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# The Works of John Ruskin

VOLUME 1: EARLY PROSE WRITINGS

JOHN RUSKIN  
EDITED BY EDWARD TYAS COOK  
AND ALEXANDER WEDDERBURN



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AND

ALEXANDER WEDDERBURN



LONDON

GEORGE ALLEN, 156, CHARING CROSS ROAD

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## PREFACE TO THIS EDITION

*THE object of this edition is to make the Complete Works of Ruskin at last available in a uniform and self-contained series. Now that Ruskin's place as a British classic is established, his literary representatives feel that the issue of such an edition of his Works is a duty involved in the discharge of their trust.*

*Ruskin himself once began the republication of his Works in a connected series, but the undertaking was not congenial to him, and for various reasons was not destined to be carried out.<sup>1</sup> The "Works Series" left off abruptly, before it had included any one of his three best-known works. He was in a different mind, at different times, about the manner of the republication of "Modern Painters," the "Seven Lamps," and the "Stones of Venice." His energies were divided between revising old work and beginning new books. Hence his writings remained during his lifetime in all sorts of size and form, in various stages of completion, and often in inaccessible hiding-places.*

*Hitherto the Works of Ruskin, as published by Mr. Allen, consist of seventy to eighty volumes and pamphlets, varying in "format." But the purchaser of all these works does not thereby possess himself of all Ruskin's printed writings. There remain*

<sup>1</sup> *The "Works Series" was begun in 1871 with "Sesame and Lilies." It was discontinued after 1880, by which time eleven volumes had been issued.*

## PREFACE

*some thirty volumes and pamphlets, which are either out of print or have been printed only for private circulation; many of them very scarce; some almost, if not quite, unobtainable. And still further, there is a large body of Ruskin's writing scattered in contributions to books by other authors, in magazines, in "Proceedings," in newspapers. Even a collector who had succeeded in acquiring all these publications would still miss many characteristic passages unless he possessed all the editions of all Ruskin's books. One of his best-known books affords a good instance of this fact. "Sesame and Lilies" in some editions includes two Lectures, in others three. To it Ruskin wrote at different times three entirely distinct prefaces. No edition of the book yet published contains within the same cover all the matter which at one time or another was issued under the title "Sesame and Lilies." Some idea of the voluminous and scattered character of Ruskin's printed words may be formed from the fact that the Bibliography issued in 1893 contained 777 items (exclusive of publications about Ruskin). The total has since that time been considerably increased.*

*In this edition all the matter by Ruskin is collected from these various sources. It includes, that is to say, (1) all Ruskin's books now current in other editions, (2) a reissue of all publications by him now out of print or only privately circulated, (3) all his letters, articles, and other scattered writings, printed but not heretofore collected, and (4) a collation of all the different editions, thus bringing together within the pages of each book everything that he at any time published in it.*

*In a cheap edition of Ruskin's Works for popular sale, other methods might reasonably be pursued. In this edition, which is designed both as a record of Ruskin's entire literary activity and also in order to satisfy a large body of collectors, everything*

## PREFACE

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*is included, even a minute collation of variants. The object of the editors has been to put the readers of this edition in possession of a complete collection of Ruskin's published Writings.*

*This edition is also complete as including all the illustrations inserted by Ruskin in his books, and all drawings by him which have hitherto been published. These are an essential portion of his Works. Visitors to the exhibition of his drawings and studies, held after his death, may well have wondered how he found time to write, just as readers familiar with the vast body of his writings, published and unpublished, might wonder how he found time to draw. So far as his books on art were concerned, Ruskin considered the writing and the drawing as parts of the same work. He never cared to assert his own artistic gifts, though they were considerable; but he claimed for himself, and exhibited in his books, such skill as was enough to prove that he knew what he was talking about.<sup>1</sup> Difficulties connected with the reproduction of his drawings were one of the reasons which interfered with schemes for the uniform publication of his books. In this respect the resources of modern methods of reproduction have come to the aid of this edition. Where possible, the original plates are used. In cases where that is impossible owing to the size, or undesirable owing to the state, of the old plates, recourse has been had to photogravure and other processes. By these means it has been found possible to include in a uniform edition all the original illustrations, without sacrifice, it is believed, of the qualities of the author's work. In addition to the illustrations previously published, this edition gives a large number of the author's*

<sup>1</sup> See, e.g. "Modern Painters," vol. iii. (Preface), and "Hortus Inclusus" (Letter of May 2, 1874).

