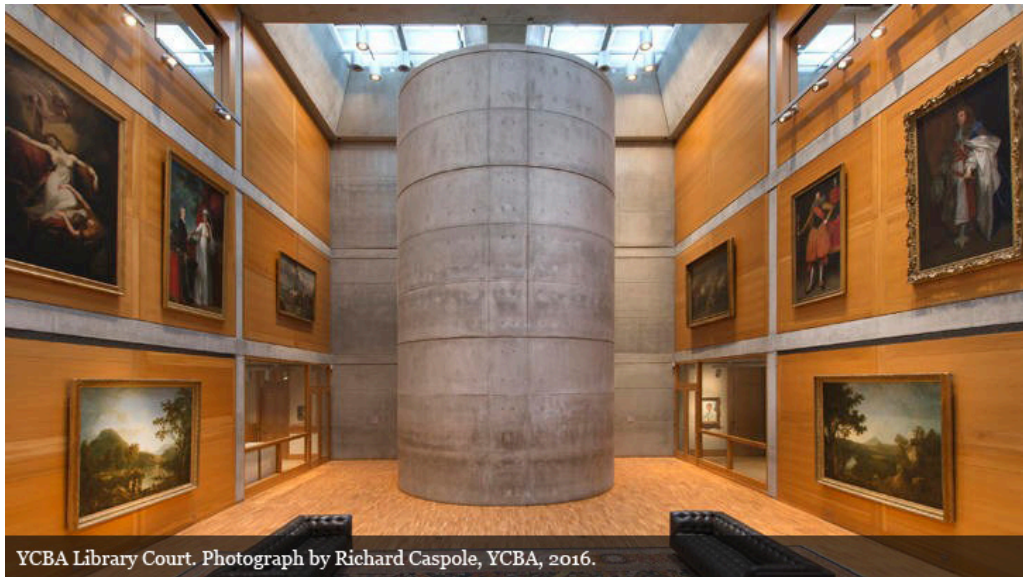


# John Ruskin: Letters to Thomas Goff Lupton

MSS 5



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compiled by Fiona Robinson; edited by Francis Lapka

August, 2010

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## Collection Overview

**REPOSITORY:** Yale Center for British Art, Rare Books and Manuscripts  
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**CALL NUMBER:** MSS 5

**CREATOR:** Ruskin, John, 1819-1900

**TITLE:** John Ruskin: Letters to Thomas Goff Lupton

**DATES:** 1845-1873

**PHYSICAL DESCRIPTION:** 0.42 linear feet (1 box)

**LANGUAGE:** English

**SUMMARY:** This collection comprises letters sent by John Ruskin to Thomas Goff Lupton (or his family) from 1850 to 1873. It also includes one ALS to Lupton from Benjamin Haydon, sent in 1845.

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/ycba.mss.0005>

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## Requesting Instructions

To request items from this collection for use on site, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/ycba.mss.0005>.

Key to the container abbreviations used in the PDF finding aid:

b. box  
f. folder

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## Administrative Information

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### Immediate Source of Acquisition

Paul Mellon Collection.

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### Conditions Governing Access

The materials are open for research.

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## Conditions Governing Use

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## Preferred Citation

John Ruskin Letters to Thomas Goff Lupton, Yale Center for British Art, Paul Mellon Collection.

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## Biographical / Historical

John Ruskin was born on February 8, 1819, in London to John James Ruskin, a vintner, and his wife (and first cousin), Margaret Cox. A highly intelligent and creative child, Ruskin was already writing and drawing at an early age. An anecdote about a fictional piece written at the age of seven reveals much about the traits that marked Ruskin's later approach to his work: "The [seven year old Ruskin]...wished to control all aspects of book production: plates, print styles, title-page, and so on are all given detailed attention" (Batchelor, 17).

Anxious about his health and his social surroundings, John James and Margaret Ruskin kept their son, who was their only child, largely out of school and had him tutored at home. He received education in typical academic subjects, but was also given art lessons in childhood and youth. Although his parents eventually enrolled him in school when he was fourteen, Ruskin was soon pulled out of this formalized education in order to allow him to travel to Europe with them. As a teenager, Ruskin was still closely watched over by and spent most of his time with his mother and father. He seems to have had few friends his age, although he developed a passionate infatuation with the daughter of one of John James Ruskin's business partners. This romantic attachment was not fully mutual, and a matter of concern for Ruskin's parents, who ultimately did not want their son to marry a Catholic.

Determined to give their son the best education possible and to see him progress upwards in society, the Ruskins sent John to Oxford in January of 1837. In a move that would have been unusual in any other family, Mrs. Ruskin accompanied her son to college, finding lodgings separate from those of her son, but sharing most of her meals with him and keeping a watchful eye on his academic and social activities. Ruskin found a measure of social and intellectual camaraderie with his fellow students at Oxford, although he was something of an odd man out, already being a published poet and critic at this time, and not possessed of a rambunctious temperament like many of his peers. When Ruskin suffered a lung hemorrhage in 1840, his parents withdrew him from the university and the family embarked on European travels meant to help Ruskin recuperate. He would eventually earn his degree in 1842.

It was after his years at Oxford that two very important and very different developments occurred in Ruskin's life. For one, he began the work that would eventually become his famous multi-volume *Modern Painters*. Inspired by J.M.W. Turner's art, and seeking to defend the painter against his critics, Ruskin's work took a philosophical and art historical approach to painting in general and, especially in the first volume, to Turner in particular. It was also around this time that Ruskin first met Effie Gray, who would eventually become his wife in April, 1848. The marriage was to last six years, during which time Ruskin published *The Stones of Venice*, a work about Venetian architecture. When J.M.W. Turner died in 1851, Ruskin hoped, as one of the painter's executors, to be involved in planning an exhibition hall at the National Gallery for Turner's works. This project did not materialize, and Ruskin ultimately seems to have devoted much of his energies in the 1850s into getting many of Turner's works into print, an enterprise that would involve his collaboration with Thomas Lupton.

In 1854, Effie left her husband, and the dissolution of their marriage (on the grounds of non-consummation) was to send Ruskin's personal life and public image into turmoil. Despite this crisis, Ruskin's professional productivity does not seem to have been deeply affected during the 1850s. Throughout this decade, Ruskin was involved with the completion of *Modern Painters*, the publication of *The Harbours of England* (a collection of engravings after Turner's works), and the organization of thousands of Turner items at

the National Gallery. His letters to Thomas Lupton, the engraver with whom he would collaborate for *The Harbours of England* and on some of his books, make clear his dedication to his various projects and his insistence on their perfection.

In the 1860s and 1870s, Ruskin continued his rather heavy pace of work, turning some of his thinking to social issues outside of art. In these years he experienced crises in his psychological health (mental illness ran in his family) which often accompanied the waxing and waning of his relationship with Rose La Touche, a young woman with whom Ruskin had fallen in love while she was still a child, and whom he hoped eventually to marry. Ruskin's proposals were deferred and ultimately rejected, with his past failed marriage to Effie coming back to haunt him in the form of fears and doubts on the part of Rose's parents. When Rose La Touche eventually died in 1875, Ruskin was grief-stricken.

Despite his continuing personal crises, Ruskin's professional life made steady progress in the mid to late Victorian years, with a Slade Professorship being awarded to him in 1869. In the 1880s, Ruskin's mental health began to decline more seriously, however, and he retired somewhat from public life, working on autobiographical writings in addition to works on contemporary social issues. Despite his frailties and the publicity of some of his major personal problems, Ruskin's works established him as a well-respected art critic and political thinker, making him one of Victorian England's most valued minds. By the time of his death in 1900, his contributions ranged across many fields and influenced those in public service, in the arts, and in educational spheres.

