

Guide to the John Ruskin Letters to Ellen Heaton

MSS 46



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2017

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Collection Overview

REPOSITORY: Yale Center for British Art, Rare Books and Manuscripts
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<https://britishart.yale.edu/about-us/departments/rare-books-and-manuscripts>

CALL NUMBER: MSS 46

CREATOR: Ruskin, John, 1819-1900

TITLE: John Ruskin Letters to Ellen Heaton

DATES: 1850-1864

BULK DATES: 1855-1864

PHYSICAL DESCRIPTION: .42 linear feet (1 box)

LANGUAGE: English

SUMMARY: The collection comprises letters from John Ruskin to Ellen Heaton, written from 1855 to 1864.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/ycba.mss.0046>

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.0046>.

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

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Yale Center for British Art, Paul Mellon Collection

Custodial History

The material passed from Ellen Heaton to her nephew John Heaton, and subsequently to his brother Beresford Heaton, then to Katherine Ogilvy Heaton, and finally to Elizabeth Maud Sackville Robertson. Sold at auction, Christie, Manson & Woods, July 16, 1969 (see catalog entry no. 117).

Conditions Governing Access

The materials are open for research.

Conditions Governing Use

The collection is the physical property of the Yale Center for British Art. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the Curator of Rare Books and Manuscripts.

Preferred Citation

John Ruskin Letters to Ellen Heaton. Yale Center for British Art, Paul Mellon Collection.

Existence and Location of Copies

The letters are transcribed in their entirety, with annotations, in: *Sublime & instructive : letters from John Ruskin to Louisa, Marchioness of Waterford, Anna Blunden and Ellen Heaton*. Edited by Virginia Surtees. London : Michael Joseph, [1972].

See: <http://hdl.handle.net/10079/bibid/579348>

Related Materials

Related material: Dante Gabriel Rossetti Letters to Ellen Heaton (MSS 47), Yale Center for British Art, Department of Rare Books and Manuscripts.

Biographical / Historical

John Ruskin (1819-1900) was a British art and architectural critic, social commentator, educator, and artist. Born in London to wealthy Scottish parents, Ruskin began drawing lessons at a young age. After completing his studies at Oxford, Ruskin traveled extensively in Europe, where he would develop a special interest in Italy, later inspiring some of his best known written works, including *The Stones of Venice*. Ruskin was an influential supporter of the artist J.M.W. Turner, as well as a major influence on the group known as the Pre-Raphaelite Brotherhood. The Pre-Raphaelites sought to reform British art through a return to honest simplicity and the use of luminous colors and literary themes. Ruskin and the Pre-Raphaelites advocated a certain "truth to nature," emphasizing that many layers of truth, especially regarding nature, may be ascertained through direct observation. His many publications included *The Seven Lamps of Architecture* (1849), *The Elements of Drawing* (1857), and *Modern Painters* (five volumes, 1843-1860). In addition to art and architecture criticism and history, Ruskin's writings ranged in theme from social issues, education, geology, natural history, and political economy.

The recipient of the letters, Ellen Heaton (1816-1894), was a Leeds based art collector and philanthropist. Heaton began collecting art after inheriting a significant amount of money and property following the deaths of her parents. It is unclear how Ruskin and Heaton first met, but the earliest surviving correspondence suggests that Heaton may have contacted Ruskin for advice about a group of Turner drawings she was considering for purchase after reading the early volumes of *Modern Painters*. The introduction likely came through Thomas Richmond. Over the course of their friendship, Heaton frequently solicited art collecting advice from Ruskin, who appears to have sometimes facilitated sales for her, or purchased items on her behalf. Heaton was among the first to commission work by the painter Dante Gabriel Rossetti. Ruskin also encouraged her to support artists such as Arthur Hughes, J.W. Inchbold, and Edward Burne-Jones (though Heaton declined to purchase any work by Burne-Jones). Ruskin discouraged her initial interest in Ford Maddox Brown.

Heaton was often referred to as having had a unique personality. In an 1863 letter to his father, Ruskin wrote, "Miss Heaton is—Miss Heaton, and always will be—" (*Sublime and Instructive*, 151). Heaton was friendly with a number of writers and artists of her era, including Elizabeth Barrett Browning and Robert Browning. Heaton never married. She traveled extensively throughout Great Britain and the continent, often with her domestic partner, Fanny Haworth. In addition to her direct support of artists through commissioned paintings and drawings, Heaton also engaged in acts of cultural philanthropy, including providing the financial means for working men to attend lectures and supporting impoverished lace artisans in Leeds.

Scope and Contents

The collection comprises 90 items, including 86 letters from John Ruskin to Ellen Heaton written from 1855 to 1864 (the bulk from 1855 to 1857). Ruskin's letters take on a mentoring tone toward Heaton and are often full of advice, primarily related to artistic practice and collecting. Heaton was an avid art collector and often seems to have solicited Ruskin's opinions on works prior to purchase. The letters reflect Ruskin's role in shaping the larger British art market and community, according to his particular taste and philosophies. Ruskin and Heaton shared a particular interest in the drawings of J.M.W. Turner, and the acquisition, care, exhibition, and appreciation of these works are frequently addressed in the letters. Ruskin writes: "For money's worth, & enjoyment to yourself, (at least I hope so as you gain more knowledge) an inch of Turner is worth an acre of other people – there is no comparison possible between him and any body else in landscape. Only in buying Turner – you now do no good to art whatsoever – only to yourself" (letter H.12, May 19, 1855).

Ruskin demonstrates an intimate knowledge of Heaton's collection and appears to have occasionally handled art market transactions on Heaton's behalf, just as Heaton appears to have purchased particular pieces on Ruskin's request. He writes frequently of borrowing or consulting works in her collection, and sometimes suggests methods for framing and storing particular objects.

Ruskin's advice for Heaton, however, often reaches beyond the physical presence of artworks. His letters are rich in their explications of tactics for looking at works of art, particularly landscapes. The letters provide some insight into Ruskin's writing process, particularly in regards to his monumental work *Modern Painters*. Occasionally Heaton shares some of her own writing, apparently collections of moral tales, about which Ruskin provides feedback regarding writing style and technique.

In 1855, Ruskin refers continually to Dante Gabriel Rossetti, who worked on subjects from Dante Alighieri for Ruskin and Heaton. Neither Heaton nor Ruskin are entirely happy with the work: "The Rachel [i.e. Rossetti's Rachel and Leah] is a curious instance of the danger of interfering with R. I wanted some illustrations from Dante for myself ... he didn't do any of them for a long time, until I got provoked & said I thought it was very bad of him – and then he did this. He never would fail in a subject of his own choice" (letter H.23, mid-November, 1855).

A number of letters refer to the artist and model Elizabeth Siddall. Ruskin writes: "By the bye there is one of Rossetti's pupils, a poor girl, dying I am afraid, of ineffable genius, to whom some day ... a commission may ... be charity, but there is no hurry, as she doesn't work well enough yet, and Rossetti and I will take care of her till she does, if she lives" (letter H.6, February 1855).

The quotidian details of the letters touch upon Ruskin's travels, social visits, speaking obligations, and states of health. These details provide glimpses of the activities of Britain's intellectual society. Several letters address Heaton's acquisition, on Ruskin's behalf, of photographs depicting particular landscapes and works of art, shedding light on the role photography played in Ruskin's artistic and intellectual processes, whether as reference material, documentation, or works unto themselves.

The series of Miscellaneous material comprises four items, including two letters from Ruskin to Thomas Richmond, a page of quotations of Biblical verse, and a note from Heaton (to her family) on the preservation or publication of these letters, in commemoration of Ruskin.

Arrangement

The collection is arranged into two series: I. Letters from John Ruskin to Ellen Heaton; II. Miscellaneous. The letters are arranged chronologically. Item numbering corresponds to the numbering in Surtees, *Sublime & instructive*.

