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978-1-108-00885-3 - The Works of John Ruskin, Volume 37

John Ruskin

Frontmatter

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# The Works of John Ruskin

VOLUME 37: THE LETTERS OF JOHN RUSKIN  
1870–1889

JOHN RUSKIN  
EDITED BY EDWARD TYAS COOK  
AND ALEXANDER WEDDERBURN



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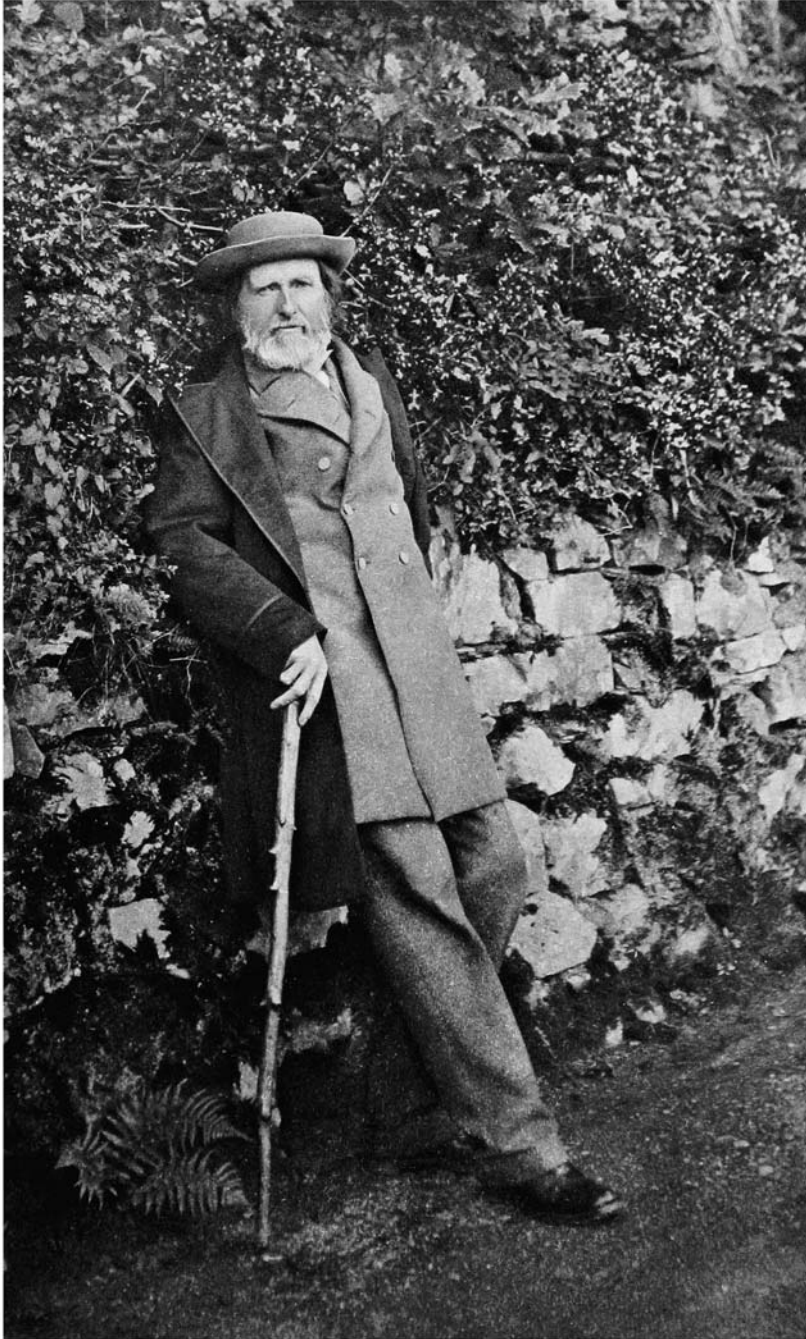
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at Brantwood: 1885.