*drawings which have not hitherto appeared. Portraits and some other illustrations are also included. Particulars are supplied in the introductions or other prefatory matter to the several volumes.*

*In addition to collecting material already printed, much new matter—literary as well as artistic—has been placed at the disposal of the editors. This is of three kinds: (1) Unpublished MSS. by Ruskin; (2) the author's MSS. of published Works; and (3) Letters and Diaries. Under the first head, many interesting pieces are published for the first time in this edition, and most of the volumes contain some new matter. The defence of Turner in reply to "Blackwood" (an essay which was the germ of "Modern Painters"), some unpublished letters (1852) intended for the "Times," on political economy (which form, in like manner, the germ of "Unto This Last"), several Oxford Lectures, and the Rede Lecture at Cambridge (1867), may be mentioned among the more important chapters here added to the body of Ruskin's Works.*

*The author's MSS. have, for the purposes of this edition, been carefully collated with the existing texts. The text of the edition is throughout that which was last revised by the author; but in footnotes or otherwise, passages from the MSS. are occasionally supplied, or variations noted. Ruskin was a prose-poet, and his works repay the close textual study which is habitually given to those of the poets. It is interesting to see the artist at work. Sometimes, too, there is a biographical interest in such study; but especially is it interesting to see that Ruskin more and more altered not to be eloquent, but to be true. Less and less did he correct for rhetorical effect. He revised, not to add colour, but to secure greater closeness of expression,—to convey more fact in fewer words.*

## PREFACE

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*Ruskin's diaries and letters have been drawn upon for purposes of illustrating passages in his published Works, or of adding matter of biographical and literary interest. Ruskin was the most personal of writers. It is the one of the secrets of his charm. Behind every book he ever wrote one catches the personality of the man. "The more I see of writing," he once said, "the less I care for it; one may do more with a man by getting ten words spoken with him face to face, than by the black lettering of a whole life's thoughts."*<sup>1</sup> Increasingly, as he went on writing, he aimed at speaking to his readers face to face. His personality was very marked; he was a man of many moods. It is impossible to understand aright the works of this author without following also the moods of the man. But again, Ruskin's life is contained in his writings. He lisped in numbers, and he never ceased writing while strength and health remained. Thus, as one reads him through, one gets his biography—the facts of his life, the history of the development of his mind. We have his pen-work from the age of seven or eight to the age of seventy. In him, more perhaps than in any other writer, the style is the man, the Works are the Life. For these reasons, each volume in this edition is prefaced by an introduction which is at once bibliographical and biographical. In the compilation of these prefaces, Ruskin's diaries, letters, and conversations have been largely used. A list of minor Ruskiniana thus incorporated is given at the beginning of each volume. Bibliographical notes in more detail are added to each book, volume, or section of a volume, as the case may be.

*The biographical considerations above adduced have governed the arrangement of this edition. The basis of arrangement is*

<sup>1</sup> "Fors Clavigera," 1872, Letter xvii.

## PREFACE

*chronological. But though in the case of Ruskin the chronological order is particularly instructive, there are reasons also why it cannot always be strictly followed. Many of his works were written piecemeal and published at irregular intervals. The first volume of "Modern Painters" was published in 1843; the last not till 1860. Between those dates he wrote the "Seven Lamps" (published 1849) and the "Stones of Venice" (1851-53). Again, in later years Ruskin often had many books—at one time, seven—on the stocks simultaneously; first, he would write and issue a part of one, and then a part of another.<sup>1</sup> It would obviously be inconvenient to interpose a part of one book between parts of another. Again, he often took up the same subject at long intervals of time; as, for instance, in the case of his several Turner Catalogues, of which the first appeared in 1857, and the last in 1881. It would be a pity to miss the opportunity afforded by the publication of a Complete Library Edition to collect these dispersed members of a single subject. The chronological arrangement of this edition is therefore tempered by two other principles; by the necessity of issuing, in every case, all the volumes of a book successively, and by the desirability of bringing together, in some cases, scattered Notes, Catalogues, Lectures or Monographs on the same subject. The editors believe that this rearrangement will not only be found convenient by students and collectors, but will also put Ruskin's work in a light which is apt to be obscured by the casual publication of his writings hitherto.*

*The object of the notes added in this edition is elucidation, not criticism. An endeavour is made to trace the author's references, and to explain allusions which may no longer be*

<sup>1</sup> See "*Fors Clavigera*," 1875, *Letters lix. and lx.*

## PREFACE

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*readily understood. But the principal object of the editors has been, by cross references and otherwise, to explain Ruskin by himself. All matter added by the editors is distinguished throughout the edition by inclusion within square brackets [ ].*

*In the last volume of the edition will be found a Bibliography, a Catalogue of the MSS., and a full Index to Ruskin's Works. An endeavour is made to render this latter a complete and exhaustive guide to subjects and names, and even to words by which a given passage may be identified. It is thus hoped that the Index may in some measure serve the purpose of a Concordance.*

E. T. C.

A. W.

February 8, 1903.