Collection Contents

Letters from John Ruskin to Ellen Heaton

Ruskin, John, 1819-1900

Genres / Formats:

Correspondence

Names:

Heaton, Ellen, 1816-1894 -- Correspondence

Ruskin, John, 1819-1900 -- Correspondence

b. 1, f. H.1	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (4 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin advises Heaton on the market for drawings by J.M.W. Turner, recommending "the <i>Walls of Rome</i> or <i>Parnassus</i> as the sweetest drawings."</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Parnassus and Castalian Spring</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Walls of Rome with the Tomb of Caius Sestus</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1855 February 3
b. 1, f. H.2	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (4 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin notifies Heaton that he has acquired (for Heaton) Turner's <i>Berne</i> and his <i>Waterloo</i>, for 50 guineas each. "I think you will like better to look at the sweet river and the cloudy Alps than at the dead bodies of soldiers in the firelight." He conjectures that the <i>Parnassus</i> or <i>Walls of Rome</i> might be had for a similar price. Mentions Ruskin's <i>Examples of the architecture of Venice</i>.</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Bernese Alps</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Field of Waterloo</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Parnassus and Castalian Spring</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Walls of Rome with the Tomb of Caius Sestus</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Ruskin, John, 1819-1900 -- Examples of the architecture of Venice Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1855 February 5
b. 1, f. H.3	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (4 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p>	1855 February 9

Ruskin has acquired Turner's *Walls of Rome* for Heaton, having "no hesitation in ranking this as among the nine or ten best vignettes which Turner ever executed." Ruskin comments on the qualities of the *Walls of Rome* and of the *Berne*. He recommends at once "to have these two vignettes framed so as not to touch the glass -- and pasted in at back to keep out Leeds smoke. The least yellowing in the *Caius Cestius* would be fatal." Ruskin praises the poetry of Elizabeth Barrett Browning.

Subjects:

Picture frames and framing

Preferred Titles:

Turner, J. M. W. (Joseph Mallord William), 1775-1851. Bernese Alps
Turner, J. M. W. (Joseph Mallord William), 1775-1851. Walls of Rome with the Tomb of Caius Sestus

Names:

Browning, Elizabeth Barrett, 1806-1861
 Heaton, Ellen, 1816-1894 -- Correspondence
 Ruskin, John, 1819-1900 -- Correspondence
 Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.4	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (2 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"I write in great haste to tell you to be sure not to have the pasteboard on which the vignettes are drawn, cut, as you would much diminish their market value by doing so ... whatever you do -- do yourself -- on no account let them out of your house, or into the hands of any mounter or framemaker whatsoever."</p>	1855 February 12?
	<p>Subjects: Picture frames and framing</p>	
	<p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	

b. 1, f. H.5

John Ruskin letter to Ellen Heaton
1 sheet (2 pages) : autograph letter signed ; 25 x 20 cm
 Ruskin, John, 1819-1900

1855 mid-
February?

Ruskin writes that he cannot advise Heaton on matters of framing, as he has "never yet framed a picture to [his] liking." He offers further praise of Turner's *Walls of Rome*. He advises against the purchase of his "Venice folios." He concludes: "I am sorry to say I mean't & mean what I say of art to separate it from other pursuits. Music helps religious feelings in thousands. Politics ... are a part of Religion. Pictorial art is too often separated from it -- or opposed to it." [Date provided by Surtees: ? Mid-February 1855]

Subjects:

Art
 Picture frames and framing

Preferred Titles:

Turner, J. M. W. (Joseph Mallord William), 1775-1851. Walls of Rome with the Tomb of Caius Sestus

Names:

Heaton, Ellen, 1816-1894 -- Correspondence
 Ruskin, John, 1819-1900 -- Correspondence
 Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.6

John Ruskin letter to Ellen Heaton
1 sheet (1 page) : autograph letter ; 20 x 13 cm
 Ruskin, John, 1819-1900

1855 February?

Ruskin explains that he has not been able to get some photographs he desires. He advises Heaton that her friend may wish to commission work from Arthur Hughes, promising to send Heaton Hughes's address and suggesting that she keep him in mind for any future purchases. Ruskin recommends commissioning work from "one of Rossettis pupils -- a poor girl -- dying I am afraid -- of ineffable genius" [though unnamed in the letter, this is Elizabeth Eleanor Siddall] but that "there is no hurry as she don't [sic] work well enough yet."

Names:

Heaton, Ellen, 1816-1894 -- Correspondence
 Hughes, Arthur, 1832-1915
 Ruskin, John, 1819-1900 -- Correspondence
 Siddall, Elizabeth

b. 1, f. H.7	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (4 pages) : autograph letter signed ; 21 x 25 cm, folded to 21 x 13 cm</i></p> <p>Ruskin expresses his sympathy for Elizabeth Barrett Browning, who is ill. Ruskin informs Heaton he will send her photographs which are to be copied in sepia, chalk or pencil "as if they were nature itself." Ruskin argues, against the "Masters", that this practice "will do more for a pupil than a years common teaching." Ruskin praises Turner's use of space and drawing of form, praising <i>Walls of Rome</i> as a better work than his <i>Berne</i>. In a postscript, Ruskin states that "men who are not painters" do not get as much good out of art as they do out of "other divine things."</p> <p>Subjects: Art -- Reproduction</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Bernese Alps</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Walls of Rome with the Tomb of Caius Sestus</i></p> <p>Names: Browning, Elizabeth Barrett, 1806-1861 Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1855 March 4?
b. 1, f. H.8	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin remarks that it is necessary to devote time to art appreciation, noting that Heaton initially liked the sky of Turner's <i>Berne</i> which Ruskin states is "exactly the worst part of the drawing." Ruskin declares <i>Caius Cestius</i> "the finer vignette." Ruskin refers to "Mr Durham" (Joseph Durham, who sculpted a portrait bust of Heaton) but confesses that he doesn't "much care about sculpture."</p> <p>Subjects: Art appreciation</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Bernese Alps</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Walls of Rome with the Tomb of Caius Sestus</i></p> <p>Names: Durham, Joseph, 1814-1877 Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1855 March?

b. 1, f. H.9	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin apologizes that he will not be able to meet Heaton the following morning and says that she may see the pictures and sketches she is interested in if she visits his house in the afternoon instead. Ruskin professes his dismay that he has not been able to talk much with Heaton recently but encourages her to ask him "anything and everything.". Ruskin states that his address for the foreseeable future will be the Calverley Hotel, Tunbridge Wells. Ruskin has bought Heaton another photograph which he will have sent by bearer. [Date provided by Surtees: 9 May 1855]</p> <p>Subjects: Photography</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	1855 May 9
b. 1, f. H.10	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (1 page) : autograph letter signed ; 20 x 25 cm, folded to 20 x 13 cm</i> Ruskin, John, 1819-1900</p> <p>"I hope to call tomorrow about 3 o'clock & to bring calotypes with me ... I had your kind note -- but my endeavours were notwithstanding this ... vain, for the present chiefly because we cannot get the permanence of photography ascertained. I will tell you more tomorrow." [Date given by postmark: 11 May 1855]</p> <p>Subjects: Photography</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	1855 May 11
b. 1, f. H.11	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (4 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin is writing from his bed. He advises Heaton to acquire a Turner, remarking that Turner's <i>Parnassus</i> and <i>Castle St Angelo</i> is better than his <i>Berne</i>, with the <i>Parnassus</i> the "finest." Ruskin advises Heaton to protect the <i>Parnassus</i> from light. He suggests she commissions work from both John William Inchbold and Arthur Hughes. He admits he has not been able to get Heaton's daguerreotypes but suggests places where she might be able to source duplicates or alternatives. Ruskin admits that he is "quite laid up" and enquires after Thomas Richmond's health. In a postscript, Ruskin praises Hughes's use of colour and compliments Heaton's perception of colour. [Date provided by Surtees: 19? May 1855]</p> <p>Subjects: Photography</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Bernese Alps</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Castle of St Angelo</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Parnassus and Castalian Spring</i></p>	1855 May 19?

