CAMBRIDGE LIBRARY COLLECTION

Books of enduring scholarly value

Literary studies

This series provides a high-quality selection of early printings of literary works, textual editions, anthologies and literary criticism which are of lasting scholarly interest. Ranging from Old English to Shakespeare to early twentieth-century work from around the world, these books offer a valuable resource for scholars in reception history, textual editing, and literary studies.

The Works of John Ruskin

The influence of John Ruskin (1819–1900), both on his own time and on artistic and social developments in the twentieth century, cannot be over-stated. He changed Victorian perceptions of art, and was the main influence behind 'Gothic revival' architecture. As a social critic, he argued for the improvement of the condition of the poor, and against the increasing mechanisation of work in factories, which he believed was dull and soul-destroying. The thirty-nine volumes of the Library Edition of his works, published between 1903 and 1912, are themselves a remarkable achievement, in which his books and essays – almost all highly illustrated – are given a biographical and critical context in extended introductory essays and in the 'Minor Ruskiniana' – extracts from letters, articles and reminiscences both by and about Ruskin. This twenty-ninth volume contains the seventh and eighth volumes of Fors clavigera.

Cambridge University Press has long been a pioneer in the reissuing of out-of-print titles from its own backlist, producing digital reprints of books that are still sought after by scholars and students but could not be reprinted economically using traditional technology. The Cambridge Library Collection extends this activity to a wider range of books which are still of importance to researchers and professionals, either for the source material they contain, or as landmarks in the history of their academic discipline.

Drawing from the world-renowned collections in the Cambridge University Library, and guided by the advice of experts in each subject area, Cambridge University Press is using state-of-the-art scanning machines in its own Printing House to capture the content of each book selected for inclusion. The files are processed to give a consistently clear, crisp image, and the books finished to the high quality standard for which the Press is recognised around the world. The latest print-on-demand technology ensures that the books will remain available indefinitely, and that orders for single or multiple copies can quickly be supplied.

The Cambridge Library Collection will bring back to life books of enduring scholarly value (including out-of-copyright works originally issued by other publishers) across a wide range of disciplines in the humanities and social sciences and in science and technology.

The Works of John Ruskin

Volume 29: Fors Clavigera III

John Ruskin
Edited by Edward Tyas Cook
and Alexander Wedderburn

CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore,
São Paolo, Delhi, Dubai, Tokyo

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9781108008778

This edition first published 1907
This digitally printed version 2009

ISBN 978-1-108-00877-8 Paperback

THE COMPLETE WORKS OF JOHN RUSKIN

Two thousand and sixty-two copies of this edition—of which two thousand are for sale in England and America—have been printed at the Ballantyne Press, Edinburgh, and the type has been distributed.

LIBRARY EDITION

THE WORKS OF JOHN RUSKIN

EDITED BY

E. T. COOK

AND

ALEXANDER WEDDERBURN

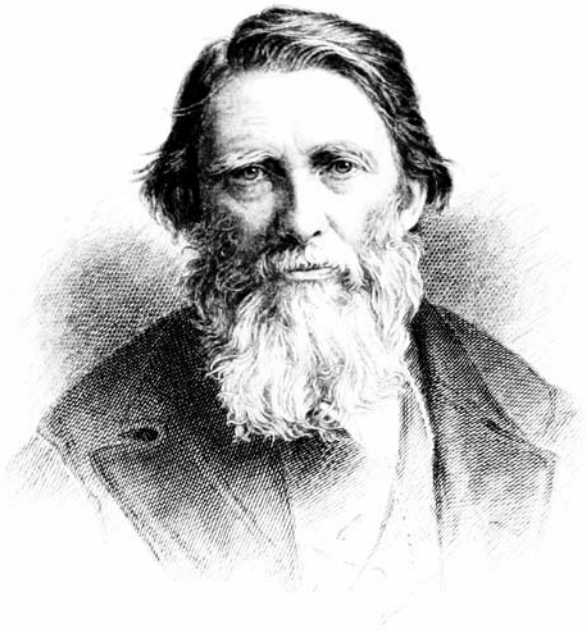
LONDON
GEORGE ALLEN, 156, CHARING CROSS ROAD
NEW YORK: LONGMANS, GREEN, AND CO.
1907