**Thomas Lupton:** Thomas Goff Lupton was born in 1791 and apprenticed to engraver and painter George Clint in 1805. Lupton's portrait drawings were exhibited at the Royal Academy between 1811 and 1820. After his apprenticeship with Clint, Lupton went on to engrave pieces for J.M.W. Turner, beginning a close working relationship and friendship. Lupton married his wife Susannah on May 30, 1818. They had six sons and one daughter; their son Nevil would help his father with his engraving business and went on to become an admired landscape painter, winning the Royal Academy's Turner Medal in 1857. According to the *Oxford Dictionary of National Biography*, Lupton was instrumental in the introduction of "steel plates for engraving," in place of traditional copperplate.

Some of Lupton's most significant engravings date from the 1830s and 1840s, the decades marking the peak of his career. As *DNB* records, "[h]is finest single plates include Wellington Surveying the Field of Waterloo after Benjamin Robert Haydon (1841; original painting, 1839, NPG); Lord Byron after Thomas Phillips (1824; original painting, 1814, Gov. Art Coll., British embassy, Athens); and The Eddystone Lighthouse (1824; original watercolour untraced) and Sunrise, Whiting Fishing at Margate (1825; original watercolour untraced) after Turner."

Lupton collaborated with John Ruskin on a number of works, including *The Harbours of England*, which was a reworking of the 1826 *Ports of England* on which Lupton had collaborated directly with Turner. Lupton would also make engravings for parts of Ruskin's *Modern Painters*, among other works of the 1850s. Their friendship would continue until Lupton's death in 1873.

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## Scope and Contents

The collection comprises one letter from Benjamin Haydon and sixty-five letters from John Ruskin to Thomas Lupton and/or his son Nevil. Haydon's letter is a brief one in an angry tone, and seems to be related to some sort of professional falling out with Lupton. The scope of Ruskin's letters is far wider, and spans the professional and the personal. For the most part, John Ruskin appears to have been in close communication with Lupton about the engraving and printing of images for his books during the 1850s. In particular, the two men's connection to J.M.W. Turner, who had died in 1851, prompted their collaboration on works that sought to bring Turner's landscapes and other art into print. In addition to *The Harbours of England*, which featured Turner's engravings accompanied by an introductory essay by Ruskin, the correspondence covers such works as the third through final volumes of Ruskin's *Modern Painters*. Lupton, along with other engravers, was responsible for helping Ruskin to create many of the illustrations for these publications. It seems that Ruskin's commitment to Turner's legacy drove his rather furious pace of work and publications in the 1850s, the decade during which his personal life was most in turmoil. He remarks, in

a New Year's message to Lupton in 1855, that he hopes the year will be a good one and that, "God willing-- we will make it a busy one."

Ruskin's letters to Lupton reveal a very close working relationship, with both men working on plates at different stages, and sending plates and proofs back and forth to one another. Ruskin is anxious for perfection throughout, and frequently chides Lupton for delays or for departures from his instructions, despite the engraver's experience and well-established reputation at this time. Many of the letters relate specific directions about the handling of plates, and seem to have originally accompanied the plates themselves, carried to Lupton by one of Ruskin's servants. Ruskin's letters often express frustration with the other engravers involved in his projects, and he bemoans his difficult interactions with them to Lupton.

While the bulk of the correspondence dates from the 1850s, the years in which Ruskin and Lupton were most actively working together, it carries on throughout the 1860s and 1870s, until Lupton's death in 1873. Although Ruskin can be harsh, demanding, and impatient with Lupton in his professional correspondence, he seems able to offer genuinely friendly concern and communication at other times. For instance, Ruskin offers Lupton a moving letter of sympathy upon the death of the engraver's wife, Susannah, in 1864. Another letter of condolence, written to Lupton's son after Lupton died in 1873 (and in another person's handwriting), expresses the deep respect and affection that Ruskin held for his collaborator and friend. When Ruskin is in poor health (he suffered mental and physical illness especially during the 1860s and 1870s), he is relatively honest about his condition, informing Lupton of the reasons for gaps in his correspondence when he chooses to retire from work and communication in order to rest from time to time.

In addition to the correspondence with Thomas Goff Lupton, Ruskin writes a couple of letters to Lupton's son Nevil, who seems to have assisted his father both in the physical labor of his engravings and in the management of his business. Ruskin is respectful and kind in his messages to Nevil, and acknowledges his contributions.

Overall, the Lupton correspondence offers insight into the working relationship and friendship forged between John Ruskin and Thomas Lupton over two decades, during some of the most productive years of Ruskin's life and at a time when both men were contributing their skills to securing J.M.W. Turner's legacy, even as their own legacies were still being created. It illuminates the lengthy and painstaking process of creating each of the illustrations on which Lupton and Ruskin worked, and sheds light on Ruskin's professional style--impatient, industrious, efficient, and exacting.

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Piozzi, Hester Lynch. *The Piozzi letters : correspondence of Hester Lynch Piozzi, 1784-1821 (formerly Mrs. Thrale)*, edited by Edward A. Bloom and Lillian D. Bloom. Newark : University of Delaware Press, c1989-1993.

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## Arrangement

The collection is arranged into two series: I. Dated letters. II. Undated letters. The second series contains letters whose date could not be approximated to closer than one or two years. The single letter to Lupton from Benjamin Robert Haydon is the first item in series one.

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## Collection Contents

### Series I: Dated letters

b. 1, f. 1	<p>Letter to Thomas Goff Lupton  <i>3 p. (1 folded leaf + 1 separate leaf) ; 19 x 24 cm., 9 x 11 cm. + envelope. Written in pen and brown/black ink.</i>            Haydon, Benjamin Robert, 1786-1846</p> <p>Haydon writes a rather angry letter to Lupton, complaining about a delay from Lupton on a particular project (unspecified). Haydon accuses Lupton of not caring about him, and says that "after your experience &amp; what I have suffered I really do not think it kind of you to delay it in such a manner." Oddly, and perhaps at random, an autograph that may be William Wordsworth's, on a separate sheet, was preserved with this letter. A blue envelope is labeled "Letter from B.R. Haydon with Wordsworth's autograph."</p>	1845
b. 1, f. 2	<p>Letter to Thomas Goff Lupton  <i>3 p. (1 folded leaf) ; 16 x 20 cm. + envelope. Written in pen and brown ink.</i>            Ruskin, John, 1819-1900</p> <p>Sent from Herne Hill, Dulwich and addressed to Lupton at Burchetts, in Sussex. The letter appears to be one of the first between Ruskin and Lupton. The tone is politely distant and the content suggests that Ruskin had not worked with Lupton before. Ruskin inquires about the possibility of Lupton making an engraving for the Arundel Society, an art appreciation group that he had helped to found in 1849. Ruskin describes the piece as involving figures, "logs of woods, baskets, vegetables, and such stuff," and being about "three feet by two feet" in size. He asks for details on the process and time required, and says that he would like to present information to the Arundel Council soon. Envelope contains a note stating "wishes gunpowder had never been invented."</p> <p>Corporate Body:            Arundel Society for Promoting the Knowledge of Art</p>	1850 August 27
b. 1, f. 3	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>            Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at 4 Keppel Street, Russell Square. Ruskin asks about the pattern of letters engraved, saying that the letters are "bigger by a third than any in the book." He asks Lupton to correct them "as now pencilled above" and "speedily." Says that he has written to Brooke to lend Lupton more plates. He comments that the "retouchings [are] all right," and directs Lupton to "look at the <u>Book</u>--vol III" for a pattern for the title of "<u>stones</u>." This likely refers to <i>The Stones of Venice</i>, the first work on which Ruskin and Lupton collaborated.</p>	circa 1851
b. 1, f. 4	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 leaf) ; 14 x 9 cm. Written in pen and black ink.</i>            Ruskin, John, 1819-1900</p> <p>Ruskin writes to wish Lupton a happy new year. He comments, "God willing we will make it a busy one." He asks if Lupton will be at home to receive his plate and arrange biting for it. He says that he will leave directions with his servant to take it to a Mr. Armytage if Lupton is out of town.</p>	1855 January 1

