

RUSKIN AND VICTORIAN INTELLECTUAL LIFE

Manuscripts of John Ruskin (1819-1900) from the Ruskin Library, University of Lancaster

Part 1: Diaries, 1835-1888

Part 2: Correspondence with Joan Severn, 1864-1899

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Publisher's Note

"As recent histories of literature, art, architecture, design and political theory make clear, we are just beginning to perceive the degree to which John Ruskin, Interpreter, influenced his own age and continues to affect ours. Ruskin, however, possesses more than historical importance. He remains England's great art critic, and his magnificent prose still teaches us to see and to see better."

George Landow

Professor of English, Brown University
from Ruskin, at www.victorianweb.org/authors/ruskin/ruskinov.html

Ruskin was the pre-eminent critic of the Victorian era. He helped to shape taste - influencing perceptions of art, architecture, literature, and landscape.

He was also a powerful social and political commentator, encouraging communal responsibility, praising the dignity of labour, and arguing for women's education, and a better life for the working man. His views on environmental issues, the role of museums, and the preservation of heritage are attracting increasing interest.

His diaries have long been acknowledged as one of the most important sources for understanding his life, his thought and his influence. Hitherto, they have only been made available in an inadequate printed edition.

In co-operation with the Ruskin Foundation and the Ruskin Library at Lancaster University, we can now offer access to a complete facsimile of the diaries on microfilm.

There are 29 volumes of diaries in total covering the period 1835, 1840-41, 1844-52, 1854, 1856-78, 1880-85, 1888. These comprise over 4,000 pages ranging from continental tour in 1835 at the age of sixteen, to his last tour abroad in 1888. As such, they provide insights into Ruskin as a precocious young man, challenging received ideas, and of Ruskin the great Victorian sage, mentally troubled, and whose opinion is constantly being sought. In addition to his descriptions of the places he visits and the people he meets, there are also many sketches and embellishments in the text – whether these are sketches from nature or architectural details. There are excursions into aesthetic theory, church history, and loving descriptions of Venice.

The diaries show the full range of his enthusiasms. One moment he is describing mountain passes in Switzerland and concepts of the sublime, the next he is studying geology and rock formations. There is material on botany and myths, Scott and Turner, Egypt and Rome, and the later diaries include many reminiscences.

The diary for 1840 (Ms 3, with later sections for 1843-1847) starts with a note stating:

"I have determined to keep one sort of diary for intellect and another for feeling - I shall put down here whatever is worth remembering of the casual knowledge that we gain so much of every day in conversation - and generally lose every tomorrow - much is thus lost that can never be recovered from books."

This is reflected in the volumes that follow. Notes on modern painters and the many architectural wonders that he saw, jostle together with accounts of his dreams and his daily mood. Thoughts on chiaroscuro and the picturesque, are matched by mini-essays on the teeth on cog-wheels and the basics of heraldry. Later diaries have increasing religious content and are more sombre. For instance:

"7TH WEDNESDAY [October 1874] Hotel du Mont Blanc. My father's room. Probably I now sit here for the last time as nobody can keep the hotel, everyone passes.

A lovely morning. Seven o'clock. Sun just come in at window over faded Mont Blanc. The infinite sadness of it all, to me now. My poor father - mother - Ann - more with me - more lost to me, here, than ever yet. Mont Blanc itself dead...."

But there are still moments of joy, particularly when contemplating nature:

"15th SATURDAY [May 1875] ...Arundel Park, where the chalk spring fills the dingle ... too beautiful for a dream"

Part 2 of this project covers Ruskin's correspondence with Joan Severn (1846-1924), his cousin, provide an excellent foil to the diaries. There are over 3,000 letters in total, mostly unpublished, and covering the period 1864-65, 1867-99. Starting as a correspondence between a teenager and an established icon of Victorian society, we witness the evolution of the relationship, with Joan Severn ending up as Ruskin's primary carer. These letters are perhaps the best source we have for the latter years of Ruskin's life.

Taken together, the diaries and letters provide a platform for examining Art (especially Italian Art and Architecture, Turner, the Pre-Raphaelites), Literature (his own writings and the authors he read) and Travel (especially to France, the Alps and Italy). They will provide fresh insights into one of the Victorian era's greatest minds.