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THE device on the title-page is an adaptation by Mr. W. H. Hooper of Ruskin's coat-of-arms, for a description of which see *Præterita*, ii. (ch. viii.), § 160. The mantling was designed by Ruskin, who once amused himself by surrounding the arms with a motto based on Turner's initials: "Justice, Mercy, With Truth." His drawing also introduced a rose. The motto chosen by his father was "Age quod agis." This was changed by Ruskin on his own seal to "To-day," "tacitly underlined to myself with the warning 'The night cometh, when no man can work.'" Mr. Hooper's design combines the coat-of-arms with the motto on the seal. The seal is repeated on the cover of each volume, and in the water-mark of the unbleached paper made for this edition. Another water-mark is Ruskin's monogram.

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VOLUME I

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John Ruskin

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EARLY  
PROSE WRITINGS

1834 TO 1843

BY

JOHN RUSKIN

LONDON

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1903

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*Note.*—Of these illustrations, the *frontispiece* and the *photogravure plates* 1, 2, 3, 4, 5, 9, 10, 11, 12, 13, 14, 16, 17, and 18 appeared in *The Poetry of Architecture* (1893) in the same medium; the *frontispiece* and Nos. 1, 2, 4, 5, 9, 12, 14, 16, 17, and 18 are in this edition slightly reduced. The four drawings here reproduced by photogravure on Plates 6 and 8 were in the 1893 edition printed from half-tone blocks. Plate 20, here slightly reduced, appeared in vol. i. of the *Poems* (1891). Plates 7, 15, and 19 are additional illustrations; the drawings reproduced in Nos. 7 and 19 have not before been published. The *facsimile* of MS. has not before been published.

Eight of the drawings here reproduced were in the Ruskin Exhibition held at the Royal Society of Painters in Water Colours, 1901. No. 9 here was No. 4 in that exhibition; No. 18 was No. 20; No. 12 was No. 53; No. 14 was No. 146; the *frontispiece* was No. 186; No. 13 was No. 227; No. 4 was No. 265; No. 2 was No. 384.

For note on the *figures* illustrating *The Poetry of Architecture*, see p. 4 *n*. Figures 29-31 and 32-41 are reproduced from *The Architectural Magazine* and *The Magazine of Natural History* respectively.



## INTRODUCTION TO VOL. I

THE writings of Ruskin collected in this volume include all the early prose pieces which were published in his lifetime, together with some others which have not hitherto appeared. By “early” writings is meant such as were composed previously to the first volume of *Modern Painters*, issued in 1843, when Ruskin was in his twenty-fifth year. A few letters bearing a later date are, however, included, because they belong to a series of which the greater part was written during the early period.

The interest of the early pieces of a great writer is biographical, rather than literary.<sup>1</sup> Ruskin’s command of words, sense of rhythm, and powers of observation and analysis were, indeed, developed at an early age, and some of the writings given in this volume would be worthy of preservation even if their author had no other and better claims. But the best pieces acquire additional significance, and some derive their only interest, from the promise and potency which may be discerned in them of future performance, and from the light which they throw upon the development of the author’s genius. It seems desirable, therefore, to introduce these *juvenilia* by the biographical data necessary for placing the several pieces in relation to the influences in Ruskin’s environment and education which they reflect.

John Ruskin was an only child, and was born on February 8, 1819, in 54 Hunter Street, Brunswick Square, London (marked with a tablet by the Society of Arts, 1900). The character of his parents and tenor of his home life were the chief formative forces in his education. As a boy he was educated by his mother; at school he was a “day boy,” and then only intermittently; when he went into residence at Oxford, his mother went also, taking lodgings in the High Street, where her husband joined her from Saturday to Monday. When he went abroad, his parents accompanied him.<sup>2</sup> “I have seen my mother travel,” says Ruskin, “from

<sup>1</sup> Ruskin, after writing his autobiography, had intended to publish a collection of his early prose writings in a companion volume to the *Poems* issued in 1891 (see vol. i., p. 265, of that edition); he regarded the publication of his youthful pieces as a supplement to *Præterita*.