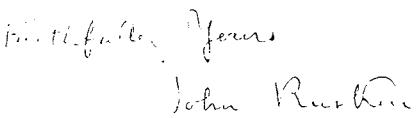
LIBRARY EDITION

VOLUME XXIX

FORS CLAVIGERA

LETTERS 73–96





FORS CLAVIGERA

LETTERS TO THE WORKMEN AND LABOURERS OF GREAT BRITAIN

VOLUME III

CONTAINING

LETTERS 73–96

1877, 1878–80–83–84

WITH THE AUTHOR'S INDEX

BY

JOHN RUSKIN

LONDON
GEORGE ALLEN, 156, CHARING CROSS ROAD
NEW YORK: LONGMANS, GREEN, AND CO.
1907

CONTENTS OF VOLUME XXIX

CONTENTS

APPENDIX

ADDITIONAL PASSAGES FROM THE MANUSCRIPT OF, AND LETTERS RELATING TO, "FORS CLAVIGERA"

INDEX

THE FOLLOWING MINOR RUSKINIANA ARE ALSO INCLUDED IN THIS VOLUME:—

MINOR RUSKINIANA: *Continued*:—

LIST OF ILLUSTRATIONS

LIST OF ILLUSTRATIONS

PRINTED IN THE TEXT

FACSIMILES

INTRODUCTION TO VOL. XXIX

THIS volume contains Letters 73–96 of *Fors Clavigera* (corresponding to volumes vii. and viii. of the original issue of the work); an Appendix, consisting of additional passages or letters, relating to *Fors;* and an Index. Full particulars of the original publication, and of subsequent alterations, are given in Bibliographical Notes; in the case of the Letters, at p. xxix., in that of the Index at p. 603.

Letters 73–84 were issued during 1877, and with them may be grouped Letters 85–87, for these followed consecutively during the first three months of 1878. There then comes a break of two years, caused by Ruskin's serious illness. The period of his life and work which is covered by Letters 73–87 has already been dealt with in a previous Introduction (Vol. XXIV.), but some additional notes may here be given in illustration of passages in *Fors Clavigera.*

The earlier Letters (73–78), as also the later Letters in the preceding volume, are dated from Venice, where, it will be remembered, Ruskin spent the winter of 1876 and spring of 1877. While carrying on the general scheme of the book, these Letters reflect his Venetian interests, and the temper of his mind under Venetian influences. They contain discussions of Venetian pictures and architecture, and recite Venetian legends. They show him at work with photographers, artists, and sculptors, collecting examples for St. George's Museum at Sheffield. They have at times a mystical strain which was connected, as already explained,[1] with his imagination of St. Ursula. His Venetian friend Count Zorzi has recently published some Reminiscences of Ruskin[2] during this Venetian period which give a vivid picture of his occupations, interests, and thoughts during the months when the Venetian Letters were written. Among the young artists whom Ruskin had

[1] See Vol. XXIV. pp. xliii., xliv.

[2] In the *Cornhill Magazine,* August and September, 1906. Extracts are here given by courteous permission of Messrs. Smith, Elder & Co. Some letters from Ruskin, printed in Count Zorzi's articles, are given in a later volume of this edition.

working for him at Venice was Signor Raffaelle Carloforti of Assisi, whose name figures repeatedly in the Accounts published in *Fors*.[1] He was acquainted with Count Zorzi, and had spoken to Ruskin of the Count's desire to publish a pamphlet of protest against the restoration of St. Mark's. Ruskin had bidden Carloforti to invite Count Zorzi to bring his manuscript:—

"When at eight o'clock that evening I entered his study and drawing-room, Ruskin, upright and serious, was seated at a large writing-table, covered with books, manuscripts, and writing paper, and in his hand he held an immense cork pen-holder as thick as a Havana cigar: he gave me one like it some time later.

"He wore a dark-blue frock-coat, a high cravat, and a higher collar. His ruddy face, his reddish hair and whiskers, and indeed his whole figure, were illuminated by a number of candles burning in silver candlesticks. It seemed to me there were seven of them: perhaps because my head was full of the *Seven Lamps of Architecture*.

"He rose quickly and, with his slight person full of dignity, advanced to meet me as Carloforti introduced me, and thanked me for coming, in very English Italian. Then sitting down again and signing to me to take an arm-chair near him, he continued:

"'And I thank my good friend Raffaele for having fulfilled the mission with which I charged him. So—they are assassinating St. Mark's?'

"'Yes, sir, most unfortunately. And no one can see that better than yourself. They have been at it a good while, and they are going on.'

