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The Works of John Ruskin

VOLUME 17: UNTO THIS LAST; MUNERA
PULVERIS; TIME AND TIDE

JOHN RUSKIN
EDITED BY EDWARD TYAS COOK
AND ALEXANDER WEDDERBURN



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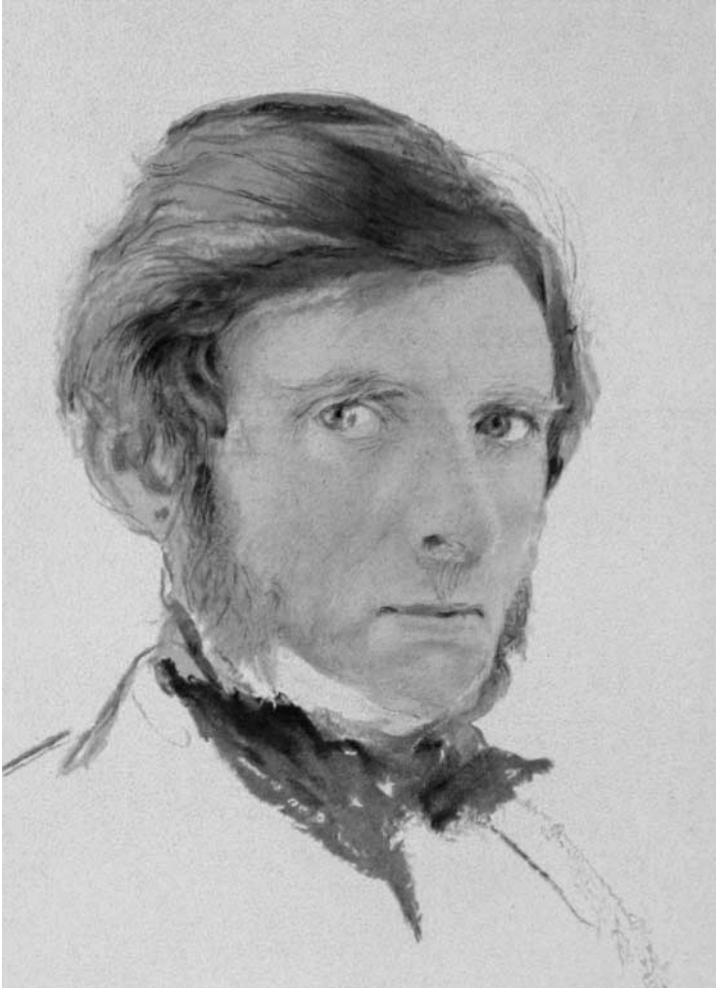
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THE WORKS OF
JOHN RUSKIN

EDITED BY

E. T. COOK

AND

ALEXANDER WEDDERBURN



LONDON

GEORGE ALLEN, 156, CHARING CROSS ROAD
NEW YORK: LONGMANS, GREEN, AND CO.

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VOLUME XVII

UNTO THIS LAST
MUNERA PULVERIS
TIME AND TIDE

WITH OTHER WRITINGS

ON

POLITICAL ECONOMY

1860-1873

UNTO THIS LAST
MUNERA PULVERIS
TIME AND TIDE
WITH OTHER WRITINGS
ON
POLITICAL ECONOMY
1860-1873

BY
JOHN RUSKIN

LONDON
GEORGE ALLEN, 156, CHARING CROSS ROAD
NEW YORK: LONGMANS, GREEN, AND CO.
1905

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Note.—The drawing from which the *frontispiece* is made was reproduced by chromo-lithography as frontispiece to vol. i. of *The Life and Work of John Ruskin*, by W. G. Collingwood, 1893. The drawing of Lucerne (Plate I.) was reproduced, by autotype process, in the large-paper edition of E. T. Cook's *Studies in Ruskin* (Plate 3), 1890. The drawing of the Mountains of Annecy

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(Plate VI.) was reproduced by chromo-lithography in *Studies in Both Arts* (Plate X.), 1895. The other drawings have not hitherto been reproduced.