<sup>2</sup> Cf. the letter to James Hogg given below, p. xxviii.

sunrise to sunset on a summer's day without once leaning back in the carriage" (*Fors Clavigera*, Letter xxxiii.). She maintained this unbending attitude in the education of her son. An evangelical Puritan of the strictest sect, she held strong notions on the sinfulness even of toys. With no playfellows, the child's faculties were concentrated from his earliest years on the observation of nature and inanimate things. He used to spend hours, he says, in contemplating the colours of the nursery carpet. When he was four, Ruskin and his parents removed from Bloomsbury to Herne Hill (now No. 28). The garden then took the place of the carpet. After morning lessons he was his own master. His mother would often be gardening beside him, but he had his own little affairs to see to, "the ants' nest to watch, or a sociable bird or two to make friends with." The gifts of expression, which were to enable him to show to others the loveliness he discerned, owed their first cultivation to his mother's daily readings in the Bible—"the one essential part," he says, "in all my education." She began with the first chapter of Genesis, and went straight through to the last verse of the Apocalypse, and began again at Genesis next day. Ruskin had also to learn the whole of "the fine old Scottish paraphrases." To this daily discipline, continued until he went up to Oxford, he attributed the cultivation of his ear and his sense of style.

By his father the boy was initiated in secular literature and in art. John James Ruskin had settled in London in 1807, and two years later entered into partnership as a wine-merchant, under the title of Ruskin, Telford & Domecq—"Domecq contributing the sherry, Telford the capital, and Ruskin the brains." He combined with much shrewdness in business a genuine love of literature and a strong vein of romantic sentiment. With Scott, Pope's Homer, Shakespeare, and Don Quixote the boy thus became familiar from very early years. His father's taste was as exact in art as in sherries, and he "never allowed me" (says his son) "to look for an instant at a bad picture." He had been a pupil in the landscape class of Alexander Nasmyth at Edinburgh, was fond of sketching, and delighted in reading poetry aloud, in buying drawings of architecture and landscape, and in entertaining artists at dinner. The atmosphere in which young Ruskin lived and moved was thus at once puritanical and artistic. The combination coloured his whole life's work; it may be seen very forcibly in some of these *juvenilia*, and especially in the "Three Letters and an Essay."<sup>1</sup> He was intended by his parents for the Church. In the last letter to Dale we see him wrestling in conflict between the call to the Church and the call to art and literature. It may be said that in the end he reconciled the two; he made the critic's chair a pulpit.

<sup>1</sup> See p. 398, and *cf.* the *Letters to a College Friend*, pp. 415, 433, 452, 460.

## INTRODUCTION

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The young Ruskin's interest in literature and art was combined with equal interest in natural history, and especially in geology and mineralogy—subjects which he continued to cultivate, in his own way, throughout his working life. Joyce's *Scientific Dialogues* he had read when he was seven; at nine he was reading geological books; at ten, when he was at Matlock, he explored the caves with special interest, and began a collection of minerals. A few years later he spent much time among the natural history collections of the British Museum; he studied Jameson's *Mineralogy* in three volumes; and the book he chose for a present on his fifteenth birthday was Saussure's *Voyages dans les Alpes*.

An important part of Ruskin's education was a summer tour with his parents. In 1825, when he was six, they went to Paris, Brussels, Ghent, and Bruges (May 11–June 13). In the father's diary of this tour, preserved at Brantwood, there is this note: "Our very first Continental journey. I remember Paris well, and our rooms there.—J. R., 1872." On the same occasion the boy was taken over the field of Waterloo; many of his early exercises in verse celebrate the battle and its heroes (see Vol. II.). With this exception the tours, until the year 1833, were in Great Britain. His father was in the habit of travelling once a year for orders, and on these journeys he combined pleasure with business. He travelled to sell his wines, but also to see pictures; and in any country seat where there was a Reynolds, or a Velasquez, or a Vandyck, or a Rembrandt, "he would pay the surliest housekeeper into patience until we had examined it to our heart's content." Also, he travelled leisurely—in a private carriage hired or borrowed for the expedition, and he made a point of including in each summer's journey a visit to some region of romantic scenery, such as Scotland (in 1824, 1826, 1827), Wales (1831), the West of England (1828), Derbyshire (1829), and the English Lakes (1824, 1826, 1830).<sup>1</sup> These early tours had included also most of the cathedrals and castles of England. From the earliest days the young Ruskin had accompanied his parents on their journeys, perched on the top of a box in the "dickey." By the time he was ten he had thus seen all the high-roads, and most of the cross-roads, of England and Wales, and the greater part of lowland Scotland.<sup>2</sup> When he began to write, it was of things he had himself seen and

<sup>1</sup> Ruskin was again in the Lake District in 1837 and 1838. His familiarity with the country may be seen from one of the *Letters to a College Friend*, p. 413.