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Technical Note

Our microform publications are prepared and produced in accordance with recommended and established guide-lines for the production of microform of superior quality. These conform to the recommendations of the standard guides to good microforming and micropublishing practice.

Attention should be drawn to the nature of the original material. These records feature many common problems such as showthrough, curvature, staining and variable inking. There are some torn pages. Pencil and watercolour illustrations cause different problems for filmers due to their size and tonal range. Every effort has been made to minimise these difficulties and some openings are microfilmed more than once in an attempt to bring out all the features of the original. Nevertheless these original characteristics present difficulties of image and contrast which stringent tests and variations of density cannot entirely overcome.

The most responsible care has been exercised in the filming of this unique collection and every effort has been made to ensure that this microform publication meets the standards established by the Association for Information and Image Management (AIIM) and the American National Standards Institute (ANSI).

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Detailed Listing - Part 1

REEL 1

The following listing provides brief details of each diary giving:

Manuscript number (eg MS1); date; Brief Title [if any]; physical description; notes on some of the places or events covered with page references.

MS 1

1835 (aged 16)

Tour Abroad.

Maroon leather. 18 x 11.5cm. pp1-172 + ink sketches.

Discussions of Canterbury (p1), Abbeville, Rouen (p4), Dijon (p10), Geneva (p15), Chamouni (p27), Carmayeur (p66), Martigny (p71), Vevay (p74), Neuchatel (p77), Basle (p78), Constance (p82), Zurich (p82), Grendelwald (p130), Interlaken (p132), Thun (p136), Berne (p139), Baden (p142), Winterthur (p142), Innsbruck (p150), Mals (p155), Morbegno (p168), Varenna (p170) and Lake Como.

Ruskin shows a strong interest in geology in this diary. For instance, his description of Canterbury dwells not on the medieval glories of the city but on its rocks and soil:

"Beneath the chalk range of Shakespeare's cliff, there is a bed of stiff white clay, containing nodules of radiating pyrites, which are scattered over all the beach by the sea. I have found large masses of lustrous yellow pyrites, (in one specimen found upon a nodule of blue iron-stone) this mineral on the least exposure to the air is decomposed, the pyrites becomes dull, and falls into dust at a touch, and a yellow sulphurous efflorescence appearance upon the fracture"

MS 2

1840-1841 (aged 21)

Brown leather with clasp removed. pp35-256. 2 inserts, blue pages, diagrams.

Discussions of Brissac (?) (p36), Le Puy (p38), Valence (p44), Nice (p55), Genoa (p64), Lucca (p66), Pisa (p69), Florence (p72), Rome (p87), Naples (p120), Sorrento ((p152), Naples (p161), Rome (p171), Florence (p186), Bologna (p192), Venice (p197), Padua (p204), Verona (p206), Cremona ((p208), Milan ((p209), Turin (p213), Geneva (p220), Lausanne (p222), Neuchatel (p224), Basle (p228), and Rochester (p239).

This diary is full of wonderful impressionistic writing describing weather formations and the landscape. For instance, when in Rome he writes:

"There was a wild thundery sky over the Apennines showing itself at the extremity of the corridors with deep & lurid blue cloud – and veils of rain – the snowy rays gleaming through the mist – distinguishable only to my practised eye from the white masses of thunder-cloud tossed amongst them – the [?] city & the capital lying in various shadows beneath all contributing to our great excitement. I am still feverish with it and must keep quiet."

MS 3

31 Mar 1840 – 23 Jun 1840, Jan 1843 – Jan 1847

Green leather, spine missing. 23.6 x 20cm. pp121-196 + [1] + 96 blank. 1 insert, page attached with sealing wax; 1 loose leaf (p62) dated 1840. pp162-164 torn out.

The diary starts with the declaration:

"I have determined to keep one sort of diary for intellect & another for feeling – I shall put down here whatever is worth remembering of the casual knowledge that we gain so much of every day in conversation – and generally lose every tomorrow – much is thus lost that cannot be recovered from books."