The Portrait was shown at the Ruskin Exhibition at the Royal Society of Painters in Water-Colours, 1901 (No. 404), and at the Manchester Exhibition, 1904 (No. 363). The "View from the Base of the Brezon" was No. 366 in the Manchester Exhibition. The "View from Mornex" was No. 222 in the Exhibition at the Water-Colour Society. The "Mountains of Annecy" was No. 303 in that Exhibition; No. 104 at Manchester; and No. 76 D at the Coniston Exhibition, 1900 (where it was sold for the benefit of the Coniston Institute for 25 guineas). "Lauffenbourg" was No. 376 in the Exhibition at the Water-Colour Society; it was bought at the sale of Sir John Simon's collection in 1905 for the Birmingham Art Gallery (26 guineas).

INTRODUCTION TO VOL. XVII

(In the chronological order, Vol. XVII. follows Vol. VII.)

IN this volume are collected those of Ruskin's writings which were devoted exclusively to Political Economy. They range from the year 1860 to 1867. The Political Economy of Art, belonging to an earlier date (1857), has already been given in Volume XVI. The miscellany which he called *Fors Clavigera* is also concerned in large measure with Political Economy, but this belongs to a later date (1871 onwards), and treats moreover *de omnibus rebus, et quibusdam aliis*. The pieces here collected are:—

(I.) *Unto this Last*. The volume, so entitled and published in 1862, consists of four essays which appeared in the *Cornhill Magazine* for August, September, October, and November 1860.

(II.) *Munera Pulveris*. This work, though not published as a book until 1872, was written ten years earlier, and originally appeared in *Fraser's Magazine* for June, September, and December 1862, and April 1863.

(III.) *Time and Tide*. This book was published in 1867, being a collection of letters which had appeared in newspapers earlier in that year. *Time and Tide* thus belongs to a later period than the other books, and its inclusion here puts it somewhat out of its chronological order; for in the next volume we shall be concerned with Ruskin's productions in 1864–1866. But the inclusion of the third treatise on Political Economy, in the same volume with *Unto this Last* and *Munera Pulveris*, is required by the subject-matter.

The three books were written in the same temper; they deal, from different points of approach, with the same topics; and, as we shall see more fully hereafter, they form progressive parts of a comprehensive scheme. *Unto this Last* delivered Ruskin's first general attack on the Political Economy current at the time; *Munera Pulveris* set forth in outline the scheme of his alternative system; in *Time and Tide* he turned from the science to the art of economics, and threw out suggestions for an Ideal Commonwealth in conformity with the principles

INTRODUCTION

enunciated in the earlier treatises. There was to be a fourth stage in Ruskin's progress as a Political Economist; he was to pass from theory to practice and to initiate various schemes towards the realisation here on earth of his Community which was in heaven. The story of this attempt belongs to the period of *Fors Clavigera*. In the meanwhile, Ruskin had been very busy in following up *Unto this Last* and *Munera Pulveris* with letters to the newspapers, defending and illustrating his views, and meeting his critics. These "arrows of the chase" are collected in the Appendix to this volume.

In this Introduction we shall first carry the story of Ruskin's life and work down to March 1864, when the death of his father changed, for a time, the course of his career. We shall follow the pursuits and studies which accompanied his economic writings; trace, by aid of his letters and diaries, the temper of mind in which those writings were conceived; and narrate the fortunes of the books themselves. "You can in truth understand a man's word," says Ruskin, "only by understanding his temper."¹ We shall then, in a second part, give a connected account—which in accordance with the general scheme of this edition will be expository rather than critical—of the whole body of Ruskin's economic work. It has had a considerable effect on the thought of the age; but his teaching is discursive in method, and is scattered through many different books and papers. "I've no more to say, I believe, now on any subject," wrote Ruskin in later years, "if I knew all I *had* said and could index it."² The collection of his principal economic writings for the first time in a single volume gives an opportunity for an attempt to bring them into relation with one another.