"'I must say that you are very courageous, and that you have taken upon yourself a right hard task. I see you have brought your manuscript with you, as I told Carloforti to ask you to do. Will you be kind enough to read me some of the most important passages?'"

The Count proceeded to read the pages which were presently published with a preface by Ruskin:[2]—

"I spoke with impetuous enthusiasm, for all my heart was in the subject. All at once Ruskin interrupted me by springing to his feet. I did the same, and found myself in his arms.

"'For thirty years,' he said, with emotion, kissing my forehead, 'I have been seeking a Venetian patrician—an artist—who would think and write about Venice and about St. Mark's as you have done, my young friend, and I am happy to have found you.'"

[1] See Vol. XXVIII. pp. 583, 633, 677, 729, 769; and below, p. 50.
[2] See Vol. XXIV. pp. 403–411.

"Why do you not publish?" asked Ruskin. The Count, it seems, had not the means to venture on separate publication; he proposed to send his chapters piecemeal to the *Adriatico*:—

"'No, no, that is not to be thought of; the polemics roused day by day by your criticisms would spoil the effect of your arguments. Your terrible book must come out as a whole; it must be a big gun and do its work at a single shot. It must sweep away the evils of restoration as practised hitherto on the ancient monuments, evils deeply rooted not only here but in the whole of Europe. Allow me to offer you the means necessary for the publication, and find a publisher at once. Permit me to say that you are young; and although you have already engaged in the struggle for the conservation of the monuments of your city with isolated publications, this is the moment when you may be said to begin the real war against powerful adversaries who enjoy the confidence of the Government—the existing commissions, the bureaucracy. It is true that your artist colleagues and contemporaries are on your side; but you need an old general well known in Europe for the battle on behalf of your new ideas. I will therefore write you a letter addressed to every art centre in Europe, in which I will support and justify everything that you have expressed at greater length so ably and so courageously, touching these matters of archæology, art, and history, which interest the whole civilised world. And you will be kind enough to insert my letter as a preface to your book.'

"'Do you know,' he burst out gaily, in a louder tone—'do you know that the Academy of Fine Arts elected me one of its honorary members a good while ago, and that the "Società Veneta di Storia Patria," on April 25 last, almost as soon as it was started, also wanted to have me among its founders? I am yours! I am yours! I am at last a Venetian!'

"After a pause he went on in a sympathetic tone: 'Carloforti has told me of the recent loss you have sustained in the death of your good father, and described him to me as a real Venetian gentleman of the good old stamp. He told me also that your mother is a Morosini. Pray offer her my respectful homage, and say that I shall feel honoured to pay her a visit if she will permit me.'

"The idea of meeting a real Morosini—who was not only the great-granddaughter of the last Procurator of St. Mark's and descendant in the direct line of the Doge Domenico Morosini (1148–1155), who was buried in Santa Croce, and in whose reign the Campanile of St. Mark's was completed, and of the Doge Marino Morosini (1249–1252), who was buried in St. Mark's Atrium, and at whose death the custom was introduced of hanging up the arms of the Doges in the Basilica—filled Mr. Ruskin with the greatest joy.

"I shall never forget the moment in which, after stopping a long while in Corte Bottera at San Giovanni e Paolo (where I then lived) to admire a precious Byzantine arch, still *in situ*, having escaped the clutches of the robber speculators, he entered my study and bowed before my mother, kissing her hand as he would have kissed the hand of a queen. Never as long as I live shall I forget the veneration with which, stretching out both arms wide, he bent down and laid his forehead on the pile of parchment documents, wills, etc., belonging to the Morosini family, which I had laid out for his inspection on a large table."

A translator for Ruskin's Preface was found in a young Polish lady (Miss Eugenia Szczepanowska), then staying at Venice and now Count Zorzi's wife. The Count polished his proofs; Ruskin wrote his Preface; and they often met to compare notes:—

"I used to visit him every evening from seven to ten o'clock at the 'Calcina' on the Zattere, where, as he said to me, he had transported his household gods in order to be quieter. Sometimes he invited me to supper, and then, as we drank our wine, I toasted him, and Our Venice, and he drank to my health, my mother's and Eugenia's. We talked about Venice, Rome, Assisi, Ravenna, and about Siena, which I had not then seen; discussed Carpaccio, Gentile Bellini, Tintoretto, Raphael, Michael Angelo, and Art in general. Not infrequently the conversation turned on religion. He told me about his visit to the tomb of the Holy Apostles, Peter and Paul,[1] and said to me:

"'Although I am a Protestant, and have little in common with Romish priests, I knelt down there several times and wept at the thought of Peter, and of the great apostle of civilisation and of the Gentiles.'