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JOHN RUSKIN

EDITED BY  
E. T. COOK  
AND  
ALEXANDER WEDDERBURN



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VOLUME XXXVII

THE LETTERS OF  
JOHN RUSKIN

1870-1889

THE LETTERS OF  
JOHN RUSKIN

VOLUME II

1870-1889

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## CONTENTS OF VOLUME XXXVII

	PAGE
LIST OF ILLUSTRATIONS . . . . .	xi
INTRODUCTION TO THIS VOLUME . . . . .	xiii
THE LETTERS OF RUSKIN, 1870-1889:—	
LIST OF THE CORRESPONDENTS TO WHOM THE LETTERS ARE	
ADDRESSED . . . . .	, xv
LETTERS OF 1870 . . . . .	1
"    1871 . . . . .	27
"    1872 . . . . .	46
"    1873 . . . . .	56
PREFACE TO "HORTUS INCLUSUS" . . . . .	79
LETTERS OF 1874 . . . . .	80
"    1875 . . . . .	152
"    1876 . . . . .	188
"    1877 . . . . .	215
"    1878 . . . . .	235
"    1879 . . . . .	270
"    1880 . . . . .	307
"    1881 . . . . .	333
"    1882 . . . . .	384
"    1883 . . . . .	429
"    1884 . . . . .	471
"    1885 . . . . .	505
"    1886 . . . . .	546
"    1887 . . . . .	578
"    1888 . . . . .	595
"    1889 . . . . .	608

## X CONTENTS

BIBLIOGRAPHICAL APPENDIX, WITH MINOR LETTERS :—	PAGE
I. PUBLICATIONS CONTAINING LETTERS TO PARTICULAR CORRESPONDENTS . . . . .	617
II. PUBLICATIONS CONTAINING LETTERS TO VARIOUS CORRESPONDENTS	717
III. LETTERS (OR EXTRACTS) PRINTED IN SALE CATALOGUES OF AUTOGRAPHS . . . . .	730

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

REMINISCENCES OF RUSKIN :—	
BY THE REV. NEWMAN HALL (1872) . . . . .	49
BY F. S. ELLIS (1872) . . . . .	53
BY C. T. GATTY (BRANTWOOD, 1879) . . . . .	293-4
BY ARTHUR SEVERN (AMIENS, 1880) . . . . .	370
BY W. G. COLLINGWOOD (1881) . . . . .	375
BY J. A. FULLER MAITLAND (AT WAGNER'S "MEISTERSINGER," 1882) . . . . .	451
BY SIR J. A. PICTON (BRANTWOOD, 1884) . . . . .	490
BY M. H. SPIELMANN (RUSKIN ON HIS OWN DRAWINGS) . . . . .	453
BY A VISITOR TO BRANTWOOD (1893) . . . . .	346

LETTERS TO RUSKIN :—	
FROM DR. JOHN BROWN (1873) . . . . .	xc, 78
" " " (1874) . . . . .	101, 102
" " " (1875) . . . . .	173
" " " (1878) . . . . .	262, 263
" " " (1882) . . . . .	386
FROM MISS SUSAN BEEVER (MAY 15, 1874) . . . . .	102
FROM SIR F. W. BURTON (1878) . . . . .	255
FROM RAWDON BROWN (1881) . . . . .	351
FROM MRS. LA TOUCHE (1882) . . . . .	403
" " " (1883) . . . . .	457
FROM EDWARD BURNE-JONES (1882) . . . . .	410
" " " (1884) . . . . .	437
FROM SIR OLIVER LODGE : SUMMARIES (1885) . . . . .	513, 517, 524, 531
FROM KATE GREENAWAY (1886) . . . . .	575