b. 1, f. 5	<p>Letter to Thomas Goff Lupton  <i>3 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Letter and envelope dated "Feb 7." Ruskin writes to Lupton of his dismay at the "quantity of trouble I find necessary in making the drawing on the etching..." He complains that he has not been able to finish the bottom of the drawing, but sends it anyway for Lupton's work. Ruskin remarks that he will soon have the "St. Gothard" (an image printed in the third volume of <i>Modern Painters</i>) ready soon. He refers to three etchings, presumably carried to Lupton (the envelope bears no postal stamps). He gives Lupton specific directions and tips about the three pieces. He includes a rough sketch to show Lupton a particular portion of the last etching that he wants him to leave until later. Ruskin acknowledges that Lupton's son "has been very kind &amp; speedy in fulfilling all my wishes," and sends his best regards to him. He closes with a wish that Lupton has enjoyed himself and a note that he will send the "St. Gothard" for grounding on the following Tuesday.</p>	[1855?] February 7
b. 1, f. 6	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>A brief note addressed to Lupton at Russell Square, sent from Denmark Hill. Ruskin writes that he "forgot to say to send me 4 impressions from the plate of Bolton before regrounding it." He also reminds Lupton not to "bite too deep as there is delicate work on the round tops of crags &amp; I will bite deeper afterwards when I want."</p>	1855 March 27
b. 1, f. 7	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>A brief message in a rather buoyant tone. Ruskin writes Lupton to tell him that "all's right," however he has forgotten the proofs and does not have time for them on this day. He declares, "I have been going larking, like you, and not minding any of my business." Ruskin promises that he will be back to work and dealing with the proofs the next day.</p>	1855 April 7
b. 1, f. 8	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown ink.</i>  Ruskin, John, 1819-1900</p> <p>Sent from the Calverley Hotel in Tunbridge Wells, to Lupton at Russell Square. Envelope includes a note to say that the letter "may be opened by Mr. Nevil Lupton." Ruskin writes that he is finishing the text for the "marine plates of yours." He asks for the "particulars of [Lupton's]...intercourse with Turner reflecting them--as far as you are willing it should be made public." He asks for other details about the origin of the work, and inquires about a series of proofs that Lupton had sent him a year and a half before, asking whether they are "proofs from the plates in their present state." Ruskin seems anxious to get Lupton's answers, saying that an "early reply to above address will greatly oblige me."</p>	[1855?] May 21

b. 1, f. 9	<p>Letter to Thomas Goff Lupton  <i>4 p. (1 folded leaf) ; 18 x 23 cm. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>A dual letter, first sent from Ruskin to Lupton, and then apparently forwarded to Lupton by his son, Thomas Jr., with a note from the younger Lupton to his father written on the other side of Ruskin's letter. Ruskin asks about Lupton's health, and remarks that he too has been suffering from poor health in recent months. He asks if Lupton himself planned the work on Turner or Ackermann. He asks "who chose Tidmouth as one of the ports of England?" He asks further questions about the extent of Lupton's previous involvement with the Turner work.</p> <p>Thomas Lupton Jr. writes a letter to his father from their home in Russell Square, calling his attention to Ruskin's letter on the other side of the leaf. He also alerts him to other work concerns that have come up in the time that Lupton has been away, although noting that he hopes that Lupton is enjoying his visit to "the country" and that his health is improving. He asks his father to stay there until the doctor declares him well. Lupton Jr. also provides other details about life at home, describing the weather and remarking that his mother is well. He includes Ruskin's address in Tunbridge Wells.</p>	1855 May 29
b. 1, f. 10	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink. Previously housed with ALS dated 15 October 1855 (Box 1, Folder 12).</i>  Ruskin, John, 1819-1900</p> <p>Letter addressed to Lupton at "Bouchetts, Wisborough, Sussex." Ruskin writes that he is "delighted by the contents of your note." He comments that he "can't think what Boys is about," and that a drawing is ready. He says that he will send it to Keppel Street (Lupton's home address) when he gets the etching.</p>	1855 October 6
b. 1, f. 11	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Square. Ruskin writes in an impatient tone, saying that he doesn't understand what "[Brooke/Boys] is about. I could have done it myself in half a day." He declares that he must pitch in his own efforts, "for this will never do." He refers to a plate (presumably sent with or around the same time as the letter) that he describes as badly begun, and asks Lupton to lay a new ground on it and to make tracing on it from an enclosed etching. He says, "I would make the tracing myself--but I don't know what pencil &amp; paper are best..." He asks Lupton to send him the plate in a "deal box which can be made to carry two plates at a time without touching faces quite safely." Ruskin remarks about the plate: "In engraving the drawing, put as much work as you think proper on glacier and clouds &amp; distant mountains on the main dark hill..." He specifies his desire for Lupton to make the engraving incorporate all of his "little touches." Ruskin closes with a request for Lupton to send him an expense account.</p>	1855 October 9
b. 1, f. 12	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink. Previously housed with ALS and envelope dated 6 October 1855 (Box 1, Folder 10).</i>  Ruskin, John, 1819-1900</p> <p>Lupton or someone else has noted on the reverse of the letter: "Mr Ruskin/ Monday Oct'r 15 55." Ruskin writes to Lupton asking if he could have a particular plate bitten "lightly but decisively all over..." He gives specific instructions to Lupton about the handling of this plate, advising him to use a magnifying glass to aid in the biting process. He notes that he has left a "cheque for 10" with Lupton's daughter, and asks for an expense account from the engraver. He asks, impatiently, for Lupton to send him the plate "as soon as my be."</p>	1855 October 15