Discussions of Macready (p124), Modern Painters (p124), the Royal Academy (p134), Effie (p161) and Dulwich Gallery (p175). There is much on his writing and on sermons, dinners, walks and his views of J M W Turner. On p166 he reveals himself as a driven man:

"Well. I don't think I have done so much in this year as in the last - ... Not enough."

MS 4

1844

Maroon leather, brass clasp. 23.7cm. Contains drawings, sketches and diagrams.

Discussions of Geneva (f3), Champagnole, Paris (including thoughts on the paintings of Perugino at the Louvre) (f4v), Chamonix (f7), Poussin & Giorgione (f18v), Brieg (f43), Baveno (f44), Simplon (f47), Zermatt (f51) and Chamouni (f53). He expresses strong views concerning the artists he examines. For instance:

"In going through the Doge's palace again today I was struck by the quantity of conventionality necessary even in the works of the greatest painters. The buildings on the right of the piazzetta looking seaward are given by Tintoret[to] in his picture of the Doge ... with the Lion; they are thrown in most flimsily and carelessly...."

REEL 2

MS 5a

1845

Brown leather and gilt with brass clasp. 24.5cm. pp117 +[10] + 10 blank. Contains sketches, drawings, architectural details and copies of frescos on the reverse of most pages.

This volume has much on artists. There are discussions of Guido, Domenico, Guercino, Rubens, Veronese, Van Dyke, Raphael and Dürer (p4).

MS 5b

1845

Quarter vellum with marbled boards. 26.7cm. pp1-97 + [40] +[10]. Pencil sketches in front and back covers.

Discussions of Lucca (p1), Pisa (p8), Florence (p44), Fiesole (p59) and Florence (p61).

Once again, there is much on painters and paintings.

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MS 5c

1846-1847, Feb – Mar 1849, 1850

Maroon leather and gilt, glued into blue cloth case. 26.7 x 21.7cm. pp1-177. Contains pen and ink sketches and 1 colour wash.

Discussions of Melun (p1), Dijon (1), Champagnole (p3), Geneva (p5), Annecy (p6), Vercelli (p10), Bergamo, Como (p11), Verona (p14), Brescia (p17), Venice (p20), Padua (p29), Bologna (p30), Florence (p53), Geneva (p55), Lucerne (p38), Chatillon (42), Troyes, Dijon (p44), London (p46), Wood's *Travels* – Extracts (pp51-62), Leamington (p63), Gothic windows at Merton College, Oxford (p112), Salisbury Cathedral (p114), preaching (p149), the episcopacy (p149), and a letter to Dr Chambers on the Prince of Wales (p177).

MS 6

1848-1849

Half blue leather with marbled boards and brass clasp. pp22-188, 177-239. Contains drawings and sketches. Contents given at f1v.

Discussions of Bayeux (p34), Caen (p34), St Martins (p158), Chapier (p159), Zermatt (p167), Chamouni (p183), Caen (p240), Rouen (p242), Genova (p268), Vevay (p276), the picturesque (p297), Amiens (p323), Chamouni (p328), Amiens (p353), Chamouni (p356), and waterfalls (p434).

MS 7

1846, 1849, 1854, 1858, 1859, 1887, 1888

Black leather. 18cm. pp1-61 (62-200 blank).

Discussions of travel (p1), Monte Viso (p9), Königstein (p11), Notes on Daniel (p12), Grande Chartreuse (p20), Story of Guignes (p35), Milan (p48) and notes on religious figures.

MS 8

1851-1852

Full vellum. 23.4cm. pp1-113 [14-16 torn out]. Includes sketches of Ducal Palace and Giornico (A1-A4), Addresses (A5-A11), Diary and Notes (pp1-47), Memoranda (pp47-55), Church History (pp56-57). Reverse cover – 'Names of thus Accounts'.

Discussions of Paris (p1), Vercelli (p4), Brescia (p8), Verona (p10), Venice (p11), Chamouni (p13), Edinburgh (p77), Art & Religion (p96) and the picturesque (p110).

REEL 3

MS 9

1854

Full vellum. 19.5cm. pp1-120 + [11]. Contains drawings and diagrams.