PART I

"UNTO THIS LAST" (1860)

The completion of *Modern Painters* left the author exhausted, and suffering in some measure from the effects of reaction after a long spell of concentration upon a particular task. "I am more tired out," he wrote to his friend Dr. John Brown (Lausanne, August 6, 1860), "than the bulk of that last volume would apparently justify, but not half the work I did is in it. I cut away half of what I had written, as I threw it into the final form, thinking the book would be too

¹ *Lectures on Art*, § 68.

² A letter to Mr. George Allen, of March 27, 1877.

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big;¹ and half or nearly half of the drawings were left unfinished, the engraver not having time to do them. There are only three etchings of mine in the book, but I did seven, of which one was spoiled in biting, three in mezzotinting, so that I was fairly knocked up when I got the last sheet corrected." The sheets were passed in May, and leaving his father to see the work finally through the press, the author set out for Chamouni. "My father well pleased," he says, "with the last chapter and the engraved drawings from Nuremberg and Rheinfelden. On the strength of this piece of filial duty I am cruel enough to go away to St. Martin's again, by myself, to meditate on what is to be done next. Thence I go up to Chamouni—where a new epoch of life and death begins."² Elsewhere he marks this epoch of transition yet more trenchantly. "I got the bound volume of *Modern Painters* in the valley of St. Martin's in that summer of 1860, and in the valley of Chamouni I gave up my art-work and wrote this little book—the beginning of the days of reprobation."³ "This little book" was *Unto this Last*, written, as he elsewhere says, at the old "Union" inn.⁴

Of Ruskin's sojourn abroad in this year there is no detailed record.⁵ He kept no diary, for this was doubtless written in the form of the usual daily letter to his father, but the letters of 1860 have not been preserved. His companion throughout this time was an American, Mr. W. J. Stillman—then a young artist, whose acquaintance he had made nine or ten years before, and of whose studies of landscape he hoped great things. Mr. Stillman, who was Ruskin's guest, says that "more princely hospitality than his no man ever received, or more kindly companionship." They spent much time in sketching together, Ruskin sometimes sitting over his pupil and directing his work so closely that, as another pupil said, "he wanted me to hold the brush while he painted."⁶ "Every day," says Mr. Stillman, "we climbed some secondary peak, five or six thousand feet, and in the evenings we discussed art or played chess, mainly in

¹ One of the chapters thus thrown out was no doubt the discussion of "Sir Joshua and Holbein," which appeared in the *Cornhill Magazine* for March 1860 (see a later volume of this edition).

² *Præterita*, iii. § 12.

³ "Readings in *Modern Painters*" (see a later volume of this edition).

⁴ See Vol. XIII. p. 497.

⁵ He left Dover on May 22 and went to Geneva (May 28). There he stayed for some days; afterwards going by Bonneville (June 15) to St. Martin and Chamouni. He returned by Lausanne (August 6), Freiburg, Neuchâtel, Bâle, Lauffenburg, and Geneva; being back at Denmark Hill early in September.

⁶ Mr. Rowse: see W. J. Stillman's *Autobiography of a Journalist*, vol. i. p. 264.

rehearsing problems, until midnight." Ruskin enjoyed his friend's companionship; but there were incompatibilities of temperament:—

"I have had great pleasure, and great advantage also, in Stillman's society this last two months. We are, indeed, neither of us in a particularly cheerful humour, and very often, I think, succeed in making each other reciprocally miserable to an amazing extent; but we do each other more good than harm,—at least he does me, for he knows much just of the part of the world of which I know nothing. He is a very noble fellow—if only he could see a crow without wanting to shoot it to pieces."¹

It must also have detracted somewhat from Ruskin's pleasure in his friend that he was "disappointed in the high Alps." Other sources of friction appear in Mr. Stillman's account of the summer:—