<sup>2</sup> In one of Ruskin's earliest note-books (No. iii.: see list in Vol. II.) there are "Notes of Travels" (1827–29). At Winchester the boy notices the "fine perspective" of the cathedral; at Salisbury, "cloisters fine, pillars beautiful." The road from Blandford to Dorchester was "very beautiful"; that from Weymouth to Bridport "most beautiful." At Plymouth he notes the "breakwater formed of stones been cast promiscuously into the sea and left to find their own base." At Ivy Bridge, a

sketched. One exception may be noted. He refers occasionally in these *juvenilia* to Spanish scenery and architecture, and he had never visited (nor did he ever visit) Spain. But with that country he had hereditary connexion through the Ruskin-Domecq vineyards, and he was familiar with its characteristics at second-hand from his father's descriptions and from pictures.

Ruskin was encouraged by his parents to write diaries and versify his impressions.<sup>1</sup> At home a little table was always kept apart for his work, and there the child would sit drawing or writing, while his mother knitted and his father read aloud. His parents paid him a shilling a page for his literary labours. The MS. books are for the most part filled with verses, and further account of them is given in Volume II. At the age of four he had begun to read and write;<sup>2</sup> at seven, he was hard at work in composing stories; at eight, he began verses. Some of his very early poems were published in his lifetime, and therefore appear in this edition (Vol. II.). Of his earliest prose piece—"Harry and Lucy Concluded" (1826-29)—he gave some account, with a few illustrative extracts, in *Præterita*. It is not proposed to give more of it to the world. His *juvenilia* were carefully treasured by Ruskin's parents, and his father from time to time added notes which speak eloquently of parental pride and tenderness. In after years, when Ruskin had fulfilled the promise of his boyhood, the father turned back to these MS. volumes and there entered the note, "He has been compared with Goethe, Coleridge, J. Taylor, Burke, Juvenal."<sup>3</sup>

spot beloved by Turner, young Ruskin notes the "beautiful bridge covered with ivy; rocky river." But the most enthusiastic traveller has his disappointments. Ruskin, when he went to Portsmouth, was "disappointed in the men of war in water," although "astonished when on stocks."

<sup>1</sup> Also, like many another child, he made notes on, or perhaps for, sermons. "A sermon," in a note-book of 1828 (No. ii.), deploras "the power of the Devil to deceive a whole nation," and refers to Zechariah (xi. 3) for "the punishment of shepherds neglecting their flock: shepherds mean clergymen." Thus texts for some of his future discourses were early chosen.

<sup>2</sup> Ruskin's first letter (dated by the postmark March 15, 1823) has been printed by Mr. Collingwood (*Life of John Ruskin*, 1900, pp. 18-19), who says, "I omit certain details about the whip" :—

MY DEAR PAPA,—I love you. I have got new things: Waterloo Bridge—Aunt Bridget brought me it. John and Aunt helped to put it up, but the pillars they did not put right, upside down. Instead of a book bring me a whip, coloured red and black. . . . To-morrow is Sabbath. Tuesday, I go to Croydon. I am going to take my boats and my ship to Croydon. I'll sail them on the pond near the burn which the bridge is over. I will be very glad to see my cousins. I was very happy when I saw Aunt come from Croydon. I love Mrs. Gray, and I love Mr. Gray. I would like you to come home, and my kiss and my love. JOHN RUSKIN.

<sup>3</sup> The note is dated 1846, in which year the second volume of *Modern Painters* appeared.

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John Ruskin

Frontmatter

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## INTRODUCTION

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Two letters to James Hogg, the Ettrick Shepherd—one from Ruskin's father, the other from the son—may here be given as affording a glimpse of the boy at his early literary work.<sup>1</sup>

The first letter is from Ruskin's father:—

HERNE HILL, near London,  
22nd January, 1834.

MY DEAR SIR,—It is long since I was favoured by our friend Mr. Elder with a sight of part of a letter of January, 1833, in which you very kindly enquire after my son and myself, and if I had not deemed it intrusive, I should sooner have thanked you. I cannot say what has now led me to do what I have so long deferred, unless it may be sundry hints from our wife, and niece, and son, who all indulge in periodical remembrances of the delight your only too short visit offered them.