A PASSAGE FOR A LECTURE ON MICHAEL ANGELO . . . . . 131

CIRCULAR RESPECTING TURNER'S "SPLÜGEN" (1878) . . . . . 245

SPEECH AT A DINNER TO SIR RICHARD BURTON (JUNE 14, 1882) . . . . . 398

## LIST OF ILLUSTRATIONS

JOHN RUSKIN AT BRANTWOOD, 1885 ( <i>Photogravure from a photograph by Green Brothers, the copyright of G. P. Abraham, Keswick</i> ) . . . . .	<i>Frontispiece</i>
I. JOAN RUSKIN SEVERN ( <i>Photogravure from a portrait in water-colour by Arthur Severn, R.I., 1873</i> ) <i>To face page</i>	1
II. MRS. COWPER-TEMPLE AT BROADLANDS ( <i>Photogravure from a portrait by Edward Clifford</i> ) . . . . .	36
III. TURNER'S "ARONA" ( <i>Photogravure from a pencil copy by Ruskin</i> ) . . . . .	62
IV. THE FALLS OF SCHAFFHAUSEN ( <i>Photogravure from a drawing by Ruskin</i> ) . . . . .	92
V. THE TEMPLE OF SATURN, ROME ( <i>Photogravure from a drawing by Ruskin</i> ) . . . . .	98
VI. THE CLOISTERS OF ST. JOHN LATERAN, ROME ( <i>Photogravure from a drawing by Ruskin</i> ) . . . . .	106
VII. A VINEYARD WALK AT LUCCA ( <i>Reproduction by three-colour process of a drawing by Ruskin, 1874</i> ) . . . . .	126
VIII. JOHN RUSKIN ( <i>Photogravure from the portrait by Sir Hubert von Herkomer, R.A., 1879</i> ) . . . . .	303
IX. SAN MARTINO, LUCCA ( <i>Photogravure from a drawing by Ruskin, 1882</i> ) . . . . .	414
X. PILLAR IN THE PORCH OF SAN MARTINO, LUCCA ( <i>Photogravure from a drawing by Ruskin, 1882</i> ) . . . . .	416
XI. NEUCHÂTEL ( <i>Photogravure from a drawing by Ruskin, 1866</i> ) . . . . .	422

## xii LIST OF ILLUSTRATIONS

## FACSIMILES

LETTER TO THOMAS CARLYLE (JULY 7, 1874) WITH SKETCH OF THE SACRISTAN'S CELL AT ASSISI . . . . .	<i>Between pp.</i> 122, 123
SKETCHES ENCLOSED IN A LETTER TO C. E. NORTON (SEPTEMBER 16, 1874) . . . . .	„ 140, 141
A PAGE OF A LETTER TO C. E. NORTON (OCTOBER 5, 1876) WITH A SKETCH OF VENICE . . . . .	<i>To face page</i> 210
A PAGE OF A LETTER TO MRS. LA TOUCHE (AUGUST 3, 1881) . . . . .	„ „ 372
A PAGE OF A LETTER TO C. E. NORTON (OCTOBER 3, 1882) WITH SKETCH OF A "TWISTED PILLAR AT AVALLON" . . . . .	„ „ 414
THREE PAGES OF A LETTER TO C. E. NORTON (NOVEM- BER 5, 1882) WITH SKETCHES OF MASONRY AT PISA . . . . .	<i>Between pp.</i> 418, 419
THE LAST LETTER: TO MISS SUSAN BEEVER, OCTOBER 1893 . . . . .	<i>To face page</i> 614
A LETTER TO WILLIAM WARD (DECEMBER 18, 1869) . . . . .	„ „ 702
PART OF A LETTER TO WILLIAM WARD (FEBRUARY 15, 1863) . . . . .	<i>On page</i> 705
LETTERS TO G. SMITH, G. RICHMOND, H. WATSON, AND W. WARD, WITH OTHER FACSIMILES . . . . .	<i>Between pages</i> 728, 729

*Note.*—Of the drawings by Ruskin, the following have been previously published:—No. III. (see below, p. xiii.); No. VII. in H. M. Cundall's *History of British Water-Colour Painting* (John Murray, 1908), p. 122; and No. IX. in the *Magazine of Art*, January 1888.

The following, of the drawings by Ruskin, have been exhibited:—No. IV. at Boston, 1879. No. V. at the Ruskin Exhibition at the Royal Society of Painters in Water-Colours, 1901 (No. 364), and at the Fine Art Society, 1907 (No. 57). No. VI. at the Royal Society of Painters in Water-Colours (No. 357), and at the Fine Art Society, 1907 (No. 50). No. VII. at the Royal Society of Painters in Water-Colours (No. 160), and at the Fine Art Society, 1907 (No. 161). No. X. at Coniston, 1900 (No. 209), at the Royal Society of Painters in Water-Colours (No. 38), and at the Fine Art Society, 1907 (No. 97).

## INTRODUCTION TO THIS VOLUME

THE Introduction printed in the preceding volume deals with the contents of the Letters included in the present volume also; here, therefore, it is only necessary to give the usual particulars about the Illustrations.