"He met me with a carriage at Culoz, to give and enjoy my first impressions of the distant Alps, and for the ten days we stopped at Geneva I stayed with him at the Hôtel des Bergues. We climbed the Salève, and I saw what gave me more pleasure, I confess, than the distant view of Mont Blanc, which he expected me to be enthusiastic over—the soldanella and the gentians. The great accidents of nature—Niagara and the high Alps—though they awe me, have always left me cold. . . . Our first sketching excursion was to the Perte du Rhône, and, while Ruskin was drawing some mountain forms beyond the river, he asked me to draw some huts near by. . . . When Ruskin came back, I had made a careless and slipshod five minutes' sketch not worth the paper it was on, as to me were not the originals. Ruskin was angry, and he had a right to be; for at least I should have found it enough that he wanted it done, to make me do my best on it, but I did not think of it in that light. We drove back towards Geneva in silence—he moody, and I sullen—and half-way there he broke out, saying that the fact that he wanted the drawing done ought to have been enough to make me do it. I replied that I could see no interest in the subject, which to me only suggested fever and discomfort, and wretched habitations for human beings. We relapsed into silence, and for another mile nothing was said, when Ruskin broke out with, 'You were right, Stillman, about those cottages; your way of looking at them was nobler than mine, and now, for the first time in my life, I understand how anybody can live in America. . . .'

"I was disappointed in the high Alps,—they left me cold, and after visiting the points of view Turner had taken drawings from, we went up to the Montanvert, where Ruskin wished me to paint for him a wreath of Alpine roses. We found the rose growing luxuriantly against a huge

¹ *Letters to Charles Eliot Norton*, vol. i. p. 99.

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granite boulder, a pretty natural composition, and I set to work on it with great satisfaction, for botanical painting always interested me. Ruskin sat and watched me work, and expressed his surprise at my facility of execution of details and texture, saying that, of the painters he knew, only Millais had so great a facility of execution. . . . From Paris, in the ensuing winter, I sent it to Ruskin, the distance being made of the actual view down the valley of Chamonix, and he wrote me a bitter condemnation of it as a disappointment; for he said that he 'had expected to see the Alpine roses overhanging an awful chasm,' etc. (an expectation he should have given expression to earlier), and found it very commonplace and uninteresting. So it was, and I burnt it. . . .

"I finally found a subject which interested me in a view of the foot of the Mer de Glace from the opposite side of the river, looking up the glacier, with the bridge under the Brevent, and a cottage in the foreground, and set to work on it energetically. Ruskin used to sit behind me and comment on my work. My methods of painting were my own . . . and I had a way of painting scud clouds, such as always hang around the Alpine peaks, by brushing the sky in thinly with the sky-blue, and then working into that, with the brush, the melting clouds, producing the grey I wanted on the canvas. It imitated the effect of nature logically, as the pigment imitated the mingling of the vapour with the blue sky; but Ruskin said this was incorrect, and that the colours must be laid like mosaic, side by side, in the true tint. Another discouragement! I used to lay in the whole subject, beginning with the sky, rapidly and broadly, and, when it was dry, returning to the foreground and finishing towards the distance; and Ruskin was delighted with the foreground painting, insisting on my doing nothing further to it. In the distance was the Montanvert and the Aiguille du Dru; but where the lines of the glacier and the slopes of the mountain at the right met, five nearly straight lines converged at a point far from the centre, and I did not see how to get rid of them without violating the topography. I pointed it out to Ruskin, and he immediately exclaimed: 'Oh, nothing can be done with a subject like that, with five lines radiating from an unimportant point! I will not stay here to see you finish that study.' And the next day we packed up and left for Geneva."¹

Mr. Stillman has another characteristic reminiscence of Ruskin. On Sundays no work was done, and once they fell into a discussion of Sabbatarianism. Mr. Stillman pointed out the critical objections to the identification of the weekly rest with the first day of the week.

¹ *The Autobiography of a Journalist*, by W. J. Stillman, 1901, vol. i. pp. 260-264, 267, 268. Some of his reminiscences of Ruskin had previously appeared in the *Century Magazine*, January 1888.

“To this demonstration,” he says, “Ruskin, always deferent to the literal interpretation of the Gospel, could not make a defence; the creed had so bound him to the letter that the least enlargement of the structure broke it, and he rejected the whole tradition—not only the Sunday Sabbath, but the authority of the ecclesiastical interpretation of the texts. He said, ‘If they *have* deceived me in this, they have probably deceived me in all,’ and he came to the conclusion of rejecting all.”¹ Mr. Stillman perhaps exaggerates the effect which this one “demonstration” had upon the course of his friend’s thoughts; but the reminiscence agrees with the sceptical mood into which, as we shall presently see, Ruskin was now entering.