Touching my son, there are many to whom I would never name him or his pursuits; but to men of talent and of heart I find I can say many things that I dare not tell the world at large. It cannot comprehend; it has not patience, nor feeling, nor delicacy. It shall not be entrusted with my weaknesses, because I am not yet willing to be laughed out of them. To you I will venture to say that the youth you were kind enough to notice, gives promise of very considerable talent. His faculty of composition is unbounded; without, however, any very strong indication of originality. He writes verse and prose perpetually, check him as we will. Last summer we spent four months in Switzerland and Italy, of which tour every scene is sketched in verse or prose, or picture.

I have seen productions of youth far superior, and of earlier date, but the rapidity of composition is to us (unlearned in the ways of the learned) quite wonderful. He is now between fourteen and fifteen, and has indited thousands of lines. That I may not select, I send his last eighty or a hundred lines, produced in one hour, while he waited for me in the city.

Do not suppose we are fostering a poetical plant or genius, to say *we keep a poet*. It is impossible for any parents to make less of a gift than we do of this: firstly, from its small intrinsic value, as yet unsuspected in him; and, next, because we dread the sacrifice of our offspring by making him a victim to the pangs of despised verse, a sacrifice to a

<sup>1</sup> They are reprinted from *Memorials of James Hogg, the Ettrick Shepherd*. Edited by his daughter, Mrs. Garden. With preface by Professor Veitch. Alexander Gardner: Paisley and London (1834), pp. 273–277. The letter from Ruskin is “written in a beautiful fair hand, resembling copperplate.” Hogg's visit is referred to in *Præterita*, i. ch. v. The two letters were also given in *Igrasil* (the journal of the Ruskin Reading Guild), vol. i. (1890), pp. 81–83, and in *Ruskiniana* (privately printed, 1890), part i. pp. 3, 4.

thankless world, who read, admire, and trample on the greatest and the best.

I was sorry to hear you had been suffering from inflammation in the chest. . . . I should like to see your works coming forward in better hands. A good substantial bookseller would lessen your anxiety and mend your health. You began your Memoir so well, that I feel quite enraged at the stupid bookseller for breaking at such a crisis.<sup>1</sup>

I would say, put not your trust in booksellers; cash is the word. But the knaves are despotic, and deal in rags of bills at four months' date. . . .

JOHN RUSKIN.

HERNE HILL, near London,  
 13th February, 1834.

SIR,—I cannot sufficiently thank you for your kind, your delightful invitation, one which it would have been such a pleasure, such an honour for me to have accepted. Yet I cannot at this period make up my mind to leave my parents, even for a short time. Hitherto I have scarcely left them for a day, and I wish to be with them as much as possible, till it is necessary for me to go to the university. Yet your offer to me, of course, is one of the most tempting that could possibly have occurred for many, very many reasons. I love Scotland,<sup>2</sup> I love the sight and the thought of the blue hills,<sup>3</sup> for among them I have passed some of the happiest days of my short life; and although these days have passed away like a summer-cloud, and the beings who gave them their pleasantness are in Heaven,<sup>4</sup> yet the very name of Scotland is sweet to me, for it calls back recollections of times which were exceedingly pleasant, and which can never more return to me. Yet I speak only of a part of the North Country; I have forgotten the braes of Yarrow and the banks of Tweed, and to wander among the holmes and hills of lovely Ettrick, with one to whom they and Scotland owe much, very much, of their celebrity, and to find brothers in his children (for if the children have the loving-kindness of the father, they would be sisters and brothers to me)—this would indeed be more than I can well tell of pleasure. But it is best not to think of it, for it must not be; for, as I before said, I do not wish to leave my parents, and they are equally tenacious of me, and so I can do little but thank you again, again, and thrice again.

I am grieved you should have taken so much trouble, and thrown

<sup>1</sup> Hogg's publisher failed immediately after the publication (March 1832) of the *Altrive Tales*, so called from Hogg's home, Altrive Lake.—*Editor's Note*, 1890.

<sup>2</sup> The words "I love Scotland" were omitted in *Igdrasil* and *Ruskiniana*.

<sup>3</sup> Cf. *Præterita*, i. ch. i. § 15.

<sup>4</sup> See *Præterita*, i. ch. iii., where account is given of the home and death of Ruskin's paternal aunt and her daughter Jessie.—*Editor's Note*, 1890. See also in Vol. II, pt. iii. the verses of 1830, "On the death of my cousin Jessie."