"He confided to me that an English friend of his in England had had certain revelations,[2] and was far advanced in the 'Scienza di Dio.' He spoke of his friend's revelations with such conviction that I was amazed, and he confirmed them repeatedly as if talking to himself, but always with the idea that the listener must give all his attention to what he was saying. While he talked he bent his head from time to time, and then raised it with an energetic movement, gazing upwards with eyes that looked into vacancy or into the infinite, and repeated to himself:

"'Oh, yes, yes; he has gone very far! And he has had many, many clear revelations.'

"Sometimes in our talks politics were introduced . . .; and all at once, leaping from Italy to England, he assured me:

[1] See Letter 43 (July 1874), Vol. XXVIII. pp. 119–120.
[2] See Vol. XXIV. pp. xxii.–xxiv., xliii.–xliv.

"'Ideas there are upset, but a day will come when great and small will rise like one sole gentleman of the good old times, sword in hand'—and he stretched out his arm as if really brandishing a sword—'and compel respect for Christian civilisation, whereas now people respect nothing but interest.'"

These glimpses of Ruskin's thoughts and interests illustrate many a page of the Letters in this volume. For here also we see how St. Ursula personified for him the Good and Beautiful. "All real education goes on into an entirely merry and amused life, like St. Ursula's, and ends in a delightsome death" (p. 23). It is St. Ursula who sends him messages (p. 30), dictating even—alas! in language not entirely intelligible—his policy on the Eastern Question (p. 46). Here, too, we find him laying down laws for Sheffield in Venetian terms (pp. 21, 38), and composing a revised Corn Law Rhyme, taught him, as he says, by the Doge Marino Morosini (p. 40 *n.*).

Count Zorzi has published the first draft of a passage in Ruskin's Preface, which illustrates again the power of St. Ursula over his thoughts at this time. In the Preface, as published, Ruskin praises the Venetian Count for bearing an "ancient name in its unblemished honour."[1] He added in the MS., with reference to one of the pictures in Carpaccio's series,[2] "as St. Ursula's standard-bearer; her standard of St. George's cross, bright against the sky by the Castle of Saint Angelo." Thus, at every point, of his artistic and social work alike, did St. Ursula and St. George govern his mind. But, through all his communings, Ruskin remained true to his gospel of manual labour. The Count thus records a morning call:—

"One morning I found Mr. Ruskin in the court of the 'Calcina' with a hatchet in his hand.

"'Oh, oh! what are you doing?' I cried. 'Are you preparing to execute summary justice on the assassins of artistic Venice?'

"'No, no, my dear friend. As you see, I am cutting wood. Allow me'—and he went on splitting certain logs for firewood with the greatest ease and naturalness. When he had set me a sufficiently good example, he invited me to his room, and as we went upstairs he advised me to take exercise in the same way from time to time, assuring me that wood-cutting was a kind of gymnastics very beneficial to health, which he had practised for some time, and which he was sure would do me good."

[1] See Vol. XXIV. p. 411.
[2] "The Reception of St. Ursula by the Pope": No. 6 in the series as described in Vol. XXIV. p. lii.

At home, as also abroad, this form of exercise and serviceable manual labour was constant with Ruskin; see his note on the subject in Letter 83, written at Brantwood (p. 273[1]).

Ruskin returned from Venice in June 1877, as has been previously said, "to St. George's work";[2] and the Letters written immediately on his return contain much matter on that subject. On a visit to the Midlands, to inspect St. George's land at Bewdley, he saw something of the nail-making district—a sight which inspired one of the most vivid passages in *Fors*, describing the "Clavigeræ" of modern industrial life (p. 174). A visit to London earlier in the year, when he went to the theatre and picture-galleries, had one memorable outcome; for a *critique* of the Grosvenor Gallery in Letter 79 led to the libel case of Whistler *v.* Ruskin, presently to be noticed. Among the places of entertainment which Ruskin was fond of visiting was the St. James's Hall, where the Moore and Burgess company of "Christy Minstrels" used then to perform. "I remember Sir Edward Burne-Jones's account," says Mr. Collingwood, "of a visit to them; how the Professor dragged him there, to a front seat, and those burnt-corked people anticked and shouted, and Burne-Jones wanted to go, and Ruskin wouldn't, but sat laughing through the whole performance as if he loved it. An afternoon to him of oblivion to the cares of life."[3] There is a reference to these Christy Minstrels in Letter 76 (p. 85[4]).