These are of two kinds—portraits, and reproductions of Ruskin's drawings. The *frontispiece* is from a photograph taken in 1885, showing Ruskin standing against his garden-wall at Brantwood. Plate VIII. is from Sir Hubert von Herkomer's portrait of Ruskin, now in the National Portrait Gallery. This, with the frontispiece to Vol. XXXVIII., completes the series of portraits of Ruskin, included in this edition, by eminent artists. These, in order of approximate date, are—by James Northcote, R.A., in 1822 (Plates II. and III. in Vol. XXXV.); by George Richmond, R.A., in 1843 (frontispiece to Vol. III.); by Millais in 1853 (frontispiece to Vol. XII. and Plate A in Vol. XXXVI.); by George Richmond in 1857 (frontispiece to Vol. XVI.); by George Richmond again, a little later (Plate C in Vol. XXXVI.); by Rossetti in about 1861 (Plate B in Vol. XXXVI.); by Ruskin himself in 1861 (frontispiece to Vol. XVII.); by Mr. Creswick (bust) in 1877 (Vol. XXX. Plate III.); by Herkomer in 1879; by Boehm (bust) in 1880 (Plate LXX. in Vol. XXI.); and lastly by Mr. Severn, in 1898 (Vol. XXXVIII.).

The portrait of Mrs. Arthur Severn (Plate I.) is from the picture in water-colour by her husband, Mr. Arthur Severn, R.I.; that of Mrs. Cowper-Temple (Lady Mount-Temple) is from the portrait by the late Edward Clifford, and seems to be the one referred to by Ruskin on p. 36 below: it was reproduced (by half-tone process) in Mr. W. G. Collingwood's *Ruskin Relics*.

The drawings by Ruskin either illustrate passages in the text, or are characteristic examples of his work at the several dates at which they are introduced. His copy (at Oxford, Reference Series, No. 92) of Turner's "Arona" (Plate III.) is given, in connexion with a mention of the original, because it has already been published; copies of a photograph of it were placed on sale by Ruskin himself. This was an



## INTRODUCTION

instalment of many schemes which he projected at various times for popularising Turner's drawings.

"The Falls of Schaffhausen" (Plate IV.), in water-colour, given by Ruskin to Mr. Norton and mentioned in the text (p. 92), is of special interest as a drawing which attracted Turner's attention when he was dining at Denmark Hill. The date is probably 1842 (see Vol. XIII. p. 583).

The two next Plates (V. and VI.) are of drawings made at Rome in 1874 (or possibly in 1872). The "Temple of Saturn" (water-colour,  $11 \times 15\frac{1}{2}$ ) is in the possession of Mrs. Rutson; the "Cloisters of St. John Lateran" (water-colour,  $9\frac{1}{2} \times 12$ ) in that of Mr. Douglas Freshfield.

The "Vineyard Walk at Lucca" (Plate VII.) is at Brantwood (water-colour,  $13\frac{1}{4} \times 17$ ); a reproduction of it is included, as an example of Ruskin's work, in Mr. H. M. Cundall's *History of British Water-Colour Painting*.

The other two drawings of Lucca are of later date (1882). One (pencil and tint) is slight (Plate IX.); the other (Plate X.) is an excellent example of Ruskin's finished architectural studies. It is in water-colour ( $20 \times 13\frac{1}{2}$ ) and is at Brantwood.

Finally, there is a careful drawing, in pen and slight wash ( $8\frac{3}{8} \times 11\frac{3}{8}$ ), of Neuchâtel (Plate XI.). For permission to include this, the editors are indebted to Miss Trevelyan. It was made by Ruskin for her uncle, the late Sir Walter Trevelyan, in memorial of Lady Trevelyan, whose grave (with the words "Tyme tryeth Troth" on the stone) is shown in the foreground.

E. T. C.

## LIST OF THE CORRESPONDENTS TO WHOM THE LETTERS IN THIS VOLUME ARE ADDRESSED

An asterisk denotes that a letter, or letters, to the same correspondent will be found in Vol. XXXVI.

*See* or *See also* refers to letters given in the Bibliographical Appendix.

