged edition"
on the title page were a mistake, and he noticed a few minor errors in the preface. The edition in its original form was not issued. A cancelling title page and preface were printed and the binder’s cloth was changed to red. This Bembridge copy has the uncanceled preliminaries, with Ruskin’s manuscript corrections to the preface, and is bound in a faded grey cloth. Copies of the fifth edition in this state must be rare.

Three copies of the first edition of *Ethics of the Dust* (1866) contain Ruskin’s inscriptions to A. C. Swinburne, Joanna Agnew and Jessie Rowe (“Lucilla” of *Ethics*). This book was, in fact, issued in December 1865 and the inscriptions in two of the copies are dated “Christmas 1865”.

Two Christmases later Ruskin inscribed a copy of *Time and Tide* (1867) to Joan Agnew. Two other copies of *Time and Tide* contain long inscriptions from Thomas Dixon, the “working man of Sunderland” to whom the letters in the book were addressed. One is inscribed to J. Stokeld. After Stokeld’s death, Dixon re-inscribed the copy to T. C. Horsfall, for whose *Study of Beauty in Large Towns* (1883) Ruskin wrote the preface. (A copy of this pamphlet inscribed by Horsfall to James Russell Lowell is at Bembridge). The other copy of *Time and Tide* has Dixon’s inscription to William Bell Scott. This later belonged to John Morgan.

Alice Tollemache’s (later Lady Mount Temple and one of Ruskin’s closest friends) copy of *Queen of the Air* (1869), Arthur Burgess’s *Sesame, Aratra Pentelici* and *Fors Clavigera* VI are all inscribed to their owners by the author, while Ruskin’s Oxford colleague, C. L. Dodgson, had to write his own name in each of his volumes of *Praeterita*. These volumes were later in the Harmsworth library. Five parts of *Praeterita* bear Mrs. la Touche’s signature, as do one of *Proserpina* and thirteen of *Fors*.

Her daughter, Rose, signed her own copy of *Queen of the Air* but her *Val d’Arno* (1874) is inscribed by Ruskin “To Briar-Rose, Fleur de Lys, 31 October 1874”. Also in the collection are her copy of Shelley’s *Minor Poems* (1868), her ivory bound *Prayer Book* with its inscription from Lady Mount Temple, and a copy from Brantwood of the book she wrote herself, *Clouds and Light* (London, 1870).
Two incomplete sets of *Fors Clavigera* belonged to Ruskin and Alexander Wedderburn. The former's is a much annotated indexing copy, with the reference at the head of Letter LXXIX, p. 201, "Whistler, Mr—impudence of". Wedderburn's set, also much marked, was evidently used when he was working on the *Library Edition*.

*Hortus Inclusus* (1887), a selection of Ruskin's letters to the Misses Beever, is inscribed from Susan Beever to W. G. Collingwood. Near to it in the collection is one of Susan Beever's sketch books full of delightful bird and flower drawings, which she gave to Ruskin.

Among other association copies I will only mention Shelley's *Essays, Letters from Abroad, Translations and Fragments* (London, 1845), inscribed to Ruskin from Joseph Severn, father of Arthur and friend of Keats, and a small volume containing Italian and Russian translations of Ruskin's *King of the Golden River*, given to Ruskin by the translator, Barbara Charlton, "with kind regards & Xmas Greetings 1891".

### VII. RUSKIN RELICS

I have already mentioned many of the Ruskin relics now at Brantwood. Among the relics at Bembridge are his mother's watch, his grandfather's walking stick, his wife's silver and agate seal, his own silver christening cup, a selection of his cutlery and drinking glasses, and his travelling writing desk (according to Arthur Severn, the only piece of luggage that Ruskin ever packed himself!). Of Ruskin association are some examples of "Ruskin Pottery", "Ruskin Linen", an Arcadian ware coffee cup printed with an inscription by Ruskin and sold at the end of the last century as "a present from Coniston", one of the fragments of slate from the Ruskin Cross, and the gold cross designed by Arthur Severn and presented to the Cork High School's Rose Queen of 1888. There are also in the collection many photographs of continental scenes collected and used by Ruskin, and photographs of Ruskin and the Severns and their homes.