In the autumn of 1877 Ruskin received, among other visitors at Brantwood, Mr. T. C. Horsfall of Manchester, in whose scheme for establishing an Art Museum in that city he was greatly interested. Mr. Horsfall's paper on the subject, with Ruskin's comments, occupies several pages in this volume;[5] and in an Appendix several private letters from Ruskin to the same correspondent are now given. Mr. Horsfall's scheme took shape in the "Manchester Art Museum and University Settlement" (Ancoats Hall, Every Street, Manchester), which for many years has been a centre of "sweetness and light" in that city. It is an admirably educational Museum, and Ruskin's influence is very apparent in the ideas which have governed its arrangements. It includes several of his drawings, as also many copies after Turner by Mr. William Ward, in some cases touched by Ruskin. He wrote a few notes also descriptive of these copies, which the Committee

[1] "Ruskin's bill-hook, for cutting coppice at Brantwood," is among the "personal relics" in the Ruskin Museum at Coniston.
[2] Vol. XXIV. p. xlv.
[3] *Ruskin Relics*, p. 156.
[4] See also Vol. XXVIII. p. 492.
[5] See pp. 149–157, 195–197, 213–217.

have placed under them "as one of the many proofs he has given them of his interest in their work."[1]

The winter months of 1877–1878 were, as already noticed,[2] a time of much mental strain with Ruskin. The state of anger and of isolation, into which the writing of *Fors Clavigera* was apt to throw him, was a dangerous aggravation of over-work. One seems to see him in these later letters constantly fighting, but in vain, against excitement; certainly he is constantly promising the reader that he means in future to keep calm and adopt a gentler tone. "After this seventh year," he writes in the last Letter of 1877, "I am going out into the highways and hedges; but no more with expostulation. I have wearied myself in the fire enough; and now, under the wild roses and traveller's joy of the lane hedges, will take what rest may be in my pilgrimage" (pp. 293–4[3]).

It may be noted that, just a year before, he had made a like vow. "One quite fixed plan for the last year of *Fors*," he wrote to Miss Beever from Venice (November 13, 1876), "is that there shall be absolutely no abuse or controversy in it." He permitted himself, however, "a good fling at the Bishops to finish with."[4] But there was too much "devil" in him to make those blameful words the last. To his state of nervous irritability at the end of 1877 must be attributed the tone of the correspondence with Miss Octavia Hill, an old, true, and well-tried friend, and its publication in Letter 86 (February 1878). He allowed the correspondence to stand, when he afterwards revised the book; but at a later date (1888) he spoke to a friend of his desire to "ask forgiveness" for his "anger and pride." The last Letter (87: "The Snow Manger"), written before his illness, is perfectly coherent and forcible, as a reader, who uses the notes of reference now given below the text, will perceive; but the Letter shows also, as he subsequently said, "a dangerous state of more or less excited temper and too much quickened thought" (p. 382).

And then at last came the break-down, in the form of the grave illness of February 1878. His recovery, as we have seen,[5] was not slow;

[1] Mr. Horsfall explained his original scheme for the Museum, both in the letter to the *Manchester Guardian* quoted in *Fors*, and in a pamphlet entitled *The Art Museum, Manchester* (1878). An interesting account of the Museum is given in *The Ruskin Reading Guild Journal*, vol. i. (1889) pp. 149–151.

[2] See Vol. XXV. pp. xxi. *seq.*

[3] See also p. 200.

[4] *Hortus Inclusus*, p. 40 (ed. 1); reprinted in a later volume of this edition. See also the letter of July 28, 1877, to Mr. Horsfal in Appendix 22 (below, p. 589).

[5] Vol. XXV. p. xxvi.

but he was weak, and for some time the injunctions of his doctors made the suspension of *Fors* imperative.