Names:

Heaton, Ellen, 1816-1894 -- Correspondence
 Hughes, Arthur, 1832-1915
 Inchbold, John William, 1830-1888
 Richmond, Thomas, 1802-1874
 Ruskin, John, 1819-1900 -- Correspondence
 Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.12

John Ruskin letter to Ellen Heaton

1855 May

1 folded sheet (2 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm
 Ruskin, John, 1819-1900

Ruskin expresses his distaste that David Thomas White (art dealer) has offered Turner's *Parnassus* to Heaton for a price higher than the 50 guineas he offered to Ruskin. Ruskin tells Heaton to mention to White that she knows that White gave Ruskin a better price because "he will come down immediately." Ruskin says that White showed him Richmond's *Alborough* but that he doesn't care for it. [Date provided by Surtees: May 1855]

Preferred Titles:

Turner, J. M. W. (Joseph Mallord William), 1775-1851. Parnassus and Castalian Spring

Names:

Heaton, Ellen, 1816-1894 -- Correspondence
 Richmond, Thomas, 1802-1874
 Ruskin, John, 1819-1900 -- Correspondence
 Turner, J. M. W. (Joseph Mallord William), 1775-1851
 White, David Thomas

b. 1, f. H.13

John Ruskin letter to Ellen Heaton

1855 May

1 folded sheet (2 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm
 Ruskin, John, 1819-1900

Ruskin advises Heaton to give White £5 for Turner's *Castle St Angelo* or offer White both her vignettes and £60 for larger drawings (he recommends either Turner's *Salisbury* or *Ingleborough*). If Heaton wants to keep her vignettes, Ruskin suggests that she "try to get the *Parnassus* with your other two - say 55 for it - but not more.". [Date provided by Surtees: May 1855]

Preferred Titles:

Turner, J. M. W. (Joseph Mallord William), 1775-1851. Castle of St Angelo
Turner, J. M. W. (Joseph Mallord William), 1775-1851. Parnassus and Castalian Spring

Names:

Heaton, Ellen, 1816-1894 -- Correspondence
 Ruskin, John, 1819-1900 -- Correspondence
 Turner, J. M. W. (Joseph Mallord William), 1775-1851
 White, David Thomas

b. 1, f. H.14	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (2 pages) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin advises Heaton that if she can get Turner's <i>Berne</i> for £40, she should. He asks her for the £5 she promised to the Arundel Society but says that if this will make it difficult for her to buy the <i>Berne</i>, Ruskin will pay the £5 and Heaton can reimburse him later. He says that he is glad that she bought Turner's <i>Parnassus</i> which he praises liberally. Ruskin states he has nearly recovered from his illness and that he is happy to hear that Thomas Richmond is similarly improving. [Date provided by Surtees: c. May 1855]</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Bernese Alps</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Parnassus and Castalian Spring</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851 White, David Thomas</p> <p>Corporate Body: Arundel Society for Promoting the Knowledge of Art</p>	1855 May?
b. 1, f. H.15	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"There is no other vignette comparable to those you have -- the <i>Pisa & Bacharach</i> are both inferior -- Keep what you have, & be proud and thankful. Many thanks & sincere ones for help with Arundel." [Date provided by Surtees: ? Early June 1885]</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Bacharach on the Rhine</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Santa Maria della Spina, Pisa</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1855 early June?
b. 1, f. H.16	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"I have seen neither of the pictures & fear I cannot see them at present -- but you cannot be wrong in taking whichever Hughes himself recommends. -- I have some more photographs for you -- Shall I send them to Leeds?" [Date provided by Surtees: Summer 1855]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Hughes, Arthur, 1832-1915 Ruskin, John, 1819-1900 -- Correspondence</p>	1855 summer?

b. 1, f. H.17	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 11 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin thanks Heaton for plums she sent to his family. Ruskin praises examples of Heaton's writing she had sent to him but admits that he has only been able to read one piece. Ruskin advises that "[Heaton] may make it funnier & more useful by making it shorter" and that she "would write very nice & useful things in a little while but [she] want[s] a little training.". Ruskin asks if he can keep the articles until Christmas, to give him time to read them properly. [Date provided by Surtees: ? October 1855; letter marked "Friday morning"]</p> <p>Subjects: Rhetoric</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	1855 October?
b. 1, f. H.18	<p>John Ruskin letter to Ellen Heaton <i>2 sheets, 1 folded (6 pages) : autograph letter signed ; 18 x 12 cm and 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin comments on a variety of Rossetti works which Heaton might wish to purchase. He complains about Rossetti's penchant for throwing away his works or altering them so much that they develop "odd faults." Ruskin tells Heaton that although Rossetti's <i>The Passover in the Holy Family</i> was intended for him, Ruskin had planned to "give it up" for Heaton, that was until Rossetti altered it, and increased its price. Ruskin tells Heaton that Rossetti has begun a drawing for her but that it is "a most gloomy drawing - very grand - but dreadful.". He remarks that, if Heaton refuses the piece, Rossetti "may get into a bad humour" but states that "prudish people might perhaps think it not quite a young lady's drawing." Ruskin advises Heaton to inform him of her purchasing intentions as soon as possible and asks her to forgive him for keeping <i>The Passover</i>.</p> <p>Preferred Titles: <i>Rossetti, Dante Gabriel, 1828-1882. Beatrice meeting Dante at a marriage feast, denies him her salutation</i> <i>Rossetti, Dante Gabriel, 1828-1882. Passover in the Holy Family</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence</p>	1855 November 8

b. 1, f. H.19 John Ruskin letter to Ellen Heaton 1855 November
1 folded sheet (4 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm 9?
 Ruskin, John, 1819-1900

Ruskin tells Heaton that if he sends her any Rossetti works they must not be described as belonging to him. Ruskin explains he has not been able to answer her letters as he is still unwell. Ruskin informs Heaton he managed to purchase for her two prints from Turner's *Liber Studiorum* compositions, although he states that these are not "good" and that he will also send her another two, which are. Ruskin approves of Heaton's plans for a Rossetti exhibition and offers his assistance. He ends by admitting: "I don't know if you can read this -- I am'nt [sic] going to try myself." [Date provided by Surtees: ? November 9th 1855]

Preferred Titles:

Turner, J. M. W. (Joseph Mallord William), 1775-1851. Liber Studiorum

Names:

Heaton, Ellen, 1816-1894 -- Correspondence

Rossetti, Dante Gabriel, 1828-1882

Ruskin, John, 1819-1900 -- Correspondence

Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.21 John Ruskin letter to Ellen Heaton 1855 November
1 folded sheet (4 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm 12?
 Ruskin, John, 1819-1900

Ruskin tells Heaton he has sent her the Rossetti works which he suggests she look at extensively but that she should "keep them locked up -- lest the one should be laughed at for its errors." He remarks that Rossetti's *Francesca di Rimini* is a "bold -- but perfectly true reading of Dante.". He tells Heaton that he is going to make Rossetti redo *Guinevere & Lancelot* "without mistakes" and that he will keep "the best of the two" and let Heaton have the other. Ruskin explains that Turner's *Parnassus* depicts a scene in the afternoon, not at noon and, in a postscript, remarks that the work's "immediate foreground shadows" are "indefensible ... [Turner] was very careless about scientific matters." [Date provided by Surtees: ? November 12th 1855]

Preferred Titles:

Rossetti, Dante Gabriel, 1828-1882. Arthur's Tomb

Rossetti, Dante Gabriel, 1828-1882. Paolo and Francesca da Rimini

Turner, J. M. W. (Joseph Mallord William), 1775-1851. Parnassus and Castalian Spring

Names:

Heaton, Ellen, 1816-1894 -- Correspondence

Rossetti, Dante Gabriel, 1828-1882

Ruskin, John, 1819-1900 -- Correspondence

Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.22	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin apologizes for not having previously written to Heaton about Rossetti's <i>Paolo and Francesca</i> and tells her if she likes his Rossetti better, he will make an exchange with her as "both are exquisite examples of him." Ruskin tells her that he now has more free time, having finished his draft of what will become <i>Modern Painters III</i>, and that he shall read Heaton's writings. In a postscript, he admits that he doesn't care which Rossetti painting he has as he admires them both. [Date provided by Surtees: Probably mid-November 1855]</p> <p>Preferred Titles: <i>Rossetti, Dante Gabriel, 1828-1882. Paolo and Francesca da Rimini</i> <i>Ruskin, John, 1819-1900. Modern painters</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence</p>	1855 mid-November?
b. 1, f. H.23	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin tells Heaton he will send her requested photographs alongside the bill for them. He remarks that Rossetti's <i>Rachel</i> shows the dangers of commissioning specific scenes for the artist as "he never would fail in a subject of his own choice." He thinks that Rachel's face is very beautiful and is "spoiled only by [sic] small underlip." He tells Heaton that it is a portrait of Elizabeth Siddall. He praises the work's use of colour. Ruskin asks Heaton if she has a copy of his "PreRaphaelitism" pamphlet which gives an account of Turner's destroyed <i>Brignall Church</i>. Ruskin tells Heaton that while the Arthur Hughes's painting is "very beautiful" she would do better to become a patron of Rossetti's work. [Date provided by Surtees: Probably mid-November 1855]</p> <p>Preferred Titles: <i>Rossetti, Dante Gabriel, 1828-1882. Dante's vision of Rachel and Leah</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Brignall Church</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Hughes, Arthur, 1832-1915 Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence Siddall, Elizabeth Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1855 mid-November?
b. 1, f. H.24	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin admits that he had not written about Heaton's latest commission for Rossetti as he assumed she would know he was pleased by it. He tells Heaton to keep both Rossettis as long as she likes. He tells her to send him the money for Rossetti's <i>Rachel</i> which will allow him to buy Rossetti's <i>Francesca</i>. Ruskin admits that Rossetti had offered to sell him the <i>Francesca</i> at a lower price but Ruskin insisted that he and Heaton be offered the same price. Ruskin has sent Heaton some works by Turner to answer her question "about Turner's trees." He tells</p>	1855 late November