b. 1, f. 13	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. Written in pen and brown ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin's message apparently accompanied a retouched plate, as he remarks upon the parcel of items sent with the letter (plate and "drawings of both it and the glacier"). Ruskin says that he doesn't want the etchings to be dirtied, and will bind this one into his own copy. He adds that the Boys facsimile is "so clear that you will do as well with the glacier drawing." Ruskin gives Lupton instructions for rebiting the plate, referring to strokes that he has added at certain marked places. He asks Lupton to have another plate ready for him when he sends another tracing of a new etching. Ruskin also asks Lupton, "How many mezzotints can you do before Xmas? I want four more," adding that, of these four, two are "comparatively easy." Ruskin closes with a postscript asking Lupton to speak to Cousins about some particular drawings, and telling him to send an impression to him but to keep the plate until Ruskin contacts him again.</p>	1855 October 22
b. 1, f. 14	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 19 x 23 cm. Written in pen and black ink, with graphite date written on letter.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes to Lupton asking him to have an item "rolled off" and to "please order the packets of etchings taken, to be sent to me," as well as a plate to be sent to another person for lettering. Ruskin closes: "I should be glad to know that you got safe home and were not washed into the Thames."</p>	1855 November 2
b. 1, f. 15	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink. Previously housed with ALS and envelope labeled "Dec 3" (Box 1, Folder 17).</i>  Ruskin, John, 1819-1900</p> <p>Ruskin asks Lupton to "kindly compare [the] enclosed etching with drawing, and give it to Boys with directions as to the way you would like it bitten..." He follows with further specifications about the biting of the plate, which he wishes to be done in such a way as to allow him to make a low toned mezzotint. He asks Lupton to have Boys finish this plate before one entitled "Nottingham," and tells him that he will bring Mr Cousins's check when he next calls. Ruskin mentions that he is writing to his publishers to have a copy of <i>Stones of Venice</i> sent to Lupton. The "Nottingham" image would be published in the fourth volume of <i>Modern Painters</i>.</p>	1855 November 5
b. 1, f. 16	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Square. Ruskin discusses a new etching that he has recently received. He notes instructions for altering the image at various points, marked with a series of x's. He asks Lupton to "print 50 copies of it in black and then go on with mezzotint." He writes that the current version is nice but "too light in dis[tance?], I though considering the gravity of work still wanting on the clouds," seeking Lupton's opinion on the same matter. He refers to Boys, telling Lupton that if he thinks the clouds are all right, not to bother Boys with them.</p>	1855 November 15

b. 1, f. 17	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink. Previously housed with ALS dated 5 November 1855 (Box 1, Folder 15).</i>  Ruskin, John, 1819-1900</p> <p>Ruskin mentions to Lupton that there is a "cheque for 10.10.0" in a copy of a book that he is sending him, and asks him to forward the check to Mr. Cousins. He also remarks that he has been "obliged to spoil another sketch in removing the Plymouth..." explaining that there has been a double sketch. He advises Lupton not to tire himself with the mezzotints, but nevertheless to finish "as soon as you conveniently can the two of sunsets." He says that he wants the sunsets because they are to be included "in the first volume," which he wants to publish on the first of January, and "must have the plates at least a fortnight before."</p>	[1855?] December 3
b. 1, f. 18	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Square. Ruskin conveys instructions to Lupton about plates. He says that he has sent two to be bitten, or incised with acid, and makes specific requests about the depth or fineness of etching in various parts of the image. He asks Lupton to "bite all the rest as finely as you can, so as not to run the finer lines into each other..." He writes that he will not mezzotint this etching, but wants another made for mezzotinting, while the first will be "published as it is." He asks for the plates to be returned after impressions are made. He closes by asking Lupton how he is getting on, and says that he has one more "rather elaborate plate to be done before New Year."</p>	1855 December 4
b. 1, f. 19	<p>Letter to Thomas Goff Lupton  <i>4 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes to Lupton at Russell Square. The letter is dated "Dec 6" although preserved with an envelope stamped "April" of 1855 or 1856. He refers to a plate that he has titled and directs Lupton to send it to Mr. Armytage for lettering. He says, of another plate, that he needs not touch it "for it wants much lightening." He specifies the changes he wants Lupton to make to the plate, pointing to lights "behind the church" and asking Lupton to follow "the <u>shapes</u> in the drawing." He remarks that Lupton needs to make some particular marks "look fasting into mere lines. Yours look all as if they had over-ate themselves--throw them all into a consumption." Ruskin adds a rough illustration to show what he intends. He follows with more specifications about lightening the image, and then tells Lupton, "When all this is done--<u>Bring</u> it out to me. I want a talk with you about next subject..." The letter appears unfinished, or closes abruptly, as Ruskin apparently meant to write on the last verso, but had unknowingly used for Lupton's letter the reverse of a letter already begun to a Mr. Le Keux. Ruskin scrawls, "I beg pardon didn't know of this" on this page, as though making apologies to Lupton. The letter to Le Keux is scratched out, but refers to other engravings, some depicting windmills and mountains. Le Keux engraved plates for Ruskin's fourth volume of <i>Modern Painters</i>, published in 1856, which likely dates the Lupton letter to 1855.</p>	[1855?] December 6
b. 1, f. 20	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 leaf) ; 18 x 23 cm. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes that he will achieve a desired effect by "retouching [rather] than rebiting." He requests an impression of the plate in brown and another in grey, as well as the plate, "with a ground all over--for adding--not rebiting." He seems impatient, saying that he will send for the other impressions on the next day, but "I want <u>this</u> with <u>all speed</u> also."</p>	1855 December 13

b. 1, f. 21	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 19 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Square. Ruskin asks Lupton whether there is "any mistake about the tracing I sent to be rolled off" because he has apparently heard nothing about it and is concerned at the delay. Ruskin also asks about 50 impressions of another etching, and makes another request about it before it goes to press. Ruskin includes what appears to be a very loose sketch of one of the etchings in question.</p>	1855 December 18
b. 1, f. 22	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Square. Ruskin writes that he has been "saying such fine things of you in my preface to Mr. Gambart's book," a note that likely dates this letter to 1855, the year in which Ruskin penned a preface for Ernest Gambart's book, which was to contain several Turner prints. He follows with a report and instructions pertaining to the current state of their project. He asks to have 2500 copies of a particular etching, and says he wants to "enrich it a good deal before mezzotinting..." He asks whether it would not be best for Lupton to "finish off Gambart's plates" at this time, as he wants to "bring out that book this season..." He advises Lupton that "after the 5th you will have <u>two</u>...plates to do for me with <u>all speed</u>." Ruskin says that these plates "will be quite ready when Bolton is done."</p>	[1855?]
b. 1, f. 23	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes with instructions about the biting of a particular plate, specifying that "none of it is to be darker than the etching of 'Taconay,' which is enclosed with it." The mention of Taconay, a mountain that Ruskin discusses in the third volume of <i>Modern Painters</i>, likely dates this letter to 1855 or 1856. Ruskin gives Lupton directions about the biting of the plate, referring to various parts of the image where different levels of lightness and darkness are needed. He requests four proofs of this plate when it is bitten.</p>	[1855 or 1856]
b. 1, f. 24	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin discusses ink colors, saying that "I have had my Stones of Venice in the most delicate lilac purple possible," and goes on to advise Lupton to ask a Mr Le Keux, who made a certain plate for the work, "about the best inks." He insists on having blue ink, saying that "it makes all the difference." He instructs Lupton not to touch the "Lombard Apennine," saying that it cannot be better. Ruskin asks for more proofs using the ink that Le Keux recommends. He closes by assuring Lupton that "all is done that there is <u>haste</u> for when [the] <u>Apennine</u> &amp; <u>St George</u> are fairly at work." These pieces, which are "The Lombard Apennine" and "St. George of the Seaweed," were being prepared for the third volume of Ruskin's <i>Modern Painters</i>, which would be published in 1856.</p>	[1855 or 1856]