One of the first duties which awaited him on his partial recovery was the task of considering the defence in the libel action brought by Whistler. Ruskin's *critique* had appeared in July 1877 (p. 160), and it was at once reported that Whistler intended to bring an action for libel. Ruskin had been delighted at the prospect. "It's mere nuts and nectar to me," he wrote to Burne-Jones, "the notion of having to answer for myself in court, and the whole thing will enable me to assert some principles of art economy which I've never got into the public's head, by writing, but may get sent over all the world vividly in a newspaper report or two."[1] But this was not to be. The action was not brought immediately; Ruskin's serious illness intervened, and when the case was ready for trial his doctors forbade him to risk the excitement of appearing in person. Ruskin and Whistler, it may be interesting to state, had never met. Some years before Whistler had, through a mutual friend, expressed a desire to make the acquaintance of Ruskin, whose works he knew and appreciated, and he wished to show his pictures to the critic, but the meeting had not taken place.

The works which Whistler had exhibited at the Grosvenor Gallery in 1877 were (in addition to a portrait of Carlyle):—

4. Nocturne in Black and Gold	*Artist.*
5. Nocturne in Blue and Silver	*Mrs. Leyland.*
6. Nocturne in Blue and Gold .	*Hon. Mrs. Percy Wyndham.*
6A. Nocturne in Blue and Silver	*W. Graham.*
7. Arrangement in Black, No. 3— Irving as Philip II. of Spain	*Artist.*
8. Harmony in Amber and Black	*Artist.*
9. Arrangement in Brown	*Artist.*

Ruskin's criticism was general, but was given a certain specific application by the remark that he had "never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face." One of the pictures in question—the "Nocturne in Blue and Silver (Battersea Bridge)"—is now in the Tate Gallery (No. 1959), having been presented to the nation by the Art Collections Fund in 1905. It is often stated that this is the picture which Ruskin attacked, but

[1] *Memorials of Edward Burne-Jones*, vol. ii. p. 86.

the statement is somewhat misleading. Several pictures were, indeed, included in the critical indictment, but the one which in fact aroused Ruskin's ire was, however, the "Nocturne in Black and Gold (The Falling Rocket)"—the only one of the four Nocturnes then for sale —"a night piece," Whistler called it at the trial, "representing the fireworks at Cremorne." This, too, was the picture which Ruskin's principal witness, Burne-Jones, singled out as justifying the criticisms. It now belongs to Mrs. Samuel Untermeyer.

The case, which was tried before Baron Huddleston, excited lively interest both in artistic circles and among the general public. Ruskin's leading counsel was the Attorney-General, Sir John Holker, and with him was Mr. (afterwards Lord) Bowen.[1] On the other side was another famous counsel of the time, Serjeant Parry. Whistler appeared in the box, and he called as experts Mr. Albert Moore, Mr. W. M. Rossetti, and Mr. W. G. Wills. Ruskin's witnesses, besides Burne-Jones, were Mr. Frith, R.A., and Mr. Tom Taylor. The names of these witnesses show how sharply both the artistic and the critical opinions were at that time divided on the character of Whistler's work. Perhaps it is true of painters, as Wordsworth said of poets, that innovators have to create the taste by which they are to be admired. Whistler produced his Nocturnes in court; the defence produced Ruskin's portrait of the Doge Andrea Gritti by Titian,[2] to show what is meant by sound workmanship. In the end the jury found for the plaintiff, but awarded only one farthing damages[3]—a verdict which implied that in their opinion Ruskin was technically in the wrong, but that substantially his remarks were fair criticism. The

[1] Bowen's Opinion, given (November 29, 1877) when the action was first threatened, concluded as follows: "Most people of educated habits of mind are well aware of the infinite importance of having works of art, or alleged works of art, freely and even severely criticised by skilled and competent critics. But Mr. Ruskin must not expect that he will necessarily find juries composed of persons who have any knowledge of or sympathy with art. It would, for example, be hopeless to try to convince a jury that Mr. Ruskin's view of Mr. Whistler's performance was right. They never could or would be able to decide on that. They would look to the language used rather than to the provocation. And their sympathies would rather lean to the side of the man who wanted to sell his picture than to the side of the outspoken critic whose criticism interfered with the sale of a marketable commodity. I think, therefore, that Mr. Ruskin, whose language about Mr. Whistler in *Fors Clavigera* is exceedingly trenchant and contemptuous, must not be surprised if he loses the verdict. I should rather expect him to do so. The question is one of fact, whether the limits of fair and reasonable criticism were passed or not. And this issue will have to be determined not by a tribunal with any knowledge of or love for art, but by a jury composed of those who probably know nothing about it."

[2] Plate X. in Vol. XIX.