Heaton that when she returns Rossetti's *Francesca*, she should send it to him, not Rossetti. He tells her that *Paolo and Francesca* should have been depicted as walking through hail, not fire, but that Rossetti "didn't [sic] know how to do hail." [Date provided by Surtees: Latter part of November 1855]

Preferred Titles:

Rossetti, Dante Gabriel, 1828-1882. Dante's vision of Rachel and Leah

Rossetti, Dante Gabriel, 1828-1882. Paolo and Francesca da Rimini

Names:

Heaton, Ellen, 1816-1894 -- Correspondence

Rossetti, Dante Gabriel, 1828-1882

Ruskin, John, 1819-1900 -- Correspondence

Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.25

John Ruskin letter to Ellen Heaton

1 folded sheet (4 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm
Ruskin, John, 1819-1900

1855 late
November

Ruskin asks Heaton if she could arrange for a photographer to go to Bolton and take a photograph of the scene depicted in Turner's *Bolton Abbey*, and to collect bits of rock from the area. Ruskin praises both Arthur Hughes's painting and Robert Browning's recently published poem "An Epistle Containing the Strange Medical Experience of Karshish the Arab Physician", expressing his surprise that he should agree with the *Athenaeum's* review of the text. In a postscript, Ruskin makes a sketch depicting the size of the rocks he wants to be collected from Bolton and remarks that Dante's *Leah and Rachel* are the "action" of life and that he has dedicated an entire chapter to them in his forthcoming book (*Modern Painters III*). [Date provided by Surtees: Late November 1855]

Subjects:

Photography

Preferred Titles:

Rossetti, Dante Gabriel, 1828-1882. Dante's vision of Rachel and Leah

Ruskin, John, 1819-1900. Modern painters

Turner, J. M. W. (Joseph Mallord William), 1775-1851. Bolton Abbey

Names:

Browning, Robert, 1812-1889

Dante Alighieri, 1265-1321

Heaton, Ellen, 1816-1894 -- Correspondence

Hughes, Arthur, 1832-1915

Ruskin, John, 1819-1900 -- Correspondence

Turner, J. M. W. (Joseph Mallord William), 1775-1851

Corporate Body:

Bolton Abbey (Bolton Abbey, England)

b. 1, f. H.26	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin tells Heaton he received the Bolton Abbey photograph and rocks safely. Ruskin asks Heaton if she could arrange to have another photograph taken of the area, at the back of the river. Ruskin tells Heaton that the chapter on Leah and Rachel he referred to in his previous letter relates to Dante's, not Rossetti's, work. In a postscript, Ruskin asks Heaton to pass on his admiration to J. W. Ramsden, the photographer of the Bolton Abbey scene.</p> <p>Corporate Body: Bolton Abbey (Bolton Abbey, England)</p> <p>Names: Dante Alighieri, 1265-1321 Heaton, Ellen, 1816-1894 -- Correspondence Ramsden, John William Ruskin, John, 1819-1900 -- Correspondence</p>	1855 November 29
b. 1, f. H.27	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin admits that time constraints mean that his letter is late and "hastily" written. He asks Heaton about the positioning of the proofs of the latest Bolton Abbey photographs and enquires after a bridge, mentioned in Heaton's last letter to him, which has apparently been built since Ruskin's last visit to the area. Ruskin asks Heaton to arrange for another two photographs to be taken, with a view from Holme Terrace. Ruskin says Heaton can return Rossetti's <i>Francesca</i> with the photographs but that there is no rush. [Date provided by Surtees: December 1855]</p> <p>Preferred Titles: <i>Rossetti, Dante Gabriel, 1828-1882. Paolo and Francesca da Rimini</i></p> <p>Corporate Body: Bolton Abbey (Bolton Abbey, England)</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence</p>	1855 December
b. 1, f. H.28	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin stresses that he is not ungrateful for Heaton's help and wishes her a merry Christmas. He explains that he cannot give Heaton the reasons for his commissioning of the Bolton photographs because it is related to the fourth volume of <i>Modern Painters</i>, which will not be published for at least two months. Ruskin encourages Heaton to contemplate "Dante's riddle about Rachel and Matilda" and gives her hints about how she might "make it out." Ruskin recommends H.F. Cary's translation of Dante over that of C.B. Cayley. Ruskin says that he is delighted that Heaton's friends like Rossetti's <i>Francesca</i> and that Rossetti and that Rossetti will be too. Ruskin gives further instructions regarding the photographing of Bolton Abbey. [Date provided by Surtees: 23 December 1855]</p>	1855 December 23

Preferred Titles:

Rossetti, Dante Gabriel, 1828-1882. Paolo and Francesca da Rimini

Names:

Dante Alighieri, 1265-1321
 Heaton, Ellen, 1816-1894 -- Correspondence
 Rossetti, Dante Gabriel, 1828-1882
 Ruskin, John, 1819-1900 -- Correspondence

Corporate Body:

Bolton Abbey (Bolton Abbey, England)

b. 1, f. H.29

John Ruskin letter to Ellen Heaton
1 sheet (2 pages) : autograph letter ; 32 x 20 cm
 Ruskin, John, 1819-1900

1855 December
 30

Ruskin wishes Heaton a happy new year. Ruskin gives further hints to Heaton about "Dante's riddle," expanding on the idea that Beatrice and Matilda represent the "Active and Contemplative faculties" and musing upon Dante's meaning. Ruskin tells Heaton that Rossetti's *Francesca* arrived with him safely and that he is glad that the work was well-received in Heaton's circle. Ruskin tells Heaton that she cannot yet commission any work from Elizabeth Siddall, who is too ill to draw. Ruskin has assisted Siddall to go to Nice for the winter and hopes that she will paint some works of the "blue sea & orange groves" for him. Ruskin asks Heaton to allow him to mentor Siddall further before purchasing any of her work and instead encourages Heaton to commission work from one of his pupils who, for financial reasons, is unable to work full-time as an artist. Ruskin apologizes for using foolscap for his letter instead of notepaper, admitting it is easier for him to write on the former. Ruskin sends his best wishes for the new year.

Preferred Titles:

Rossetti, Dante Gabriel, 1828-1882. Paolo and Francesca da Rimini

Names:

Dante Alighieri, 1265-1321
 Heaton, Ellen, 1816-1894 -- Correspondence
 Rossetti, Dante Gabriel, 1828-1882
 Ruskin, John, 1819-1900 -- Correspondence
 Siddall, Elizabeth

b. 1, f. H.30	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (2 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin apologizes for not sending Heaton a copy of his newly published <i>Modern Painters III</i> but says he will pay for Heaton's order of a drawing from "the workman" (presumably the artist mentioned in his previous letter) and will autograph Heaton's copy of his book the next time she comes to town. Ruskin expresses his happiness that Heaton enjoyed the book and tells her that the "best plate" in the work is his etching of Bolton which contains more "than appears at first." Ruskin says that he is unwell and so cannot write very much presently. [Date provided by Surtees: 23 January 1856]</p> <p>Preferred Titles: <i>Ruskin, John, 1819-1900. Modern painters</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	1856 January
b. 1, f. H.31	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"I hope I am in time to say -- by all means let R's [Rossetti's] picture be seen at Literary Society. I send you a silver and black frame for it -- the one I had it in. It looks well in it. Always faithfully Yrs" [Date provided by Surtees: ? February 1856]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence</p> <p>Corporate Body: Leeds Philosophical and Literary Society</p>	1856 February?
b. 1, f. H.32	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin asks Heaton to inform him if she receives his letter as he wants to be sure she will not allow "the pictures" to be seen. Ruskin makes arrangements to have the Rossetti works recently purchased by Heaton displayed for exhibition, explaining all correspondence relating to the matter should be address to Rossetti. Ruskin tells Heaton that he has recently recovered from a two-week bout of illness which has thrown him "much into arrear.". In a postscript, Ruskin describes some vignettes he has viewed as "both very bad" and tells Heaton that "the Bacharach you liked" and Turner's <i>Corinth from the Acropolis</i> are both good but not equal to Heaton's vignettes. [Date provided by Surtees: ? Latter half of February 1856]</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Bacharach on the Rhine</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Corinth from the Acropolis</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882</p>	1856 late February?