- |  |  |
|--|--|
| <p>* Acland, Sir Henry W., 58, 149, 300, 301, 391, 452, 478, 602<br/>         Acland, Miss A., 38, 458<br/>         Agnew, Miss Joan. <i>See</i> Severn, Mrs. Arthur<br/>         Aitken, Miss Mary, 46, 192<br/>         Albany, H.R.H. Prince Leopold, Duke of, 54, 174, 178, 194, 198, 200, 238, 298, 393, 467<br/>         Albany, H.R.H. the Duchess of, 549, 553, 577<br/>         Alessandri, Angelo, 305, 344, 608<br/>         Alexander, Miss Francesca, 530<br/>         * Allen, George, 106, 113, 208, 226, 243, 268, 277, 283, 309, 400, 472, 532, 568, 595, 606. <i>See also</i> 618, 729<br/>         Allen, Miss Grace, 420, 420 <i>n.</i>, 595<br/>         Anderson, James Reddie, 85, 89, 240. <i>See also</i> 735<br/>         Anderson, Miss Sara, 176, 281, 284, 303, 313<br/>         * Armstrong, Miss Lily (Mrs. Kevill Davies), 46<br/>         Artist, An, 68 (2). <i>See also</i> 725</p> <p>BAILLIE, E. J., 430, 579<br/>         Baker, George. <i>See</i> 728<br/>         Bancroft, Sir Squire, 28<br/>         Barker, C. M. <i>See</i> 618<br/>         Barrett, Wilson, 474<br/>         Barrow, the Rev. E. P., 103, 248 (2), 318. <i>See also</i> 619, 620</p> | <p>Bateman, Miss May Geraldine, 444, 462, 465, 469. <i>See also</i> 620<br/>         Beaumont, Miss, 491. <i>See also</i> 738<br/>         Beaver, Miss, 87, 245, 272, 278, 287, 431<br/>         Beaver, Miss Susan, 73, 75, 76, 86, 87, 93, 96, 98, 101, 102, 104, 107, 108, 111, 116, 122, 123, 125, 126, 136, 138, 142, 147 (2), 148, 149, 150, 153, 155, 156, 157, 158 (2), 160, 161, 164, 165 (2), 171 (2), 175 (3), 176, 180, 181, 182, 186, 187, 190, 192, 196, 199, 200 (2), 201, 202, 205, 208, 209 (3), 211, 214, 215, 216, 217, 218, 219 (2), 224 (2), 231 (2), 233 (2), 234 (2), 236, 243, 250, 251, 256, 258, 265, 266, 267, 268, 269 (2), 269 <i>n.</i>, 273, 274 (3), 275, 276, 280, 284, 285, 289 (2), 290, 292, 296, 297, 306, 307, 310, 316 (2), 320 (2), 321 (2), 322, 323 (2), 324 (2), 325, 326 (2), 330, 331, 343, 344 (2), 345, 352, 363 (2), 364 (2), 368 (2), 377, 384, 389, 394, 398, 411, 423, 425 (2), 443, 461, 494 (2), 500, 502 (2), 516, 536, 545, 553, 554, 560, 564, 566 (2), 573, 574 (2), 613, and facing p. 614. <i>See also</i> 621-632<br/>         Bell, John. <i>See</i> 632<br/>         * Bennett, Dr. W. C., 61<br/>         Bird, H. E., 577<br/>         Blackie, Professor J. S., 550<br/>         Boni, Giacomo, 373<br/>         * Brown, Dr. John, 77 (2), 101, 108, 117, 119, 168, 173, 206, 228, 262,</p> |
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Frontmatter