Discussions of Calais, Amiens (p1), Beauvais (p5), Gisors (p7), Chartres (p10), Geneva (p11), Interlaken (p13), Thun (p17), Lucerne (p18), Chamouni (p20), Geneva (p27), Sallenche (p33), Beatitudes (p34), General contents of Revelations (p38), Chamouni (p46), Sion (p49), Champagnole (p68) and pages of Yolande.

MS 10

1849

Full vellum with brass clasp. 22.5cm. pp1-224 + inserts (2 pages, 26.5 x 27.5cm folded in four).

Discussions of Dijon (p1), Milan (p4), Monza (p15), Verona (p19) and Venice (p75ff).

MS 10a

1854

Turner... Missals... Index.

Full vellum. 25.5cm. pp [i] + 1-152 [pp32-45, 152 blank]. Contains drawings and sketches.

Discussions of books to be seen or got (pi), notes from Milner on Sismondi (p1), books needed (p10), notes on W Fawkes' drawings (p56), catalogue of sketches in neighbourhood of Mont Blanc (p93) and notes on Truth and Justice (p142).

MS 11

1856, 1857, 1858, 1859

Full vellum. 19.8cm. pp1-300. Contains some sketches.

Discussions of Amiens (p1), Senlis (p2), Strasbourg (p7), analysis of texts relating to conduct and faith in the Old Testament (p17), Chamouni (p22), Dijon (p29), Paris (p36), Amiens (p39), various trips from 1840 to 1859 (pp41-43), Rheinfelden (p71), Dresden (p156), Calais (p144), Dusseldorf (p149), Munich (p270), Caravaggio, Veronese, Van Dyck and Murillo.

REEL 4

MS 12

1861, 1862, 1863

Rocks ... Econ ... Geology, Switzerland, MINERALS.

20.4 x 17cm. pp [iv] + 1-141, 145-262.

Lists of Popes, Italian officials, historic events, rocks and strata.

Discussions of Norwood-Bonneville (p260), Geneva, Lucerne (p258), Altorf (p254), Milan (p237) and Geneva (p226).

MS 13

1861, 1862, 1863, 1870

Blue cloth. 23cm. pp1-116. Indexed pages a-z.

Discussions of his study bookcase (p1), diary (p18) and photographs (p71).

MS 14

1860 - Oct 1867

Switzerland, Keswick, London.

Blue calf. 18cm. pp1-17...

Discussions of Thun (p4), Interlaken (p5), Giesbach (p9), Lucerne (p12), Berne (p15), Paris (p16) and home (p17).

REEL 5

MS 15

Oct 1867 - Feb 1870

Abbeville book.

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Full black calf. 17.5cm. pp1-119 + [9] + index.

Discussions of Belgrade (p28), Abbeville (p35), botanical notes (p39), Paris (p56), Abbeville (p57) and home (p61).

MS 16

1869, 1870, 1871, 1873, 1874

Dark blue calf. 22cm. pp1-189... Contains sketches.

Discussions of a tour to Verona and Venice with Burgess (p1), Lombrads (p4), sculpture (p5), botany (p45), lectures (p53), Florence, Venice (1870, p7), schools (Egyptian, Oriental, Greek etc) (1870, p15), Denmark Hill (1871, p1), Brantwood (p67 and 165), Oxford (p139, 159), London – National Gallery, Turners (p157), Paris (p178), Chembery (p179), Genoa, Pisa (p180), Assisi (p181), Rome, Naples (p182), Palermo (p183), Rome (p189), and (at back) notes on stones, business, 1873, and accounts, 1874.

MS 17

1871

Egypt Arabia Hera Persia.

Buff cloth-linen. Index. pp1-41, inverse pp1-124 + 8 unnumbered + 14 leaves (heraldry) + pp140-151.

Discussions of Egypt (p4), the Turkish Empire (p82), Astrology (p118), Moses (p122), Heraldry (p127), Arabia (p144) and Rome (p152).

MS 18

1871-1873

Rome, Leaving Oxford.

Black morocco. 20cm. pp1-40 + ff41-132.