In writing to a friend, he described himself during these weeks at Chamouni as “drawing Alpine roses, or rather Alpine rose leaves.”² But his real occupation was the thinking out of the papers which he entitled *Unto this Last*. His absorption in economic inquiries was, as we have already shown,³ not so much a change, as a development. His æsthetic criticism had from the first been coloured throughout by moral considerations. “Yes,” said his father, after one of Ruskin’s lectures on art, “he should have been a bishop.” Again, his study of art, and especially of architecture, had convinced him that art is the expression of national life and character. He who would raise the flower must cultivate the proper soil out of which alone it could grow in health and perfection. “A thing of beauty is a joy for ever,” said the poet; yes, replied Ruskin, but a joy which is to be for ever, must also be a joy for all.⁴ His love of beauty, his study of art, had thus brought him up full front to an examination of the principles of national well-being. His exquisite sensibility to impressions of beauty in the world of nature thus became also

“a nerve o’er which do creep
The else unfelt oppressions of mankind.”

“It is the vainest of affectations,” he afterwards wrote, “to try and put beauty into shadows, while all real things that cast them are in deformity and pain.”⁵ We have heard him, at the end of the last volume of *Modern Painters*, debating with himself how far he could honestly or with any inward satisfaction pursue the cultivation of the

¹ *The Autobiography of a Journalist*, by W. J. Stillman, 1901, vol. i. pp. 265–267.

² Letter to Dr. John Brown, August 6, 1860.

³ Vol. XVI. p. xxii.

⁴ See *Aratra Pentelici*, § 17.

⁵ See Ruskin’s prefatory remarks to the *Catalogue of the Educational Series*.

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beautiful in art, without first endeavouring to realise the good and beautiful in the world of social and political life. It was with such thoughts surging in his brain and such feelings burning in his heart that he had gone, in this summer of 1860, to the mountains; and there, under the same “cloudless peace of the snows of Chamouni”¹ that had inspired and sanctified his earlier essays in art, he now turned his mind to theories of national wealth and social justice. Into these essays Ruskin put the results of much long and earnest thought,² and to them he brought all the resources of a now matured and chastened style. Every word of *Unto this Last* was written out twice, he tells us,³ and “in great part of the book, three times.” In one of his Oxford lectures he compared passages in it with others from the earlier volumes of *Modern Painters*, as a lesson in style.⁴ “The language of *Unto this Last*,” he wrote to his father (Geneva, August 12, 1862), “is as much superior to that of the first volume of *Modern Painters* as that of Tacitus to that of the *Continental Annual*,” and elsewhere he speaks of it as “the only book, properly to be called a book, that I have yet written, the one that will stand (if anything stand) surest and longest of all work of mine.”⁵

The author’s judgment of the style in this book has been endorsed by a recent critic, who has made a special study of Ruskin as a master of prose. “As a matter of form,” says Mr. Frederic Harrison, “I would point to *Unto this Last* as a work containing almost all that is noble in Ruskin’s written prose, with hardly any, or very few, of his excesses and mannerisms. It is true that we have a single sentence of 242 words and 52 intermediate stops⁶ before we come to the pause. But this is occasional; and the book as a whole is a masterpiece of pure, incisive, imaginative, lucid English. If one had to plead the cause of Ruskin before the Supreme Court in the Republic of Letters, one would rely on that book as a type of clearness, wit, eloquence, versatility, passion.”⁷

¹ Epilogue to *Modern Painters* (Vol. VII. p. 464).

² In the previous year he had made a start upon an essay on the elements of political economy; a few pages of it occur in his diary of 1859—“Beginning of Political Economy” he called them in reading the pages many years later. He begins with the case of a ship’s company cast away on a desert island, and works out their proceedings. This is a method of approaching the subject which occurs in this volume more than once (see pp. 48, 372).