b. 1, f. 25	<p>Letter to Thomas Goff Lupton  <i>3 p. (1 folded leaf) ; 18 x 23 cm. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin remarks that "we are most unlucky with each other." He describes material sent to Lupton, and gives directions about the biting of the etching. He asks Lupton to thank a Mr Smith for "his pains." He asks Lupton not to bite the current piece too far, as he can always rebite further. He says he does not plan to mezzotint this piece, for he does not have time. Ruskin encloses a rough sketch to show where he has made a correction. Ruskin compliments Lupton on his son's work, saying that it evidences "no want of industry--but too equally distributed &amp; he has not yet taste for anything grand--Too fond of green &amp; yellow--wants more purple &amp; gray. But he will get on."</p>	1856 January 14
b. 1, f. 26	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 leaf) ; 18 x 12 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Sent from Ruskin's home, Denmark Hill, and addressed to Lupton at Burchett's Park, Sussex. Ruskin writes to Lupton requesting further proofs of an item, and commenting upon a proof for "Bolton." He says that it lacks depth, and "looks as flat as pasteboard..." Ruskin also asks Lupton to letter a "mezzotint of the stones from Turner &amp; Claude as enclosed," although this lettering is not revealed in the actual letter and may have been on a separate document now lost. Ruskin closes with a request for another etching, as he wants to refer to it (presumably as he was generating commentary for the "Harbours of England" series. He asks how long it will take for Lupton to "throw off 1500 copies of [his] mezzotints." The letter is rather business-like, as is characteristic of Ruskin's communications to Lupton at this time.</p>	1856 January 29
b. 1, f. 27	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 leaf) ; 17 x 20 cm. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Written on pale blue ruled paper, dated "Feb 19." Ruskin writes to Lupton about the Bolton image, saying that they must finish it first, before other work can be done. He calls Lupton's attention to certain areas of the proof he has apparently received, remarking that "the dark mark of the flood-water on the rocks is harsh here." Ruskin describes his own end of the ongoing work and says that "By the time we are all right with this the other will be ready." He adds, after closing, a note about lettering for Lupton's and his own name.</p>	[1856?] February 19
b. 1, f. 28	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin's letter accompanies a tracing apparently carried with this letter (not sent by post) and that he wishes Lupton to have "rolled off." He requests a "proof of the white cloudy one" on blue paper. He comments that the lettering is correct on a particular plate, but that he thinks the plate will still need retouching.</p>	1856 February 28

b. 1, f. 29	<p>Letter to Thomas Goff Lupton  <i>3 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Letter is addressed to Lupton at Russell Square. Ruskin writes to clarify a misunderstanding in some previous correspondence, saying that he seems "to have expressed myself so as to puzzle you." He requests fifty etchings to be taken off of the "present state of plate." He specifies a couple of small corrections to be made, and prints out the lettering that he wants Lupton to use for the plate's title. It reads: "Crests of La Cote and Taconay," which was an image in the fourth volume of <i>Modern Painters</i>, and thus dates this letter (given its February 29th notation) to 1856, a year in which there was a Leap Day and in which Ruskin was finishing work on the fourth volume of <i>Modern Painters</i>. Ruskin goes on to discuss having written to a Mr. Brookes to "get on..with mezzotint." He asks Lupton to wait to hear from him after having sent the proofs of "Bolton." Ruskin closes by suggesting that a plate with tracing can come "by bearer."</p>	[1856] February 29
b. 1, f. 30	<p>Letter to Thomas Goff Lupton  <i>3 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Square. Ruskin writes that he is returning Lupton's proofs because he does not want "anything to do with them." He complains about Gambart's serious delay with a manuscript, and declares that he "won't countenance any further delay about the plates--except to take the rust off." After continuing to bemoan his difficulties with Gambart, Ruskin says that he is sending Lupton "the best windmill I have," but that he cannot have the "Margate" image or plate that he has, as he is only willing for it to go to London to be displayed at the Turner gallery there. Ruskin closes with further instructions for Lupton's work on certain Turner pieces that he terms "unfinished," saying that he only wants the rust taken off of them. He tells Lupton that he "may show Gambart this letter if you like."</p>	1856 March 5
b. 1, f. 31	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 20 x 26 cm. + envelope. Written in pen and black ink on pale blue paper.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Square. Ruskin writes that "under the plate is the proof etching." He discusses retouching, and asks Lupton to bite the "piece marked very lightly as I think I have put too many lines in it." Other directions are conveyed about the etching. Ruskin then asks when Bolton will be done, and remarks that based on what Lupton has told him about the time required for the process, he feels he should put off mezzotinting until later. Ruskin gives several more instructions about the process of finishing this volume of the work, and then offers to work on the lettering (?) in some fashion "so that no time will be lost." He sends his compliments to Lupton's son. This letter, while only dated "March 5" on the envelope, likely dates to 1855 or 1856.</p>	[1856?] March 5
b. 1, f. 32	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 leaf) ; 25 x 20 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Square. Ruskin writes: "let this have a lapdogs bite on the taille and a bulldogs on the foreground..." in a fanciful note of instruction to Lupton on the handling of a plate. He is impatient to get proofs and to have the plate grounded for mezzotint, "for I must not lose a moments more time on this plate." He says that he will let Lupton have a Turner piece to work from, although he must "insure it for half a million..." A letter in a somewhat unusually jovial tone from Ruskin, signed warmly, "ever yours affectionately, J Ruskin."</p>	1856 March

b. 1, f. 33	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 21 x 14 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Letter is dated "19th May" but preserved with envelope dated 24 December 1855. Ruskin discusses having sent etchings of "Chamonix and Chartruese, which are the two most important subjects..." and asks Lupton to "get them all done" by the time Ruskin returns in late August or September. Ruskin writes that he will lend plates of other items, but "not the etching, as it is quite irreplaceable." It is not entirely clear to which work these illustrations (of either locations or monasteries in France) belong, although Ruskin spent much time in Chamonix throughout his life. Ruskin asks for proofs to be sent to him at Basel. The tone of the letter is business-like, almost brusque in parts. Ruskin seems very invested in the smooth continuation of the project while he travels abroad. Ruskin's mention of his travel plans suggests that this letter dates from 1856, a year in which he and his parents stayed in Europe (particularly in Switzerland) from May to October.</p>	[1856?] May 19
b. 1, f. 34	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 leaf) ; 18 x 23 cm. Written in pen and brown/black ink. Housed with other ALS of the same date.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin apparently originally included a drawing with this letter, saying that he has just sent the outline of the same to Boys for etching. Ruskin notes that "it will serve you to rest yourself with, when you are tired of the glacier; or begin to feel that cloudy weather cold..." He asks Lupton, "can you mezzotint conveniently over a line engraving? And if a line engraving is on some plate with a mezzotint--could both be printed together?" Ruskin then asks Lupton if he can "pick up...an impression" of the vignette on page 214 of Samuel Rogers's from <i>Poems</i>, a volume published in 1856 and illustrated with designs by Turner and Stothard. Ruskin closes with a pen and ink sketch of the trellis that appears on this page of the Rogers book.</p>	1856 October 17
b. 1, f. 34	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink. Housed with other ALS of the same date.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes Lupton to say that Boys will send or has already sent an etching of "blue mountains." He asks Lupton to have fifty copies sent to him before it is grounded. He requests that Lupton return another etching, and clears up some confusion over a previous request for an impression. Ruskin also remarks that he may prepare a "double plate for" Lupton, with "lighter subjects."</p>	1856 October 17
b. 1, f. 35	<p>Letter to Thomas Goff Lupton  <i>4 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown ink.</i>  Ruskin, John, 1819-1900</p> <p>This letter is addressed from Denmark Hill and sent to Lupton at Russell Square. It conveys an unusual, emotionally frank and open, message. Ruskin writes that he is sorry that Lupton has taken any trouble over their work at present. Lupton's wife Susannah died in 1856, and Ruskin attempts to offer his condolences, although he says that he did not write previously. Ruskin remarks that he is "the worst of all people to find comfort for others in any distress of this kind--for I never can find any, myself: In any loss of love I have had to sustain through life nothing but time, &amp; labour, ever relieved me. I cannot look forward as many people do to another state. The next world is inconceivable to me and the darkness closes on me irrevocably. There are few--very few people, not among my own near relations, for whom I have more regard than for you--and indeed I have been deeply grieved to think that your cheerful &amp; kindly face should never be touched with the same smile again--and that I had no power of helping you in any way. I am so accustomed,</p>	1856 December 4

now, to feel the world getting emptier & gloomier about me--Turner's death, for one thing--having at once extinguished my fairest sunshine--& many other things happening one after another to depress me that I only keep up to the level of any daily work by daily work; & am a good deal harder & colder than I ought to be, at my age, & with what of natural sensibility I had once...but I still can feel for you and I hope you will believe that as far as my sympathy can be any good to you you may trust to it." Ruskin goes on to invite Lupton to see him when he is ready, and to "breathe the frosty air of the fields." He also conveys his regards to Lupton's son, Nevil.