Discussions of 'happy tour' of Rome (p1), architecture (p34), last days at Denmark Hill (f41, 50), Oxford (f51), Genoa (f69), Sestri (f70), Pisa (f73), Florence (f80), Rome (f83), Siena (f87), Florence (f88), Verona, Venice (f89), Herne Hill (f91), Oxford (f99), Coniston (f101) and Brantwood (f106).

REEL 6

MS 19

1874, 1875

Black morocco with metal clasp. 23 x 19.5cm. pp1-147.

Discussions of Assisi (p1), Perugia (p12), Florence, Lucca (p15), Spezzia (p39), Geneva, Mont Blanc (p41), Chamouni (p42), St Martin's (p44), Paris (p48), Herne Hill (p49), conversation with Carlyle (p51), Oxford (p53), Herne Hill (p63), Brantwood (p76), Bolton Abbey (p79), Carlyle (p94), Assisi (p101), schools of sculpture (p121), Arnolfo and Brunellesco (p130) and lecture on aesthetical and mathematical issues (p145). There is a reflective sadness in some of his writing:

"7th. Wednesday [October 1874]. Hotel de Mont Blanc. My father's room. Probably I now sit here for the last time as nobody can keep the hotel, everyone passes.

A lovely morning. Seven o'clock. Sun just come in at window over faded Mont Blanc. The infinite sadness of it all, to me now. My poor father – mother – Ann – more with me – more lost to me, here, than ever yet. Mont Blanc itself dead" (p41)

MS 20

1875, 1876

Fors ... Scott.

Vellum. 24cm. pp1-11 + inverse pp1-145.

Discussions of Arundel (p2), Aylesbury (p4), Oxford (p5), Warwick (p15), Wakefield (p16), Settle, Hawes (p17), Brantwood (p18), notes on Blue Psalter (p18), Settle (p37), Malham (p38), Brantwood (p41), Broadlands (p47), Cowley (p52), Abingdon (p58), Life of Moses (p66), subscriptions to St George's (p100), Greek texts (p106), remission of sins (p111), Peterborough (p134), Grantham (p135), Newark (p136), Sheffield (p138), Pomfret (p138) and Knaresborough (p139). There are some fine descriptions:

"15th [May, 1875] Saturday. ... into Arundel Park, where the chalk spring fills the dingle. With Drewitt [?] – too beautiful for a dream – the sense of the beauty of nature and the rightness of this old English household – entirely like a dream, after what I have been in the midst of." (p2).

MS 21

Aug 1876 - Sep 1878, Jun 1880 - Dec 1880, Sep 1881 - Jan 1882

Travelling Diary.

Full vellum. 24cm. pp1-195 + 1-25.

Discussions of Dolgelly (p1), Aylesbury (p3), Paris (p5), Geneva (p6), Simplon (p8), Milan (p12), Venice (p18), Milan (p110), Simplon (p118), Paris (p125), Herne Hill (p127), Abbeville (p140), Amiens p142), Paris (p144), Chartres (p145), Canterbury (p149), Amiens (p151) and Herne Hill (p160).

REEL 7

MS 22

1877-1878

Myths ... Botany.

Full vellum. 19.5 x 18cm. pp1-132 + blank.

Additional text running from back of volume.

Discussions of his first attempt to read a manuscript (p1), mythology (p37), Sisyphus (p49), Autolycus (p57), diary (p82), Oxford, Herne Hill, 16th century England, Scotland etc (p101), Hawarden (p107), Myrtle (p110), botany, roses (p123), and [from back] notes on the Guild of St George (4ff).

MS 23

Aug 1882 - Jan 1883

Half black morocco with brown linen. 18.4cm. pp1-147, 147-183 (end) + blank. Contains some flower studies.

Discussions of Calais (p1), Rheims (p5), Troyes (p7), Avallon (p10), Dijon (p21), Champagnole (p23), Geneva (p28), Sallenche (p31), Geneva (p40), Annecy (p42), Turin (p47), Genoa (p49), Pisa (p51), Lucca (p53), Florence (p60), Lucca (p67), Florence (p83), Lucca (p86), Pisa (p88), Annecy (p98), Talloires (p100), Annecy (p108), Geneva (p110), Dijon (p113),

Paris (p114), Folkestone (p117) and home (p118).