[3] Whistler for some years used to wear the farthing on his watch-chain.

trial called forth a bitter, but not unamusing, brochure by Whistler, entitled *Whistler* v. *Ruskin: Art and Art Critics;* afterwards included in his book *The Gentle Art of Making Enemies.* But better than anything in Whistler's pamphlet was a remark which he made when under cross-examination. "Can you tell me," asked the Attorney-General, "how long it took you to knock off that Nocturne?" "Two days." "The labour of two days, then, is that for which you ask two hundred guineas?" "No; I ask it for the knowledge of a life-time."

Burne-Jones, on whose evidence Ruskin chiefly relied, had been placed in a position of much delicacy and difficulty. Whistler was also his friend, and the passage in *Fors*, which formed the subject of the action, was practically a comparison between Whistler's work and his own. He felt strongly, however, that Ruskin was justified in asserting that good workmanship was essential to a good picture, and in finding this quality absent from the pictures in question. Ruskin's letters show how much he relied on Burne-Jones, and how grateful he was:—

> "BRANTWOOD, *November* 2 (1878).—I gave your name to those blessed lawyers as chief of men to whom they might refer for anything which in their wisdom they can't discern unaided concerning me. But I commended them in no wise and for no cause whatsoever to trouble or tease you; and neither in your case, nor in that of any other artist, to think themselves justified in asking more than may enable them to state the case in court with knowledge and distinctness."[1]
>
> "BRANTWOOD, *November* 28.—I'm very grateful to you for speaking up, and Arthur [Severn] says you looked so serene and dignified that it was a sight to see. I don't think you will be sorry hereafter that you stood by me, and I shall be evermore happier in my serene sense of your truth to me, and to good causes—for there *was* more difficulty in your appearing than in any one else's, and I'm so glad you looked nice and spoke so steadily."

The result of the trial gave satisfaction to neither side. The damages awarded to Whistler were contemptuous; and the judge had not given the plaintiff costs. Each side was thus left to pay its own costs, and Ruskin found himself mulcted in a sum of £400 as the price of his criticism, which, whether sound or mistaken, was at any rate

[1] This letter has been printed in *Memorials of Edward Burne-Jones*, vol. ii. p. 87.

disinterested. Friends and admirers subscribed this sum, and sent it to Ruskin with an "expression of their opinion that your life-long, honest endeavours to further the cause of art should not be crowned by your being cast in the costs arising out of that action." Ruskin acknowledged the gift gratefully, but the result of the trial rankled in his mind, and letters to Dean Liddell show this was the cause which finally decided him to resign his Professorship at Oxford:—

> "BRANTWOOD, *November* 28, 1878.—Although my health has been lately much broken, I hesitated in giving in my resignation of my Art-Professorship in the hope that I might still in some imperfect way have been useful at Oxford. But the result of the Whistler trial leaves me no further option. I cannot hold a Chair from which I have no power of expressing judgment without being taxed for it by British Law. I do not know in what formal manner my resignation should be signified, but thought it best that the decisive intimation of it should be at once placed in your hands."
>
> "BRANTWOOD (no date).—It is much better that the resignation of the office should be distinctly referred to its real cause, which is virtually represented by this Whistler trial. It is not owing to ill-health that I resign, but because the Professorship is a farce, if it has no right to condemn as well as to praise. It has long been my feeling that nobody really cared for anything that I *knew*; but only for more or less lively talk from me—or else drawing-master's work — and neither of these were my proper business."

Ruskin himself wrote, and carefully preserved, some remarks on the action. These are now printed in an Appendix (pp. 585–587), together with a report of the trial (pp. 580–584).

The publication of *Fors Clavigera* was resumed some fourteen months after these events, but after three more Letters had appeared it was again interrupted by a further serious illness (in the spring of 1881). In May 1883 the book was once more resumed, and carried to its conclusion at Christmas 1884. In these later Letters Ruskin succeeded in keeping clear of that "blameful work" which excited him unduly, and they are among the most interesting and charming of the series. We need not here anticipate the story of his life after 1878, which will be found in a later Introduction, but one or two notes may be given in special connexion with *Fors*.

One of the Letters (92) is entitled "Ashestiel," and gives Ruskin's impressions, with some fine descriptive passages, of the Scott country.