³ *Fors Clavigera*, Letter 48 (Notes and Correspondence).

⁴ See “Readings in *Modern Painters*” in a later volume of this edition.

⁵ *Sesame and Lilies*, § 47 (a lecture delivered in 1864).

⁶ See § 74; below, pp. 99–100.

⁷ “Ruskin as Master of Prose,” *Nineteenth Century*, October 1895, p. 574; reprinted in *Tennyson, Ruskin, Mill, and other Literary Estimates*, 1899, p. 74. The

By the end of June Ruskin had his first essay, or perhaps more, ready for the printer, and he sent it to the new magazine—the *Cornhill*—which his publisher, Mr. George Smith, had launched on January 1, 1860, under the editorship of Thackeray. Ruskin sent the paper to Mr. Smith Williams, the literary adviser of the firm; warning him that editorial “notes of reprobation” might be necessary, but desiring “to get it into print, somehow.”¹ A copy was sent at the same time by Ruskin to his father, who, though not too well pleased at this new venture, loyally supported his son. When others attacked him, the father’s combative instincts were aroused; yet he was not altogether happy in the fight, and a little rift in the harmonious relations which had hitherto existed between father and son now begins to make itself felt. The following notes from the father to Mrs. John Simon disclose his state of mind:—

“7 BILLITER STREET, 21st July, 1860.

“I addressed just now the August *Cornhill Magazine*—not out, but obtained by favour—to Mr. Simon, and Mr. Smith assured me his own man should have it at 44 before 5 o’clock.

“John was obliged to put ‘J. R.,’ as the Editor would not be answerable for opinions so opposed to Malthus and the *Times* and the City of

same position is accorded to *Unto this Last* by another critic: “The volume marks the perfection, for practical purposes, of his style. It has shed the flamboyance and prolixity of his youth; it has not lapsed into the involved garrulity—often delightful, indeed, but at best lacking the gravity of really great art—which alternately charms and irritates in his later essays. Here it is in his hands like the sword of an expert swordsman: keen, rapid, and lustrous, flashing with swift easy turns through impassioned pleading, succinct exposition, searching irony and fanciful irony.” (J. W. Mackail in *Chambers’s Cyclopædia of English Literature*, vol. iii., 1903, p. 571.)

¹ The covering letter has been printed in the privately-issued *Letters on Art and Literature*, by John Ruskin, edited by Thomas J. Wise, 1894, pp. 78, 79:—

“(July 1st, 1860.)

“DEAR MR. WILLIAMS,—I send you some Political Economy, which, if you can venture to use in any way for the *Cornhill*, stigmatizing it by any notes of reprobation which you may think necessary, I shall be very glad. All I care about is to get it into print, somehow. Please, if you use it, put it on slips, and send it to me to Hôtel de l’Univers, Chamonix, Faucigny, France. I shall send it back by the next post but one, and shall not need another revise. Send proof of slips also to my father.

“I am afraid you have had a great deal of trouble about that book of mine. I wish the binders had had a little more,—but things must be as they may. I am very glad to be at last ‘unbound’ myself, so perhaps the book will be.

“Kindest regards to Mr. Smith. Ever faithfully and affectionately
 yours,
 J. RUSKIN.”

For Mr. W. Smith Williams, see Vol. VIII, p. 275 n. “That book of mine” is the fifth volume of *Modern Painters*.

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Manchester. Please tell Mr. Simon I begged of John to spare his brain and write nothing for a year or two, but he said it only amused him and gave no thought, as it was a subject long thought of. I had two reasons to wish him not to write, for I fear his Political Economy was at fault; but I am charmed with the paper, and it can do no harm. The *Times* says Dr. Guthrie and my son are in Political Economy mere innocents, and I suppose we shall have the slaughter of the innocents, but I am glad to see such Political Economy. The tone is high, and our tone in the city is much too low."

"CALVERLEY HOTEL, TUNBRIDGE WELLS,
 "21st August, 1860.