REEL 8

MS 24

Jan 1884 - Dec 1884

Full black leather with clasp removed. 18.5 x 12.5cm. pp4-262 [pp1-3 missing].

Mostly at Brantwood. Discussions of the death of the Pope (p22), a bad pantomime (p46), Hereford (p52), dreams (p86), a nightmare (p180), verse (190), Oxford (p192), chess problems (p239) and accounts (p251).

MS 25

1885-1886

Black morocco. Sporadic entries.

1885: Jul 15-20; Oct 18; Dec 21-31.

1886: Jan 1-28; Feb 8-22; Mar 4-17; Apr 6-30; May 1-30; Jun 1-29; Jul 1; Aug 29; Sep 3-28; Oct 1-31; Nov 1-.

This diary constantly refers back to the past, and other diaries and letters. It seems to have been used for notes and reminiscences as he went through them.

MS 26

Jul 1888 - Sep 1888

Last tour abroad.

pp1-24.

Discussions of Beauvais (p1), Sallenches (p9), Chamouni (p15), Brieg (p20), Milan 18 and 23) and Venice (p24).

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Detailed Listing - Part 2

The letters are mainly from John Ruskin (1819-1900) to his cousin Joan Severn (née Agnew) (1846-1924). Some of the letters are addressed to Arthur Severn, Joan's husband. Also included are a number of items such as newspaper cuttings, plants, photographs and letters to Ruskin from other people, which he enclosed in his letters to Joan.

There are seven reels of letters from Ruskin to Joan Severn (L 33 – L 54, totalling 2,734 dated and 283 undated letters) and four reels of letters from Joan Severn to Ruskin (L 55 – L 62, totalling 549 dated and 117 undated letters). Also included are a number of letters from Arthur Severn, and from Joan's children.

The letters are from a variety of locations ranging from Paris and Venice to Matlock and Kirkcudbright. Many are addressed from Herne Hill in South East London, where his family had lived until relocating to Denmark Hill, Camberwell, in 1842, and where he maintained a house from 1852 onwards; and from Brantwood, near Coniston, in the Lake District, where he purchased a lakeside residence in 1871. The letters are written in a familiar tone using their own pet names for each other. Early letters refer to Joan as 'wee cozie' and 'wee pussie' and to Ruskin as 'my darling coz' or 'wee cozie', but by the 1880s they settle to calling Joan 'Doanie', 'wee Doanie', 'ownie Doanie' or 'Di Ma' and Ruskin as 'Di Pa'.

Arrangement

A target appears at the beginning of each year giving the date. There are also year tags at the bottom of each frame.

The letters are arranged in date order starting in 1864 – the last dated letter being in 1895. Letters that are thought to be from a specific year, but are not clearly marked as such, are placed at the end of that year's sequence. Two further packets of letters (completely undated) are marked as undated and have been filmed at the end of the letter sequence.

Appearance

For the most part we have filmed letters as they are without addition of backing which may interfere with the true perception of the item. Accompanying envelopes are placed before the letter, with the reverse only included after the last page or enclosure of that letter if there is sufficient space in the frame. Enclosures appear after the letter they were found with.

Many of the letters have been marked in pencil with the initials AW [Alexander Wedderburn, joint editor with Edward T Cook of *The Works of John Ruskin* [Library Edition: 39 Volumes, (1903-1912)]] and some have subjects and names in the same hand. Years and dates have also been added to letters in pencil. Other marks (usually on envelopes) are commonly lists or addresses in the hand of Joan Severn. These marks may not always be visible due to the difficulty in contrast between ink and pencil markings when filming.

There are over 3,683 letters in total, mostly unpublished, and covering the period 1864-1899. Starting as a correspondence between a teenager and an established icon of Victorian society, we witness the evolution of the relationship, with Joan Severn ending up as Ruskin's primary carer. These letters are perhaps the best source we have for the latter years of Ruskin's life.