Ruskin, John, 1819-1900 -- Correspondence
Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.33	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (2 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin tells Heaton that Rossetti has received both of the works she sent for the exhibition. Ruskin reiterates that all correspondence relating to the exhibition should be addressed to Rossetti. Ruskin asks Heaton how much she would be willing to pay for a work by Turner, telling her it is likely to be between £180 to £200 and enquires whether he should secure a good work by Turner as soon as he finds one. [Date provided by Surtees: Early March 1856]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1856 early March
b. 1, f. H.34	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (2 pages) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin tells Heaton that he will be frank with her with regards to what he would like her to do so that Heaton can assist him, if she is able to. Ruskin is going to Oxford and describes his transportation method ("a fly & a single horse"). Ruskin agrees with Heaton that "Ida" (Elizabeth Siddall) should go to Switzerland for the summer.</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Siddall, Elizabeth</p>	1856 April 12
b. 1, f. H.36	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter ; 32 x 21 cm</i> Ruskin, John, 1819-1900</p> <p>Memorandum detailing Ruskin's debt to Heaton for items such as the Bolton Abbey photographs and Heaton's debt to Ruskin for her photographs and pieces from Turner's <i>Liber Studiorum</i>. [Date provided by Surtees: May 1856]</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Liber Studiorum</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1856 early May

b. 1, f. H.37	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p>	1856 October 6
	<p>"I quite forgot to tell you I was now going to read your tales carefully ... the tales are pretty & amusing. I like them much but there is a weakness in the style I must try to explain to you." In a postscript: "I have written to Oxford for the drawings. Love to Mr Richmond.". [Date provided by Surtees: Monday 6th October 1856]</p>	
	<p>Subjects: Rhetoric</p>	
	<p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	
b. 1, f. H.38	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (1 page) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p>	1856 October 7
	<p>Ruskin tells Heaton he will be glad for the loan of her Rossetti watercolor <i>Dante's Dream</i> after the Brownings (to whom Heaton was currently loaning the work) leave for Florence. Ruskin asks to borrow Turner's <i>Castle St Angelo</i> from Heaton as "there is more in these vignettes than I thought." Ruskin tells Heaton that, inspired by Heaton, he has bought two Turner vignettes. Ruskin debates the benefits of exhibiting at the Colnaghi gallery. Ruskin informs Heaton he might ask for her financial support for his "men who are to learn to engrave Turner.". Ruskin tells Heaton he will be happy to show her the works by Elizabeth Siddall in his possession and suggests a time she might visit him to view them. [Date given by postmark: 7 October 1856]</p>	
	<p>Preferred Titles: <i>Rossetti, Dante Gabriel, 1828-1882. Dante's dream at the time of the death of Beatrice</i></p>	
	<p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence Siddall, Elizabeth Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	
	<p>Corporate Body: P. & D. Colnaghi & Co.</p>	

b. 1, f. H.39	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin tells Heaton he will not be able to meet her as planned as two friends are visiting him from Northumberland and so promises to send Heaton the Elizabeth Siddall drawings. Ruskin says he believes the "Rossetti drawing is in town" but tells Heaton he will confirm if it is when he sends the Siddall works. In a postscript, Ruskin praises Byron's "<i>Destruction of Sennacherib</i>" which appeared in the Oxford and Cambridge Magazine No. 8, exclaiming: "That profound last stanza -- the infinite power and ease of all!!!" [Date provided by Surtees: Sunday 12th October 1856]</p> <p>Names: Byron, George Gordon Byron, Baron, 1788-1824 Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence Siddall, Elizabeth</p>	1856 October 12
b. 1, f. H.40	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 23 cm</i></p> <p>"Sadly crushed in my pocket -- the enclosed is nevertheless worth making out as you will see how R. [Rossetti] feels himself about the drawing. I have sent word to [Arthur] Hughes to send it to you instantly -- as I can't go & see it -- if there is anything shocking in it -- it is not my fault." [Date provided by Surtees: Monday 13th October 1856]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Hughes, Arthur, 1832-1915 Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence</p>	1856 October 13
b. 1, f. H.41	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (1 page) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"All kinds of people -- old friends, and stiff unreformable new ones -- have written to say they are coming here tomorrow, Wednesday -- our day for Miss Siddall -- Can you make it Thursday at 12 instead -- or if not Friday -- I am afraid I could not get a minutes [sic] time tomorrow." [Date provided by Surtees: 14th? October 1856]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Siddall, Elizabeth</p>	1856 October 14?
b. 1, f. H.42	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i></p> <p>Ruskin tells Heaton he hadn't seen her previous letter when he met her in church, as he had been in Slough. Ruskin admits to Heaton that he hadn't told her about a number of Turner works because he thought them overpriced. He describes Turner's Rhine works as "toppers" but says they are too expensive and advises Heaton to buy <i>Alnwick Castle</i> or <i>Aldorough</i>. He describes only the sky of Turner's <i>Folkestone from the Sea</i> as good but praises the sky itself highly. Ruskin declares</p>	1856 October or November

Alnwick Castle the best of the four but *Alborough* as having more value for money. Ruskin admits he would like Heaton to acquire as many Turner works as possible as he wants "them to be more in my power". Ruskin says when he visits Heaton he will take "the Dante" under his "charge.". [Date provided by Surtees: October - November 1856]

Preferred Titles:

Turner, J. M. W. (Joseph Mallord William), 1775-1851. Aldborough, Suffolk
Turner, J. M. W. (Joseph Mallord William), 1775-1851. Alnwick Castle, Northumberland
Turner, J. M. W. (Joseph Mallord William), 1775-1851. Folkestone from the Sea

Names:

Heaton, Ellen, 1816-1894 -- Correspondence
 Ruskin, John, 1819-1900
 Ruskin, John, 1819-1900 -- Correspondence
 Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.43	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"I hope to call in Salisbury place on Saturday at one, or thereabouts -- meantime, if you can offer White 170 cash for <i>Alnwick</i> tomorrow, I think he is sure to take it. If he won't take the <i>Alborough</i> [sic] -- which is on the whole the most valuable drawing, but the <i>Alnwick</i> is the most exchangeable one on the market, in case you tire of it." [Date provided by Surtees: October - November 1856]</p>	1856 October or November
	<p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Alnwick Castle, Northumberland</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851 White, David Thomas</p>	
b. 1, f. H.44	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"I have only offered 150 guineas for the <i>Alborough</i> [sic] alone, after thinking well over the matter. You will hear on Monday if accepted. I will tell you more, when I see you." [Date provided by Surtees: October - November 1856]</p>	1856 October or November
	<p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Aldborough, Suffolk</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	

b. 1, f. H.45	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"I really am not such a wretch as I seem to be -- I do want to see you & thank you very much & hear about poor Mr Richmond -- but I have been shaky and breakdownish this last week -- obliged to be idle & think of nothing. Can you come out here to lunch & for a quiet talk on Thursday next -- about ½ past one? if not -- I will come & see you instead -- but come if you can." [Date provided by Surtees: October - November 1856]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Richmond, Thomas, 1802-1874 Ruskin, John, 1819-1900 -- Correspondence</p>	1856 October or November
b. 1, f. H.46	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (1 page) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin advises Heaton to purchase Turner's <i>Aldborough</i> as soon as is possible and requests that she send the money and makes the arrangements with the dealer [White] as much as she can without him as Ruskin doesn't "like any direct dealings with White just now.". Ruskin tells Heaton that if she can provide more money in cash, White would likely sell her a vignette of Walter Scott's house. Ruskin ends by saying he hopes he can meet with Heaton on Thursday. [Date provided by Surtees: October - November 1856]</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Aldborough, Suffolk</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851 White, David Thomas</p>	1856 October or November
b. 1, f. H.47	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (1 page) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"Tomorrow -- 12, just the thing : -- we shall have a quiet hour -- at any rate. I fear I shall be interrupted at ½ past two -- but I have no better day. -- It really looks as if I didn't care about the Dante, not to have come for it -- but I couldn't. I shall be so much obliged if you will bring it -- always faithfully Yrs." [Date provided by Surtees: Wednesday (October - November 1856)]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence</p>	1856 October or November