b. 1, f. 36	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin instructs Lupton not to "touch that Bolton any more, it is quite beautiful." He requests six more proofs in brown, and instructs Lupton to add lettering after that. He gives an example of the proper lettering, and then thanks Lupton for his "expedition with" an etching "and the Bolton, both." He asks Lupton to send the next piece "when the ground is ready...for further touches."</p>	[1856?]
b. 1, f. 37	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin's letter is addressed to Lupton in Sussex, but then corrected to send to his address in Russell Square, London. Ruskin writes to Lupton expressing his frustration over Boys, another engraver. Ruskin complains, "I don't understand why Boys works so well for you--so ill for me--I think he must want to give me trouble because I am an 'amateur.'" Ruskin apparently sent with this letter one of Boys's engravings, and calls Lupton's attention to it in his message. Ruskin asks Lupton to speak to Boys and "find out what he really means." He then discusses the market value of Lupton's Turner etchings versus his own, saying that he is confident in the value of his collection. The envelope has many different inscriptions, one of which reads: "TAKE CARE of this/Mr Ruskin's letter to me TL." It is stamped many times, which suggests that the letter may have been misdirected at first.</p>	1857 February 11
b. 1, f. 38	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 leaf) ; 18 x 23 cm. Written in pen and black ink. Housed with one undated ALS.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes that he will send Lupton two plates on Monday afternoon, unless it rains. He asks Lupton to be at home to receive them and to bite them as quickly as possible. Ruskin specifies that he would like the plates to be bitten according to his drawings, and would rather have the piece be too light than too dark. He refers to an image of Bolton rocks to be used as a guide, and gives Lupton further instructions about the care necessary in biting the plate.</p>	1858 December 4

b. 1, f. 38	<p>Letter to Thomas Goff Lupton  <i>3 p. (1 folded leaf) ; 18 x 23 cm. Written in pen and black ink. Housed with ALS dated 1858 Dec 4.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes in an anxious tone, saying, "Now mind, if you overbite this, you will ruin me, for a fortnight at least, for I am tired and couldn't set about another etching directly..." Ruskin confesses that he is nervous about Lupton's work, as he feels that Lupton has ignored his instructions and made the plate "<u>twice</u> as dark" as he has requested. He gloomily predicts that if Lupton makes the same mistake, "it is all up with it." Ruskin repeats his instructions about the handling of the plate, and asks Lupton to then send it to Mr Brookes and to send him fifty-two proofs. He needles Lupton to hurry his work, reminding him: "I am anxious about it." Ruskin closes with further specifics and a note that he is sending (or has sent with this letter) a proof for Lupton's review.</p>	[1858 December 4?]
b. 1, f. 39	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 20 cm. + envelope. Written in pen and brown ink.</i>  Ruskin, John, 1819-1900</p> <p>Written on pale blue ruled paper. Envelope bears Ruskin's red wax seal. Ruskin asks Lupton to engrave "a couple of mezzotints for me for this last volume." He inquires whether such a task would be possible in the next few months, and chides Lupton for not sending word of how he is doing. Ruskin asks whether Lupton can have "what you can spare of my libers [?] packed" when he receives Ruskin's next parcel, so that the bearer can pick them up. On verso of this letter is a message which appears to be from Lupton, in response to Ruskin's. Lupton replies to the bearer's verbal message about Ruskin's note, saying that he will do anything he can for the next volume. The message appears to be cut off, with the note paper torn below a portion of Lupton's writing.</p>	1860 January 11
b. 1, f. 40	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 leaf) ; 27 x 22 cm. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Written on pale blue ruled paper, folded and sealed without envelope. Ruskin writes from Lucerne, Switzerland, addressing Lupton at Russell Square. Ruskin asks Lupton what he thinks of him at this point in time, after an apparently lengthy silence in their correspondence. Ruskin explains that he has "been so ill all this year that I felt I must rest altogether," and says that he has "not written a business note nor thought a business thought," for several months. Ruskin writes that he feels better, and does not expect to "get off the rails anymore." He notes that he will be in town at Christmastime, and will visit Lupton soon thereafter, making plans for them to finish "the two brownies" (perhaps mezzotints?) then. Ruskin asks Lupton to send him a line at Lucerne, to let him know how he is doing. He tells Lupton that he can also send it "care of Mr Allen at Denmark Hill &amp; it will come all right." Ruskin closes warmly, "ever affectionately yours, J Ruskin."</p>	1861 October 30
b. 1, f. 41	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 leaf) ; 25 x 20 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Written on lightweight pale blue paper and addressed to Lupton at Russell Square. Ruskin writes to Lupton that "in case I should not be able to come &amp; see you before I or you leave town could you kindly put up for me the three steel plates of the lake, dog, and castle." He remarks that the "total loss" of a plate depicting a Venetian arch (accompanied by a pen and ink sketch of the plate), is "very provoking." Ruskin notes that he has been "over all the rubbish" and does not believe the plate is in his house. He closes warmly, "ever affectionately yours, J Ruskin."</p>	1863 July 31

b. 1, f. 42	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes to say that he is glad that Lupton is well and enjoying two "beautiful subjects." He says that he will send for the plates the next day. He writes that he will be going into the country for ten days, where he can be reached at "Sir Walter Trevelyan's in Wallington, Newcastle On Tyne." He tells Lupton that if he would like to send him a proof there, "it is just the place to compare it with nature in." Ruskin thanks Lupton for his good wishes, but says that he does not expect ever to regain his health, "and for happiness--none but in giving up all my art plans and work and setting myself to [see]...what a simple life of voluntary poverty can do for the involuntarily poor." Ruskin complains of "these accursed days of cruelty and war," saying that they prevent him from feeling at peace.</p>	1863 August 3
b. 1, f. 43	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown ink.</i>  Ruskin, John, 1819-1900</p> <p>Sent to Lupton at Russell Square. Ruskin writes Lupton that he became ill on the day that Lupton sent him a plate. He writes to say that he is "up again, after physicking &amp; some fever, &amp; lemonade &amp; bad nights." He writes that he will be back to work.</p>	1868 April 2
b. 1, f. 44	<p>Letter to Thomas Goff Lupton  <i>3 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown ink.</i>  Ruskin, John, 1819-1900</p> <p>Letter is sent from Ruskin's home at Denmark Hill. Ruskin writes to Lupton to say that he has "often been thinking of" him, but has had poor health lately. Ruskin elaborates, saying that he has "been in trouble of heart continually increasing, lately,--increasing indeed in the seven last years of my life." Ruskin hints cryptically about "a reason," which he can only reveal when he sees Lupton in person, for his recent decision to retire from "active life," and to "write to no one" for a time. He says that he plans to continue with his own "poor work, about Turner, and leaves &amp; stones, as I used to do." He continues describing his resolution not to write to anyone "for many a day," saying that he has just written to an old friend of Turner's to acknowledge his friendship and trust, but that this will be the last letter he writes for quite a while. Ruskin says that it is "in other hands," to determine how long he must remain in this retirement. He asks Lupton if he will be home to receive him, and closes warmly: "Your affectionate friend, J Ruskin."</p>	1868 April 2
b. 1, f. 45	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 leaf) ; 32 x 20 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Letter is written on a large piece of pale blue paper. Envelope has various notes written in pen and ink on it, seemingly from a later date than the letter. Letter conveys Ruskin's corrections/instructions to Lupton based on some proofs that he has seen recently. Ruskin talks about the shading and appearance of shells, asking that Lupton "stop out everything but the insides of the two shells...so as to be safe that the outlines don't get hard..." He includes other notes based on the proofs, explaining that he has marked up the images.</p>	1868 April