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xvi

## LIST OF CORRESPONDENTS

- 281, 282, 288, 290, 316, 317, 339,  
340, 347, 373, 383, 386
- Brown, Rawdon, 222, 235, 350. *See also*  
737 (2)
- Browning, Oscar, 64, 65, 187
- \* Burne-Jones, Sir Edward, 22, 225, 436,  
449, 578. *See also* 635
- \* Burne-Jones, Lady, 289, 306, 400, 402
- Butler, F. H. *See* 724
- Caine, Hall, 263. *See also* 635
- Cameron, Mrs. Julia. *See* 734
- Carloforti, Raffaello. *See* 739
- \* Carlyle, Thomas, 27, 30, 39, 45, 61,  
70, 72, 74, 99, 115, 118, 120, 121,  
122, 123, 124, 126, 130, 132, 134, 148,  
167, 186, 213, 237, 248, 278, 303
- \* Carlyle, Mrs. *See* 729
- Charlesworth, Professor. *See* 734
- Cheney, Edward. *See* 731
- \* Chesneau, Ernest, 407, 423, 426, 427,  
428, 431, 432, 435, 443, 445, 446,  
448, 455. *See also* 636
- Clodd, Edward, 377, 378, 382
- Colborne, Major the Hon. John. *See* 735
- Coleridge, Rev. Edward. *See* 734
- Collingwood, W. G., 187, 447, 471,  
471 n. (2)
- Collins, Sir R. H., 73, 82, 148, 490,  
552, 605
- Cook, E. T., 602
- Correspondent, A, 50
- Correspondent, Another, 226
- Correspondents, Various. *See* 722, 729,  
730, 731, 732, 733, 734, 735, 736, 738,  
739
- \* Cowper-Temple, Mrs. (Lady Mount-  
Temple), 27, 31, 36, 62, 110 (2), 152,  
173, 333, 376, 550, 592. *See also* 637
- Crawley, F., 310, 419. *See also* 722,  
723, 724
- \* Dallas, E. S., 251. *See also* 650, 726
- Daniell, James L., 279
- Deschamps, Madame, 182
- \* Dilke, Lady (Miss E. F. Strong), 588
- Dillon, Mr. *See* 733
- Dixon, Rev. Dr., 42
- Drewitt, Dr. Dawtrey, 140
- ELLS, F. S., 12, 53, 105, 152, 154, 169  
(2), 227, 254, 282, 342 (3), 343, 346  
(2), 347, 359, 362, 454, 548. *See also*  
638-641
- FAUNTHORPE, Rev. J. P., 225, 226, 244,  
317 (2), 333, 337, 338, 348, 349, 352,  
354, 355, 356, 357 (2), 358, 367, 371,  
374, 375, 377, 379, 380 (2), 381, 382,  
385, 388, 390, 391, 392 (2), 394, 395,  
396 (2), 397, 422, 434, 437 (2), 438,  
441, 460, 479, 486, 487, 504, 509,  
511, 512, 514, 519, 527, 533, 537. *See*  
*also* 641-648
- Faunthorpe, Mrs. *See* 727
- Fawkes, Mrs., 361, 499. *See also* 648
- Fenn, Mrs. W. W., 330, 543
- Fleming, Albert, 591
- Fletcher, L., *F.R.S.*, 483
- \* Froude, J. A., 82
- \* Furnivall, F. J. *See* 649, 650, 731
- GALE, Frederick, 250
- Gatty, C. T., 293
- Gatty, Miss, 371
- "Gerard," 37
- Girdlestone, E. D., 293
- Girl, A, 613
- Girl, A Little (Rielle), 430
- Gladstone, Miss Helen, 511, 529, 575.  
*See also* 654, 655
- Gladstone, Miss Mary (Mrs. Drew), 239,  
239 n., 254 (2), 256, 257, 259, 260,  
261, 262, 264, 271, 273, 294, 327,  
329, 341, 386, 388, 410, 412, 500,  
545, 547, 556, 571, 587. *See also* 652-  
654
- Gladstone, Miss Mary and F. G., 589
- Goodwin, Albert, 29, 212, 546
- Graham, Miss Frances (Lady Horner),  
589
- Graham, W. B. *See* 737
- Greenaway, Miss Kate, 307, 309, 331,  
332, 383, 427, 451, 452, 453, 454, 455,  
456, 458, 459, 460 n. (2), 466 (2), 467,  
470, 471, 472, 473, 474, 474 n., 478  
(2), 480, 482, 483 (2), 484, 488 (3),  
489 (2), 489 n., 491, 492 (2), 495, 497  
(2), 498, 504, 506 (2), 507, 508, 509,