b. 1, f. H.48	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"All's quite right. The Scott's house goes to a noble fellow [Charles Eliot Norton] to whom it will be very useful & <i>Corinth</i> is yours if you like to have it when I like to give it to you! which won't be for some time yet. I enjoy your picture so much." [Date provided by Surtees: November 1856]</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Corinth from the Acropolis</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Norton, Charles Eliot, 1827-1908 Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1856 November
b. 1, f. H.49	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (2 pages) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin advises Heaton on the preservation of her recently acquired Turner pieces, stating that the <i>Walls of Rome</i> and <i>St Angelo</i> can be displayed, provided they are "securely pasted in at the back." He says that he would not expose the <i>Parnassus</i> at all, for fear of damage by gas. He tells Heaton that candlelight would not damage the works. Turner praises Elizabeth Barrett Browning's <i>Aurora Leigh</i> as the "finest [poem] in the English language." He has lost the Brownings' Florence address and asks Heaton to send it to him. Ruskin exclaims: "NO CHALK from anybody" and says he will look at some Maddox Brown water colours and tell Heaton about them - he is not quite sure about them at the present moment. In a postscript, Ruskin tells Heaton she doesn't need to be as careful with Turner's <i>Aldbrough</i> which is "not one half so delicate as the vignettes." [Date provided by Surtees: End of November 1856]</p> <p>Subjects: Painting -- Conservation and restoration</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Aldborough, Suffolk</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Castle of St Angelo</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Parnassus and Castalian Spring</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Walls of Rome with the Tomb of Caius Sestus</i></p> <p>Names: Brown, Ford Maddox, 1821-1893 Browning, Elizabeth Barrett, 1806-1861 Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1856 late November

b. 1, f. H.50	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 12 x 18 cm</i> Ruskin, John, 1819-1900</p>	1856 late November
	<p>"Don't send <i>Parnassus</i>. Gas is poison to pictures & drawings." [Date provided by Surtees: Probably end of November 1856]</p>	
	<p>Subjects: Painting -- Conservation and restoration</p>	
	<p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Parnassus and Castalian Spring</i></p>	
	<p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	
b. 1, f. H.51	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 32 x 21 cm</i> Ruskin, John, 1819-1900</p>	1856 December 13
	<p>Ruskin tells Heaton that he has been enjoying Turner's <i>Aldborough</i> at a viewing by Thomas Richmond. He remarks: "it is most beautiful and it gives [him] intense pleasure to have it a little while by [him]." Ruskin gives Heaton the dates for her vignettes (1832 and 1833), stating that the drawings date from about a year earlier. Ruskin comments that they "are characteristic of Turners late middle period when everybody was already mocking & laughing at him." He says that Turner's "blazing" <i>Ulysses & Polyphemus</i> was exhibited in the Royal Academy in 1829. In a postscript, Ruskin claims he can't quite pinpoint the weakness in Heaton's writing but that if she reads Bunyan, Bacon and Helps, she will "feel it." He agrees to mark some passages for her. He admits that he has been so dazzled by Elizabeth Browning's work, he doesn't "feel able to describe or say anything, myself."</p>	
	<p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Aldborough, Suffolk</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Ulysses deriding Polyphemus</i></p>	
	<p>Names: Browning, Elizabeth Barrett, 1806-1861 Heaton, Ellen, 1816-1894 -- Correspondence Richmond, Thomas, 1802-1874 Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	

- b. 1, f. H.52 John Ruskin letter to Ellen Heaton 1857 January 11
2 sheets; 1 folded (5 pages) : autograph letter signed ; 18 x 12 cm and 18 x 23 cm, folded to 18 x 12 cm
 Ruskin, John, 1819-1900
- Ruskin tells Heaton she is most tolerant person he knows. He goes on to advise her on her writing style, suggesting she makes her use of pronouns consistent, better utilizes the active voice and makes her sentences more concise. He objects to her anthropomorphization of animals and the weather. He advises Heaton to make her caterpillar "full of Caterpillar faults - like a poor mortal" and suggests she change the caterpillar's characterization. Ruskin says he hasn't acquired her Venice photos yet but that he will be able to now that he has finished "something" [Notes on the Turner Gallery at Marlborough House, 1856]. He ends by saying that her Turner piece, *Aldborough*, is "a trump of a drawing" and that she "will never tire of it, it's glorious."
- Subjects:
 Rhetoric
- Preferred Titles:
Turner, J. M. W. (Joseph Mallord William), 1775-1851. Aldborough, Suffolk
- Names:
 Heaton, Ellen, 1816-1894 -- Correspondence
 Ruskin, John, 1819-1900 -- Correspondence
 Turner, J. M. W. (Joseph Mallord William), 1775-1851

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- b. 1, f. H.54 John Ruskin letter to Ellen Heaton January 1857
1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm
 Ruskin, John, 1819-1900
- Ruskin tells Heaton he does not have any works by William Holman Hunt and advises her to get as many Turners as possible while they are on the market, although he won't let her have his *Corinth*. He tells Heaton that they will rise in value and that he is "buying all I can afford" suggesting that she can "help Pre Rs after present opportunities are gone for Turner." He gives Heaton further advice on her writing. Ruskin gives Heaton prices at which he can acquire works by Turner for her and says he can recommend one for her, if Heaton can afford it. [Date provided by Surtees: January 1857]
- Preferred Titles:
Turner, J. M. W. (Joseph Mallord William), 1775-1851. Corinth from the Acropolis
- Names:
 Heaton, Ellen, 1816-1894 -- Correspondence
 Hunt, William Holman, 1827-1910
 Ruskin, John, 1819-1900 -- Correspondence
 Turner, J. M. W. (Joseph Mallord William), 1775-1851
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b. 1, f. H.55	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin tells Heaton he will send her the drawings on Monday. He has bought her two drawings by Turner, at £95. He asks if she could pay him the money by Tuesday morning. He describes the works' dimensions and subject matter ("studies from nature") and says that "they will be nearly unique out of the national collection.". [Date provided by Surtees: ? Tuesday, 20 January 1857]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1857 January 20?
b. 1, f. H.56	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin begins by asking Heaton for a further £5. He says he will not send her recently purchases vignettes by railroad "because they are wholly unreplaceable" but says that he will send the sketch, once it is insured. He tells Heaton that he is negotiating to change one of the pieces "the golden grey, for a blue one" which he thinks she will like better. In a postscript, he tells Heaton not to try to secure Rossetti's appearance at the Manchester Art Treasures Exhibition as Ruskin is trying to get him to stand for election to the Water-colour Society, where Heaton can display her Rossetti alongside Ruskin's <i>Beatrice</i>. Ruskin says that £84 more is all he will ask Heaton to spend this year. [Date provided by Surtees: Thursday, January 22nd 1857]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence</p> <p>Corporate Bodies: Art Treasures Exhibition (1857 Manchester, England) Old Water-Colour Society (London, England)</p>	1857 January 22
b. 1, f. H.57	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (1 page) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin tells Heaton it is too wet to send her drawings today. Ruskin has negotiated a vignette for Heaton at 40 guineas and two sketches at "55 each", a little more than Ruskin had expected. Ruskin says he will send a letter with a full account of the negotiations, which he has not posted so as "not to take up [Heaton's] head with business on Sunday.". Ruskin says that if Heaton tells him whether she's going to take the vignette, the drawings will arrive on Tuesday. [Date provided by Surtees: Saturday [January 24th 1857]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	1857 January 24