REEL 9

Letters: John Ruskin to Joan Severn 1864-1870
L 33 – L 35

REEL 10

Letters: John Ruskin to Joan Severn 1871-1873
L 36 – L 38

REEL 11

Letters: John Ruskin to Joan Severn 1874-1877
L 39 – L 41

REEL 12

Letters: John Ruskin to Joan Severn 1878-1882
L 42 – L 44

REEL 13

Letters: John Ruskin to Joan Severn 1883-1886
L 45 – L 47

REEL 14

Letters: John Ruskin to Joan Severn 1887-1888
L 48 – L 52

REEL 15

Letters: John Ruskin to Joan Severn 1889, 1894-1895 and undated
L 53 – L 54

REEL 16

Letters: Joan Severn to John Ruskin 1867-1890
L 55 – L 56

REEL 17

Letters: Joan Severn to John Ruskin 1891-1899
L 57 – L 60

REEL 18

Letters: Joan Severn to John Ruskin undated
L 61 – L 62

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RUSKIN AND VICTORIAN INTELLECTUAL LIFE: Parts 1 and 2

Chronology

1819 born, 8 February, 54 Hunter Street, Brunswick Square, London, the only child of John James Ruskin (wine importer) and Margaret Ruskin (née Cock), who brings him up an Evangelical

1824 'first memory of life' at Friar's Crag, Derwent Water, in the Lake District

1829 poem 'On Skiddaw and Derwent-Water' is published in the *Spiritual Times*

1833 first sees the Alps

1835 first sees Venice

1836 matriculates at Christ Church College, Oxford; resides in Oxford until 1840

1837 *The Poetry of Architecture* in the *Architectural Magazine* (-1838)

1839 wins Newdigate Prize for poetry at Oxford with *Salsette* and *Elephanta*; meets Wordsworth

1840 following his rejection by Adèle Domecq (the daughter of his father's partner), illness necessitates a long Italian tour with his parents (-1841); meets Turner

1841 *King of the Golden River* – written for Euphemia Gray

1842 takes BA at Oxford; the family moves from Herne Hill to Denmark Hill, Camberwell

1843 *Modern Painters* – a defence of Turner (four further volumes – 1860)

1844 Buys *The Slave Ship* from Turner

1845 sees architecture with new eyes on an Italian tour without his parents

1848 marries Euphemia ('Effie') Chalmers Gray at Perth

1849 *The Seven Lamps of Architecture*; visits Venice

1850 *Poems*

1851 *The Stones of Venice* (two further volumes, 1853); *Pre-Raphaelitism*; Turner dies

1854 marriage is annulled; returns to Denmark Hill; teaches drawing at Working Men's College, London; achieves international fame as critic; befriends Rossetti

1856 Meets Charles Eliot Norton

1857 *Elements of Drawing*

1858 turning point in his religious development during a stay in Turin; meets Rose La Touche, aged ten; elected one of the first Honorary Students of Christ Church

1860 serialization of *Unto this Last* is stopped prematurely in the *Cornhill Magazine*

1864 on the death of John James Ruskin he inherits a fortune, much of which is devoted to his artistic, educational and social projects in later years

1865 *Sesame and Lilies*

1866 Proposes marriage to Rose La Touche (now 18)

1869 *The Queen of the Air*; elected the first Slade Professor of Fine Art at Oxford – the lectures are published

1871 *Fors Clavigera* (-1884); initiates the St George's Fund (later the Guild of St George); Margaret Ruskin dies; acquires Brantwood on Coniston Water, in the Lake District

1874 turning point in his religious development during a stay at Assisi

1875 *Mornings in Florence* (-1877); *Deucalion* (-1883); founds St George's Museum, Sheffield; Rose La Touche dies

1877 *St Mark's Rest* (-1885)

1878 first major mental breakdown; resigns the Slade Professorship; Whistler vs Ruskin libel action

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1880 *The Bible of Amiens* (-1885)

1883 resumes Slade Professorship; lectures on *The Art of England*

1884 *The Storm-Cloud of the Nineteenth Century*

1885 *Praeterita* (-1889), an incomplete autobiography

1888 last Continental tour

1889 mental incapacity ends his career; lives in retirement at Brantwood with his cousin, Joan Ruskin Severn, and her family

1899 read by Marcel Proust, who later translates *The Bible of Amiens* and *Sesame and Lilies*

1900 dies, 20 January, at Brantwood and is buried in Coniston churchyard

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