b. 1, f. 46	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Sent from Ruskin's home, Denmark Hill, to Lupton at Russell Square. A warm letter in which Ruskin addresses Lupton as his "dear old friend," and thanks him for a previous letter. Ruskin writes that he will come see Lupton soon, and refers to items presumably sent with the letter as "some things to show you what I'm about..."</p>	1871 January 5
b. 1, f. 47	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Stationery labeled "Broadlands, Romsey," although preserved with a mismatched envelope stamped "Tunbridge Wells." Envelope also dated May 1855. A rather friendly and not overly serious letter from Ruskin, who writes that he was going to come see Lupton, but doesn't know what his plans will be. He asks what Lupton's plans for being at home will be during the rest of the week (10-16 April 1871). He writes about wanting one of Lupton's "old drawing[s]" of "pigs and wheelbarrow." He remarks that he worries he will have to pay "a year's income to get it." Ruskin also writes that he is "more a fool than ever--and you know how much that is saying." Overall, the letter is warm and fairly jovial, very different in tone from Ruskin's professional communications.</p>	1871 Apr [early]
b. 1, f. 48	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Sent to Lupton at Russell Square. Ruskin writes to Lupton about an engraving of "Chamonix," and asks if it can be sent "off today--if you can find something for him to pack it nicely in." He also refers to "seaweed plates from Brookes" and asks Lupton to make some corrections as marked with x's (on a proof or other sheet presumably included with this letter). Ruskin includes a rough sketch of the amendment that he wants Lupton to make.</p>	1871 April 11
b. 1, f. 49	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Square. Written on plain letter paper but with a black-bordered mourning stationery envelope (Ruskin's mother died in 1871). Ruskin writes that he is "in great indignation of what you tell me and will do all I can to [put] the lithographs down." He says that he is glad that Lupton has been out of town, and then remarks that "nothing can come of" certain lithographs on "absurdities" and for Lupton not to worry about them.</p>	1871 December 16
b. 1, f. 50	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Written on black-bordered mourning stationery. Ruskin's message has a somewhat feeble and depressed tone. He thanks Lupton for a "kind little note" received previously, and seems to apologize for not coming to see him in person because "this year has been a hard and bad one for me." He closes warmly, saying that he is nevertheless always "Affectionately Yours, J Ruskin."</p>	1871 December 16

b. 1, f. 51

Letter to Thomas Lupton, Jr.

1873 May 26

*1 p. (1 folded leaf); 18 x 22 cm. Written in pen and brown/black ink.*

Ruskin, John, 1819-1900

Letter is addressed from Brantwood, Coniston, Lancashire. Ruskin had purchased Brantwood in 1871 and made it one of his primary residences in 1872. This letter is written in a hand that does not appear to be Ruskin's, indicating that he was somehow unable to write it himself and likely dictated it to another person. The message is one of condolence, addressed to Thomas Lupton's son, offering sympathy upon news of Lupton's death. Ruskin expresses deep sorrow, praising Lupton's knowledge and remarking that he had "no more esteemed--and scarcely a more regarded, friend" than Lupton. Ruskin closes by saying that he knows he cannot offer any way to alleviate the family's sadness.

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## Series II: Undated letters

b. 1, f. 52	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 leaf) ; 18 x 23 cm. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin remarks that he is pleased that Lupton likes a recent etching, but that "we must do better, some day..." He asks Lupton to give orders about lettering for a flyleaf, saying that he should "match the lettering enclosed of the companion etching and get it...to Brookes's hands for working off as soon as may be." Ruskin notes that he will soon "choose a brown for your plate--Bolton," and that if Lupton does not like his choice, he can have half of the run made in some other shade; this way, Ruskin writes, the public will be able to "have different colors."</p>	[circa 1851-1856]
b. 1, f. 53	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Street. Letter is dated only "Dec 6" and seems to be a series of notes for Lupton about the etchings. Ruskin asks him to "try to get the gradation of the dark blue part of water into lighter part..." and remarks that he thinks Lupton's "grounds are too fine...[and] block up the etching like so much Roman cement." He follows this with more comments and instructions. He says that the Bolton image is overbitten, but admits that it is his fault, for "taking too much pains the other night." This may possibly be a fragment of a longer letter, or may be done in a somewhat informal style.</p>	[1850s]
b. 1, f. 54	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes to Lupton asking if he can send back the plates and etchings for "Mill at Chartreuse, [this title is struck out]" "Ben Arthur," and "Valley of Chamonix." He remarks, "I shall have such a <u>puzzler</u> for you," stating that the next plate (name is illegible) has driven him "half mad".</p>	[1850s]
b. 1, f. 55	<p>Letter to Thomas Goff Lupton  <i>3 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes that he is relieved "in mind" by Lupton's recent note, after having feared that the engraver had "gone to Skiddaw." He refers to a drawing that was apparently sent with this letter (not via post), and asks Lupton to give him an opinion on how much etching would be required in order to mezzotint the image. He follows with specific questions about what to do with the etching, commenting that he "cannot get the effect of the pines, or glacier..." He asks Lupton to please send the drawing back when the etching is done, and tells him that Boys will "put it on steel for you." He closes with an impatient note about the time involved in etching an image of a cathedral, saying that he cannot spend too long on it as he has "more important subjects."</p>	[1850s]
b. 1, f. 56	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink. Housed with other ALS ca. 1851-60, which describes Ruskin's "horror" at delays in work with preparing plates "Crest of La Cote" and "Crests of La Cote and Taconay."</i>  Ruskin, John, 1819-1900</p> <p>This letter is addressed to Thomas Lupton's son Nevil, who may possibly have helped Lupton with some portion of his work for Ruskin. Ruskin writes asking for a ground to be laid on a plate, "left for directions by your father." He says that he would like the plate ready as soon as possible, as he will be in Keppel Street the next day and will bring his tools.</p>	[circa 1851-1860]