"The August and September numbers of *Cornhill Magazine* have articles of John's on Political Economy, which have brought a shower of abuse on him from the *Saturday Review* and *Scotsman*. They are not bad, for all that, and it is rather amusing to see the commotion they make; perhaps I should have preferred his not meddling with Political Economy for a while! They will mistake him for a Socialist—or Louis Blanc or Mr. Owen of Lanark."

"DENMARK HILL, 25th October, 1860.

"I send you the *Cornhill Magazine*, finding John's paper liked by Mr. Simon. Early in July, John sent me from abroad his first paper, kindly saying I might suppress it if the publishing it would annoy me.

"I sent to Smith & Co., saying I thought them twelve of the most important pages I had ever read.

"Immediately on seeing them in print, Dr. John Brown of Edinburgh, a good writer and able reviewer, wrote to me, wondering I had published the article, and saying the *Scotsman* had fallen on this *unlucky* paper. I replied I meant to publish any more that might come, let Scotch or English reviews say what they might; and I am glad these speculations have gone out, though I confess to have suffered more uneasiness about his newspaper letters on Politics and his papers on Political Economy than about all his books. These Political and Political Economical papers throw up a coarser and more disagreeable dust about one. The wrath of the Manchester School will be delivered in worse terms than the anger of certain Schools of Painting."

These shrewd apprehensions were abundantly fulfilled. The publication of the papers in the *Cornhill Magazine* raised a storm of indignant protest; even a theological heresy-hunt could not have been more fast and furious. The essays were declared to be "one of the

most melancholy spectacles, intellectually speaking, that we have ever witnessed.”¹ “The series of papers in the *Cornhill Magazine*,” wrote another critic,² “throughout which Mr. Ruskin laboured hard to destroy his reputation, were to our mind almost painful. It is no pleasure to see genius mistaking its power, and rendering itself ridiculous.” The papers were described by the *Saturday Review* as “eruptions of windy hysterics,” “absolute nonsense,” “utter imbecility,” “intolerable twaddle”; the author was “a perfect paragon of blubbering”; his “whines and snivels” were contemptible; the world was not going to be “preached to death by a mad governess”; after which quiet and measured criticisms the Reviewer proceeded, with an amusing lack of humour, to declare that it was “an act of condescension,” on his part, “to argue at all with a man who can only write in a scream.” The last passage of the book in particular—which the author himself regarded as the best he had ever written—filled the *Saturday Reviewer* with indignant disgust. “Even more repulsive,” he said, “is the way in which Mr. Ruskin writes of the relations of the rich and poor.” It was incredible that anybody should listen to such appeals, except that “people like for some reason to see a man degrade himself.” Ruskin himself was not a man to be brow-beaten by such bludgeoning; but the attack was carried, in newspapers all over the country, into a more vulnerable quarter. What did Thackeray mean by committing himself to such nonsense?³ What was Mr. Smith thinking of when he admitted into a magazine, which had still to establish itself in popular favour, such loud attacks on the popular creed? The blow went home; and after three of the essays had been published, the conductors of the *Cornhill Magazine* bowed before the storm. Ruskin afterwards told the story in the Preface to *Munera Pulveris* (see below, p. 143), where he describes how the editor’s sentence of excommunication was conveyed “with great discomfort to himself, and many apologies to me.” Though the editor was the vehicle of communication, it appears from the Memoir of Mr. George Smith⁴ that the edict was the publisher’s. Ruskin’s papers were “seen,” we are told, “to be too deeply tainted with socialistic heresy to conciliate subscribers,” and Mr. Smith decided to stop so

¹ *Literary Gazette*, November 3, 1860.

² H. H. Lancaster, at p. 299 of the book cited in Vol. VII. p. lxxi. n.

³ See, for instance, the *Manchester Examiner and Times*, October 2, 1860: “For some inscrutable reason, which must be inscrutably satisfactory to his publishers, Mr. Thackeray has allowed,” etc., etc.; and the *Scotsman*, August 9: “If Mr. Thackeray had not failed to feel ashamed to print such frenzies,” etc., etc.

⁴ See the *Dictionary of National Biography*, Supplementary Volume I. p. xxvii.