## LIST OF CORRESPONDENTS

xvii

- 516, 517, 519 (2), 527, 530, 531, 534, 535, 538, 539, 552, 555, 558, 561, 564, 565, 566, 570, 571, 572 (2), 573, 574, 575, 576, 579, 582, 584 (2), 585 (2), 586, 588, 596 (2), 599, 600 (2), 601 (2), 608, 609, 610, 611. *See also* 655–658
- Greening, E. O. *See* 659
- HALL, Rev. Newman, 49  
Hall, Samuel Carter, 26  
Harker, Allen, 534. *See also* 661  
Harker, Mrs. L. Allen, 481 (3), 482, 485, 486 *n.*, 533, 551 *n.*, 556, 585, 599. *See also* 659–662  
Harris, Frederick, 546, 553, 581. *See also* 662–665  
\* Harrison, Frederic, 479  
\* Harrison, W. H., 11, 42, 51  
Hayden, G. *See* 720  
Headlam, Rev. Stewart D., 292  
Heath, Vernon, 389  
\* Hewitt, Mrs. *See* 732  
Hill, J. Henry. *See* 665  
Horsfall, T. C., 264, 339  
\* Howell, C. A. *See* 666–669  
Hunt, Holman, 402, 438, 544, 557, 562  
Hunt, Miss Violet, 286
- \* INGELow, Miss Jean. *See* 735  
\* Ironside, Miss Adelaide. *See* 670  
Isaacs, Rev. A. A., 501, 503 (2), 507, 518. *See also* 670, 671
- JOURNALIST, A, 14, 15, 16 (3), 17  
Jowett, Henry, 349, 607, 610. *See also* 672, 673
- KINGSLEY, Rev. William, 319, 532. *See also* 736
- \* LAING, J. J. *See* 673, 674  
La Touche, Mrs., 372, 403, 416, 417, 453, 457, 611, 612  
Leete, Miss, 336, 435  
\* Leighton, Sir Frederic, 424. *See also* 675  
\* Le Keux, J. H. *See* 733  
Leslie, R. C., 384, 548, 612
- Liddell, Dean, 2, 99, 166, 270, 287. *See also* 676  
Liddell, Mrs. *See* 676  
Lodge, Sir Oliver, *F.R.S.*, 513, 517, 520, 521, 522, 524 (2), 526 (2), 528, 529, 531, 540 (2), 542, 558, 559, 562  
Lubbock, Sir John (Lord Avebury), 590  
Luxmoore, H. E., 66  
Lyttelton, Hon. Alfred, 237, 238 *n.*
- MACDONALD, Alexander, 255, 420  
Macdonald, Miss Katie, 510, 523, 535, 537, 538 *n.*, 539, 555, 561, 563, 597, 598. *See also* 677–679  
Maitland, J. A. Fuller, 450, 451  
Malleon, Rev. F. A., 53, 171, 207, 295 (2), 296, 298, 300, 314, 353, 354, 375, 421, 433. *See also* 680, 681  
Manning, Cardinal, 240  
Marks, H. Stacy, 229 (2), 230 (3), 230 *n.*, 232, 234, 242, 242 *n.*, 301, 302 (2), 365, 366 (2), 589. *See also* 681  
Martin, Sir Theodore, 515, 516  
Martin, Lady, 515  
Maskelyne, Miss M. Story, 411  
Maturin, Albert H., 494  
Mazzini, Pietro, 332, 581  
Miller, Miss. *See* 736, 737, 738, 739  
Morgan, John, 304. *See also* 736  
Morris, William, 315  
Mortimer, James, 539  
Mount - Temple, Lady. *See* Cowper - Temple  
Murray, C. Fairfax, 59, 60, 196, 311, 374. *See also* 720  
Murray, Miss E. E., 578  
Myers, F. W. H., 184, 185
- NICHOLS, Mrs. *See* 733  
\* Norton, Charles Eliot, 2, 5, 6, 7 (2), 8, 9 (2), 10, 12, 13, 17, 18 (2), 19, 21, 22, 23, 24, 28, 29, 31, 32, 34, 35 (2), 36, 40, 41 (2), 42, 44, 45, 47, 50, 51, 52 (2), 54, 55, 57, 58 (2), 63, 69, 70, 74, 80, 81 (3), 91, 92, 112 (2), 114, 127, 128, 129, 132, 134, 135, 137, 139, 140, 141, 143, 144, 151, 159, 161, 163, 170, 179, 181 (2),