These were the result of a journey in September and October 1883, during which he had spent a couple of days as the guest of Lord Reay at Laidlawstiel. An account of this visit by a fellow-guest has been printed by Grant-Duff:[1]—

"Mr. Ruskin (wrote Mr. Rutson to Grant-Duff) came to Laidlawstiel for two nights after I wrote to you. I was delighted with his courtesy and charming manner and his eloquence. We went to Ashestiel. You should have seen the reverent way in which he approached, with his hat off, an old man who had worked for Scott, and how he expressed his sense of the honour of seeing a man who had known Scott, and how the sense of his having known Scott must make the man himself very happy. All this, said in a low and rich tone of Ruskin's beautiful voice, while he stood slightly bowed, made a memorable little picture, the man standing in his doorway, and Ruskin just outside the cottage. . . . In the afternoon we partly drove and partly walked to Traquhair, getting our first view of it from outside the great gates, looking down the avenue guarded by the stone bears. From nearer at hand, Ruskin made a sketch of the house, which he declares (we not dissenting) to be a true work of art, faithful to the genius of the place, towers, height and pitch of roof, size and mutual relation of windows, and strength of material—all harmonising with each other and suited to the need of its inhabitants and to its situation among Scottish hills."

A feature of the later Letters of *Fors* (91, 93, 94, 95, and 96) is the inclusion of drawings by Kate Greenaway. Ruskin had made her acquaintance in 1882, and when these drawings began to appear in *Fors*, the acquaintance had ripened into warm friendship. A large collection of Ruskin's letters to Kate Greenaway will be found in a later volume, but one is given in this place because it refers to the headpiece of *Fors*, Letter 93. It is dated December 26, 1883:—

"I shan't go to sleep over your note to-day.

"But I have no words, any more than if I *was* asleep, to tell you how marvellous I think these drawings. No one has ever done anything equal to them in pure grace of movement—no one in exquisiteness of dainty design. I tremble now to ask you to draw in any other way.

"As for the gift of them, I had never such a treasure given me, in my life—but it is not for me only. I am sure that these drawings will be [valued] endlessly and everywhere if I can get them engraved the least rightly—the sight of them alters one's thoughts of all the world.

[1] *Notes from a Diary, 1881–1886*, vol. i. pp. 186–187.

"The little beauty with the note, alone, would have made a Christmas for me.

"I hope you will like the use I've made of one of your little dance-maidens. I think her glory of simplicity comes well alone." [1]

The Appendix to this volume contains additional passages from the manuscript of *Fors Clavigera*, and letters relating to the books. It has been noticed already [2] how greatly Ruskin's correspondence was increased by the publication of *Fors*. Readers, who were interested in one aspect or another of his schemes, wrote to him in remonstrance or for counsel. *Fors*, again, was often controversial, and the "Correspondence" which he published in the Letters themselves was only a small portion of what he received or wrote. Several of his correspondents have placed their letters at the disposal of the editors, and selections from such material are now included in the Appendix (1, 2, 10, 11, 16, 17 (*b*), and 22).

Ruskin preserved, partly in manuscript and partly in proof, a large quantity of material intended for use in *Fors*. Particulars under this head have already been given.[3] Some of this material was printed in Mr. Faunthorpe's General Index to *Fors;* and this portion (not always the most interesting or important) is in this Complete Edition included: Appendix 3, 9, 14, and 17 (in part). Another piece of over-matter was sent by Ruskin in a letter to the *Pall Mall Gazette* (Appendix 25). The matter in the other Appendices, selected from the manuscripts at Brantwood, is included for its intrinsic interest and as supplementing the hitherto printed text of the book. Particular attention may be called to the notes on "Ruskin and Scott" (Appendix 7), which explain the special interest taken by Ruskin in the early life of that master; to the additional "Notes on the Life of Scott" (Appendix 8), which Ruskin wrote for *Fors;* to the notes of travel, now entitled "Morning Thoughts at Geneva" (Appendix 18), which he promised in Letter 72 for a later number but omitted to include; to the description of designs by Ludwig Richter (Appendix 23); and to an interesting Epilogue to the whole work (Appendix 26).

The Brantwood MSS. have also been drawn upon for occasional notes under the text; see, for instance, pp. 196, 395, 448, 497.

Finally, Ruskin's own Index to *Fors* has been collated and completed, as explained more fully in a Bibliographical Note below (p. 607).

[1] This letter has appeared in *Kate Greenaway*, by M. H. Spielmann and G. S. Layard, 1905, p. 122.
[2] See Vol. XXVIII. p. xv.
[3] See Vol. XXVII. p. lxxxviii.