b. 1, f. 56	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink. Housed with ALS from Ruskin to Nevil Lupton, ca. 1851-60.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes Lupton in a panicked and frustrated state, saying that he is "in a state of the greatest possible horror." He describes a potential delay with an item and declares that he cannot possibly wait any longer. Ruskin remarks that he has contacted Brookes "a week ago...&amp; now you write as if nothing was done." He asks Lupton to be at home the next day so that they can speak in person. Ruskin follows with instruction for the "meantime," asking Lupton to tell Brookes to go on with the piece "Crest of La Cote," (published in volume four of <i>Modern Painters</i>), as well as "Crests of La Cote and Tocaonay," and to have a proof of "Bolton" ready in time for his visit the next day. The mention of these particular pieces likely date the letter to the late 1850s.</p>	[circa 1851-1860]
b. 1, f. 57	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Square. Referring to the plate they are working on, Ruskin asks Lupton to "bite the tinting on the shells with extreme delicacy..." He asks for four proofs of the plate, after Lupton has worked on it, and tells him to keep the plate "for further directions." Ruskin writes: "I send you Rizpah," which likely connects this letter to the late 1850s, the time during which he was writing the fifth volume of <i>Modern Painters</i>, part of which discusses this Turner painting. Ruskin mentions three other pieces, "Source of Arve_on," "Aesaeus &amp; Hesperia[e/a]," and "Cephalus &amp; Procris," which he offers to lend Lupton for as long as he needs them, saying, "I shall make you pay me five pounds each so you may insure if you like."</p>	[late 1850s]
b. 1, f. 58	<p>Letter to Thomas Goff Lupton  <i>1 p. (written on envelope). 8 x 12 cm. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>A brief note from Ruskin asking Lupton to please send him his box so that he can send plates to be bitten for "experiment for fifth volume," (presumably of <i>Modern Painters</i>).</p>	[late 1850s]
b. 1, f. 59	<p>Letter to Thomas Goff Lupton  <i>3 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>Sent to Lupton at Russell Square. Ruskin writes that he is obliged to "Mr Cousins' kindness: and yours in managing the matter for me." He asks Lupton to bring Mr. Cousins and a Mr. Witherington "to see the Turner whenever you and they can come..." Ruskin is likely referring to Samuel Cousins, an engraver, and W.F. Witherington, a landscape painter, both of whom were Royal Academicians. He specifies that Lupton should not bring the two other men until after half past one, as he "can't come out of my den till then." He offers lunch to the group if Lupton can let him know of their intended visit. Ruskin discusses the market value of Turner sketches. He then turns to some technicalities about differences between drawings and etchings, saying that he is pleased that Lupton likes his etching so much. He asks Lupton to have fifty impressions made, in "the brown ink, which I like very much," with the plate sent to Mr Armytage for lettering.</p>	[circa 1851-1865]

b. 1, f. 60	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 folded leaf) ; 18 x 23 cm. + envelope made from folded paper leaf. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Addressed to Lupton at Russell Square. Dated "27th December." Ruskin remarks that his friend, "Mr Tyrwhitt of Christchurch, Oxford, is one of my best helpers in all projects relating to the diffusion of art feeling among the young men at this university..." He describes Tyrwhitt's desire to learn how to mezzotint, and asks Lupton to give him a few lessons. Ruskin acknowledges that he is "asking what is out of your way," but he notes that it is certainly uncommon for "Tutors of Oxford should wish to learn the severe work of art." He closes, "Always affectionately yours, J Ruskin."</p>	[circa 1845-1873]
b. 1, f. 61	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 folded leaf) ; 18 x 23 cm. Written in pen and black ink.</i>  Ruskin, John, 1819-1900</p> <p>A brief message from Ruskin asking Lupton to send him back his box so he can send Lupton another plate in it. He also asks Lupton to order "another steal of same size" and says that he will send the "tracing to be rolled off on it speedily."</p>	[circa 1845-1873]
b. 1, f. 62	<p>Letter to Thomas Goff Lupton  <i>1 p. (1 leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>A brief note addressed to Lupton with a note on the envelope reading: "There's something wrong with the ground--it's spotty." The note appears to have been carried to Lupton along with other materials. Ruskin requests Lupton to have two plates ready, with etching grounds. He specifies that one of them should have as much steel "as you like to mezzotint on."</p>	[circa 1845-1873]
b. 1, f. 63	<p>Letter to Thomas Goff Lupton  <i>3 p. (1 folded leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin dates this letter "Feb 9" but there is no indication of the year (envelope appears to have been carried to Lupton, rather than sent by post). Ruskin writes that he has tried to save Lupton time by putting more work on a plate, and by specifically "putting some variety and grain into [certain portions] under the mezzotint." He remarks that the plate is still quite "large and delicate," and that it is impossible to simply do coarse work on it. He adds, "Turner would have put <u>none</u> at this distance, except a guiding line here &amp; there--but then, the work you would have had in getting variety would have been enormous, and I want this shading bitten just deep enough to blend in with your mezzotint..." Ruskin continues with instructions to Lupton, and requests a proof "as soon as you can." He advises Lupton to consult the mezzotint when biting the plate because he intends to use this particular image as a mezzotint in the book.</p>	[circa 1845-1873]
b. 1, f. 64	<p>Letter to Thomas Goff Lupton  <i>2 p. (1 leaf) ; 18 x 23 cm. + envelope. Written in pen and brown/black ink.</i>  Ruskin, John, 1819-1900</p> <p>Ruskin writes that he is sending along with proofs "the steel plate against which please bite up to exactly the same pitch as before..." He refers to a pattern enclosed with the proofs, which were likely carried to Lupton (not sent through the post) with this letter, as the envelope bears no stamps. Ruskin gives Lupton further instructions and then asks him to send the plate back "grounded all over, as I shall want to retouch top subjects."</p>	[circa 1845-1873]

b. 1, f. 65

Letter to Thomas Goff Lupton

*2 p. (1 folded leaf) ; 18 x 23 cm. Written in pen and black ink, with graphite date**"March 28" written on last verso.*

Ruskin, John, 1819-1900

[circa  
1845-1873]

Letter is dated "March 28" in graphite on last verso, but there is little indication of the year of this item. Ruskin calls Lupton's attention to the "ingeniously" fastened pasteboard protector on a plate that was presumably carried with this message (not sent by post). He gives Lupton instructions for biting the plate, with very specific details comparing the work to be done with that done on the last plate. Ruskin requests four proofs, and for Lupton to ground the plate for more etching. He declares; "I want to put some subject into the blank spaces," and tells Lupton that afterward, he will "finish all up with a transparent ground..."

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## Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

### Subjects

Artists -- Great Britain -- Correspondence  
Engravers -- Great Britain -- Correspondence  
Engraving -- 19th century -- Great Britain  
Etchers -- Great Britain -- Correspondence  
Etching -- 19th century -- Great Britain  
Illustration of books -- 19th century -- Great Britain  
Mezzotint engraving -- 19th century -- Great Britain

### Genres / Formats

Letters

### Names

Boys, Thomas Shotter, 1803-1874  
Gambart, Ernest, 1814-1902  
Haydon, Benjamin Robert, 1786-1846 --  
Correspondence  
Lupton, Nevil Oliver, ca. 1830-1915 --  
Correspondence  
Lupton, Thomas, 1821-1910 -- Correspondence  
Lupton, Thomas Goff, 1791-1873 --  
Correspondence  
Ruskin, John, 1819-1900 (Harbours of England)  
Ruskin, John, 1819-1900 (Modern painters)  
Ruskin, John, 1819-1900 -- Correspondence  
Ruskin, John, 1819-1900 -- Friends and  
associates  
Turner, J. M. W. (Joseph Mallord William),  
1775-1851

### Contributors

Ruskin, John, 1819-1900  
Haydon, Benjamin Robert, 1786-1846