## LIST OF CORRESPONDENTS

- 182, 185, 188 (2), 189 (2), 190, 193, 194, 198, 204, 210, 215, 223, 243, 252, 258, 266, 275 (2), 279, 285, 291, 299, 315, 335, 345, 355, 370, 406, 408, 413, 415, 418, 429, 440, 442, 449, 456, 458, 463 (2), 464, 475, 485, 495, 496, 505, 541, 543, 560, 563, 567, 568, 569 (2), 586, 613 *n.* *See also* 683–692
- OLDHAM, Miss Constance, 21, 197, 594  
Oxford, Vice-Chancellor of the University of, 32, 476
- PADRE at the Armenian Convent, A, 462  
Page, W. T., 432  
Parsons, Dr. George, 502  
Patmore, Miss Bertha, 313  
\* Patmore, Coventry, 177, 184, 191 (2), 197, 203, 204, 253, 314, 365. *See also* 693, 694  
Patmore, Mrs. Emily Augusta. *See* 694  
Petherick, Edward A., 367  
Picton, Sir James Allanson, 490, 493, 547  
Pullar, W. B., 62, 66, 177  
Pullen, F. W., 48, 283
- QUARITCH, Bernard, 56, 387, 398, 409, 461
- RALSTON, W. R. S., 166. *See also* 651  
Randal, Frank, 376  
Richardson, Charles. *See* 721  
\* Richmond, George, 43, 44, 85, 86, 246, 334, 341, 360, 424, 439, 477, 565, 587. *See also* 694, 695, and *facsimile* facing p. 728  
Richmond, Thomas, 33. *See also* 735  
Ritchie, Lady (Miss Thackeray). *See* 724  
\* Rossetti, D. G. *See* 696–699  
\* Rossetti, W. M. *See* 697, 698  
Rowland, Stephen, 513  
\* Ruskin, J. J. *See* 718  
\* Ruskin, Mrs. J. J., 5, 9, 24  
Rydings, Egbert. *See* 699
- S. (E. R. S.), 202  
Salt, Miss Elizabeth. *See* 731  
Sedding, J. D., 199  
Severn, Arthur, 63, 180, 321, 369  
\* Severn, Mrs. Arthur (Miss Joan Agnew), 1, 3, 4 (2), 25, 30, 34, 49, 56, 64, 65 (2), 88, 90, 94, 97, 166, 168, 179, 206, 221, 222, 312, 323, 327, 396, 397, 399, 401, 402 *n.*, 403, 404, 405 (2), 409, 415, 419, 422, 440, 465, 468, 469 (2), 470, 498, 499, 501, 561, 592 (2), 603 (2), 604 (2), 605 (2), 606, 607  
Severn, Walter, 84, 164. *See also* 700  
Short, Frank, 512, 514, 515, 536, 552, 580  
\* Simon, Sir John, 26. *See also* 722  
\* Simon, Lady, 145, 217, 228, 244, 245  
\* Smith, George. *See* 721  
Spielmann, M. H., 604. *See also* 726  
Stannard, Mrs. Arthur (“John Strange Winter”), 593  
Szczepanowska, Madame, 221. *See also* 716, 717  
Szczepanowska, Mdle. Eugénie (Countess Zorzi). *See* 716
- TARRANT, W. B., 162  
Taylor, Joseph. *See* 733  
Thornton, Thomas, 484  
Tylor, Alfred, 47  
Tylor, Mrs. Alfred, 506
- WALDRON, Miss, 528  
Walker, William, 223, 335  
\* Ward, William, 17, 51, 71 (3), 72, 76, 297, 313, 319, 351, 362, 487, 573, *See also* 701–715  
\* Waterford, Louisa, Lady. *See* 715  
Watson, Henry. *See facsimile*, facing 728  
Watson, Miss Lizzie. *See* Mrs. L. Allen Harker  
Watson, Miss Marion R., 551, 582 (2), 582 *n.*, 589  
Wedderburn, Alexander, 183  
Willett, Henry, 236, 591  
\* Williams, W. Smith. *See* 720  
Wilson, H. Schütz, 277  
Woodd, C. H., 385  
Wright, Bryce, 358
- YOUNG, Miss M. F., 493  
ZORZI, Count Alvise, 220 (2), 241. *See also* 716

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Frontmatter

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