b. 1, f. H.58	<p>John Ruskin letter to Ellen Heaton <i>2 sheets (3 pages) : autograph letter signed ; 32 x 20 cm ; 32 x 20 cm</i> Ruskin, John, 1819-1900</p> <p>This letter outlines Ruskin's negotiations for two sketches and a vignette, all by Turner, on Heaton's behalf. He begins by reiterating that it is too wet to send the works to her today. Ruskin goes into to great detail about the course of the negotiations. Ruskin ends by praising Turner's Calais depictions and gives Heaton further advice on preserving, mounting and exhibiting the works in her collection. Ruskin details the price for the three works and asks Heaton to let him know as soon as possible whether she would like to take them.</p> <p>Subjects: Painting -- Conservation and restoration Picture frames and framing</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1857 January 24
b. 1, f. H.59	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"Alls safe. I have the ½ notes and you shall have no yellows or browns, but scarlet and blue -- or golden grey.-- I haven't yet dispatch'd the things because I have not yet decided on choice between two -- it will be settled today & fairly off tomorrow." [Date provided by Surtees: Monday, January 26th 1857]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	1857 January 26
b. 1, f. H.60	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"I despatch [sic] today by fast train, the folio with two sketches & vignettes. If you are at all disappointed at first, with the first, remember what value attaches to them as what Turner did for his own delight in his best time; All the finished drawings were more or less got up -- the subjects forced on him by public or publisher. But these two records of his evening walk on Calais sands were done for his own delight before he went to bed -- for nobody to see but himself." [Date provided by Surtees: Tuesday, (January 27th 1857)]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1857 January 27

b. 1, f. H.61	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (1 page) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"My dear Ellen, I'm tired of writing Miss H ; & as I've two or three lady correspondents who let me use their Xtrian names I dare say you will too -- I hope you have got all safe. The plan of keeping vignettes for exchange is just right ... I was only afraid you might be put to inconvenience for the money or I should have advised this at once -- I have the half notes all right." [Date provided by Surtees: Wednesday, January 28th 1857]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	1857 January 28
b. 1, f. H.62	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin confirms he has received Heaton's notes and says he is glad that she is less disappointed with the sketches than she is with the vignette as "the former are first-rate -- the latter second rate." He admits that the vignette's sky is "very fine" and praises Turner's use of light and representation of storm clouds. He remarks to Heaton that she has "been spoiled by having those toppers of vignettes first" and that he "grudged [her] that <i>Lochmaben</i> exceedingly." Ruskin asks Heaton to find out the story behind the <i>Lochmaben</i> and the identity of the "lady being stabbed.". Ruskin knows of a <i>Lochmaben</i> ballad about a stolen mare but states that it is not the tale represented in the Turner work. Ruskin ends: "Great purchase not concluded yet -- You shall hear soon." [Date provided by Surtees: Thursday, January 29th 1857]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1857 January 29
b. 1, f. H.63	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (2 pages) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"Great purchase is going on: but not settled yet. It may involve various sacrifices on my part and among others, that of my beautiful Rossetti. Supposing I were obliged to let it go -- would you like to have it at 40[...]?[...]I hope you will not find your Turner sketches quite so unacceptable to the multitude as you seem to think. I consider the one with the children quite a drawing. I will most certainly relieve you of them in a little while if you don't like them." In a postscript Ruskin lists the following works as those he is hoping to acquire in the "great purchase": <i>Melrose</i> (frontispiece), <i>Coriskin</i> (frontispiece) and <i>Fort Augustus</i> (title-page) from Walter Scott's works; Turner's <i>Rouen from St. Catherine's Hill and Dinant</i>. [Date provided by Surtees: Saturday (January 31st 1857)]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1857 January 31

b. 1, f. H.64	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin approves that Heaton proposes to continue acquiring Turners, for the moment. Ruskin says he has never used Heaton's money for personal gain but concedes that Heaton's brother has grounds to suspect Ruskin might be leading her "astray" in her purchases, not being assured of the value of the Turners and Rossettis. Ruskin says it is unlikely that he will have to sell his Rossetti and that he wouldn't want to prevent Heaton from purchasing other works by convincing her to buy the Rossetti. He tells Heaton he has secured the Turner works in the "great purchase" but that the Scotts are still in question, as the owner will not agree to sell them. Ruskin asks Heaton if she has engravings from Turner's <i>Rivers of France</i> series. He sketches one of the works from the series saying "it is this Rouen and I'm in such a state of excitement I don't know what to do." [Date provided by Surtees: Probably Monday, February 2nd 1857]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Rossetti, Dante Gabriel, 1828-1882 Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1857 February 2
b. 1, f. H.65	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i></p> <p>"What a capital worker you are. Best thanks. But we must find out what that old vagabond of a Turner meant by that bit of brown assassination [<i>Lochmaben Harper</i> vignette]." In a postscript, "I was excited merely by securing and having always near me that drawing [the <i>Rouen</i> referred to in his previous letter to Heaton]." [Date provided by Surtees: Wednesday ? February 4th 1857]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1857 February 4?
b. 1, f. H.66	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin tells Heaton he is uncomfortable with her having purchased "those two Calais's", as he finds the subjects of the works very similar. Ruskin proclaims "the one with the posts" "magnificent" and worth at least 100 guineas but admits that the more he reflected on the other, the less he liked it. Ruskin tells Heaton if she sends him £26.10 he can exchange the second for two drawings on blue paper, one of Ehrenbreitstein and one of Genoa. Ruskin says that drawings on blue paper are rare and that, if Heaton allowed him to make an engraving from the <i>Ehrenbreitstein</i>, it would double its value. Ruskin says if she agrees to the exchange, she must send the <i>Calais</i> by the next post or (if the next post is near) by the post after that. Heaton may send the money "at [her] leisure." Ruskin draws a line across the page, moving from A to B, stating that the width of the drawings is an inch broader than the line [the line measures 3.25 x 4.6 in., suggesting the drawings measure around 3.25 x 5.6 in.]. Ruskin notes that the drawings are worth 40 guineas each. [Date provided by Surtees: First half of February 1857]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	1857 early February

Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.67	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (4 pages) : autograph letter signed ; 18 x 23 cm, folded 18 x 12 cm</i> Ruskin, John, 1819-1900</p>	1857 February 16
	<p>Ruskin opens by saying he is going to ask Heaton to help him "in a way which may at first be a little disagreeable to yourself - at least I hope so!" He explains that he has been asked to catalogue, "or do what [he] liked in arrangement of the hundred [he was] to frame", all the Turner sketches in the National Gallery. He says he does not want his "enemies" to criticize him for sending Turner sketches to Heaton and so he will not be sending the sketches. He also asks Heaton to send him her "beautiful Calais posts.". He claims that, in return, he will procure finished works for her. In a postscript, Ruskin apologizes for the hastiness of the letter writing and gives Heaton instructions on how to send and package the work for sending.</p>	
	<p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	
b. 1, f. H.68	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (4 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p>	1857 late February
	<p>Ruskin tells Heaton he has received the money for the drawings and expresses his regret that he cannot send them straight away, assuring Heaton that they will not be sold to anyone else. Ruskin says that the Turner sketches may be sent back to her if "the whole course of negotiation between Mr Griffith & his French employer" becomes apparent. However, Ruskin is unsure "what is likely to come of them" because he does not know to whom they previously belonged. Ruskin says he expects Heaton's <i>Calais</i> to arrive that day. In a postscript, Ruskin admits that the "scruple" [presumably between Griffith and his employer] was originated by Ruskin's father and appeals to Heaton, saying: "[Ruskin] would not have acted by [Heaton] in this ungenerous way unless [he] was forced." [Date provided by Surtees: Latter half of February 1857]</p>	
	<p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Aldborough, Suffolk</i></p>	
	<p>Names: Griffith, Thomas, active 1831-1869 Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	

b. 1, f. H.69 John Ruskin letter to Ellen Heaton 1857 late
1 sheet (2 pages) : autograph letter signed ; 18 x 12 cm February
 Ruskin, John, 1819-1900

Ruskin says he enjoys looking at the *Calais* Heaton sent him as well as the two "blues" [the drawings on blue paper mentioned in Ruskin's previous letter], saying he will keep the latter for a week or two before exchanging them on Heaton's behalf. He asks if a "fine, late, finished [Turner] work" will be acceptable to Heaton in an exchange. Ruskin asks Heaton about her arrangements to have a Rossetti exhibition in Leeds and expresses his dismay that Rossetti was not admitted into the Watercolor Society. Ruskin tells Heaton he can have her *Aldbrough* sent to her, remarking "I really have too much of your property by me just now - and I want you to have some pleasure out of it yourself." [Date provided by Surtees: Latter half of February 1857]

Names:

Heaton, Ellen, 1816-1894 -- Correspondence
 Rossetti, Dante Gabriel, 1828-1882
 Ruskin, John, 1819-1900 -- Correspondence
 Turner, J. M. W. (Joseph Mallord William), 1775-1851

Corporate Body:

Old Water-Colour Society (London, England)

b. 1, f. H.70 John Ruskin letter to Ellen Heaton 1857 March?
1 sheet (1 page) : autograph letter signed ; 18 x 12 cm
 Ruskin, John, 1819-1900

"I have the notes (both halves) all right and your kind letter. I don't mean to let the sketches go -- I think you will like *Ehrenbreitstein* it is very wonderful. -- Keep Griffiths receipt -- please, I should lose it. -- They are fraternizing with me at the School of design too -- so I have enough on my hands just now --" [Date provided by Surtees: Friday ? March 1857]

Corporate Body:

Great Britain. Department of Science and Art

Names:

Heaton, Ellen, 1816-1894 -- Correspondence
 Ruskin, John, 1819-1900 -- Correspondence

b. 1, f. H.71	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (1 page) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"I meant, by sketches, the <i>Post's at Sunset</i> -- and the rock on the coast of Genoa -- & the <i>Ehrenbreitstein</i> all of which are safely yours. The latter are nearly drawings but still hasty : very fine. -- I will have them framed for you -- as well as <i>Aldbrough</i>. I am trying various experiments in framing & hope to get them prettily done. -- Nothing can be better than the subject you have chosen of <i>Inchboulds</i>." [Date provided by Surtees: ? March 1857]</p> <p>Subjects: Picture frames and framing</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1857 March?
b. 1, f. H.72	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12</i> Ruskin, John, 1819-1900</p> <p>"I have not sent the drawing to Mr Richmonds because I can't bear to send it about till it is framed -- the surface is so delicate. I will get it framed ... I have kept your sketches -- I have no doubt you can easily have them when you come to town -- I am very busy -- bothered with woodcuts for my book for beginners [<i>The Elements of Drawing</i>] -- doing them in a hurry -- the etching having got spoiled in biting." [Date provided by Surtees: ? April 1857]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	1857 April?
b. 1, f. H.73	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12</i> Ruskin, John, 1819-1900</p> <p>"I have been as naughty as usual -- which is saying much. Please bring <i>St Angelo</i> with you. -- To my horror & disappointment I find that ladies are not to be let in -- on the Society of Arts night [an exhibition of paintings by Thomas Seddon]. I am in a great passion thereat and would not have spoken at all if I had known it." [Date provided by Surtees: End of April 1857]</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Castle of St Angelo</i></p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Seddon, Thomas, 1821-1856</p>	1857 late April
b. 1, f. H.74	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 33 x 21 cm</i> Ruskin, John, 1819-1900</p> <p>"I am not going to let you charge me with inconstancy to some purpose. I don't like the <i>St Angelo</i>, now I have it by me. -- I think nature of some sort is pleasanter though there is magnificent work in the <i>St Angelo</i>. I would offer the <i>St Angelo</i> and</p>	1857 May

Lochmaben to White, if I were you -- for the two vignettes of trees he has had by him so long. Both those are pretty and different from what you have. Write to R. [Rossetti] about *St John* whenever you like: -- it ought to have been done long ago" In a postscript: "Just call on White. He knows the vignettes, ask him if he'll change. Don't hear of any advance in value but if you could take something else, it might facilitate matters." [Date provided by Surtees: May 1857]

Preferred Titles:

Turner, J. M. W. (Joseph Mallord William), 1775-1851. Castle of St Angelo

Names:

Heaton, Ellen, 1816-1894 -- Correspondence
 Rossetti, Dante Gabriel, 1828-1882
 Ruskin, John, 1819-1900 -- Correspondence
 Turner, J. M. W. (Joseph Mallord William), 1775-1851
 White, David Thomas

b. 1, f. H.75

John Ruskin letter to Ellen Heaton

1 folded sheet (2 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm
 Ruskin, John, 1819-1900

1857 May or
June

Ruskin tells Heaton that White has agreed to exchange Heaton's vignette, with an additional 10 guineas, for Turner's vignette of *Rhymer's Glen*, or Heaton's vignette, plus an additional 40 guineas, for Turner's *Dryburgh Abbey* vignette. Ruskin advises to only give an additional 20 guineas if she takes the *Dryburgh*. Ruskin states that the *Rhymer's Glen* is exquisite and likely to always have high value but that he is less sure about the *Dryburgh* as he "suspect[s] the colours a little". Ruskin ends by saying that if she doesn't like the exchange she should wait for a better one but to let White know whether she will accept the offer by the next Monday. [Date provided by Surtees: May or June 1857]

Preferred Titles:

Turner, J. M. W. (Joseph Mallord William), 1775-1851. Dryburgh Abbey
Turner, J. M. W. (Joseph Mallord William), 1775-1851. Rhymer's Glen

Names:

Heaton, Ellen, 1816-1894 -- Correspondence
 Ruskin, John, 1819-1900 -- Correspondence
 Turner, J. M. W. (Joseph Mallord William), 1775-1851
 White, David Thomas

b. 1, f. H.76	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (2 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin gives Heaton some advice on what to see at the Manchester Art Treasures Exhibition, praising works by Paul Veronese, Joshua Reynolds, William Hogarth, Anthony van Dyck and Thomas Gainsborough. Ruskin thanks Heaton for "all [her] notes.". [Date provided by Surtees: Mid-July 1857]</p> <p>Corporate Body: Art Treasures Exhibition (1857 Manchester, England)</p> <p>Names: Gainsborough, Thomas, 1727-1788 Heaton, Ellen, 1816-1894 -- Correspondence Hogarth, William, 1697-1764 Reynolds, Joshua, Sir, 1723-1792 Ruskin, John, 1819-1900 -- Correspondence Van Dyck, Anthony, 1599-1641 Veronese, 1528-1588</p>	1857 mid-July
b. 1, f. H.77	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (4 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin apologizes for not meeting Heaton when she was last in London. Ruskin describes the work he has been doing with regards to the National Gallery's Turner collection, saying he has been kept very busy. Ruskin says he will not prepare more than 1,000 for exhibition in the coming winter. Ruskin describes some of the works as "valueless in England -- but very valuable on the Continent in a few years." He tells Heaton he found "a very precious" sketch book containing "the most lovely designs possible.". Ruskin tells Heaton he continues to enjoy her vignettes and drawings on blue paper and that her <i>Parnassus</i> and <i>Cestius</i> are the most beautiful vignettes he knows. Ruskin says he has sent letter to the Brownings but that they had not replied and so must not have received his letters. Ruskin asks that if Heaton meets them to apologize to them on his behalf. [Date provided by Surtees: 7th December 1857]</p> <p>Preferred Titles: <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Parnassus and Castalian Spring</i> <i>Turner, J. M. W. (Joseph Mallord William), 1775-1851. Walls of Rome with the Tomb of Caius Sestus</i></p> <p>Names: Browning, Elizabeth Barrett, 1806-1861 Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p> <p>Corporate Body: National Gallery (Great Britain)</p>	1857 December 7
b. 1, f. H.78	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (3 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>Ruskin says he had hoped to come into town but couldn't manage it. Ruskin says he can't believe that Heaton has returned home and is preparing to travel again</p>	1858 November

in the time since they last met. Ruskin expresses his envy that Heaton was able to see the Brownings, remarking that he had sent a letter to Elizabeth Barrett Browning a month ago but that he has no time to write letters at the moment. He asks Heaton to send his love to the Brownings and to tell them that he will write to them soon, asking Heaton to send him a letter when she sees them to tell them how they are. Ruskin asks Heaton if he can take charge of her Turners. Ruskin says the last volume of *Modern Painters* is taking shape and that he is contemplating writing an essay on how to distinguish good poetry from bad and muses that Robert Browning might have some ideas that would be useful on the matter. Ruskin gives his best wishes for Heaton's journey and tells her that he has been reading some of her writing lately. He says he has not seen the Richmonds since he has been home and asks Heaton to pass on his love to them. [Date provided by Surtees: November 1858]

Names:

Browning, Elizabeth Barrett, 1806-1861
Heaton, Ellen, 1816-1894 -- Correspondence
Richmond, Thomas, 1802-1874
Ruskin, John, 1819-1900 -- Correspondence
Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.80

John Ruskin letter to Ellen Heaton

1859 June 2

1 folded sheet (3 pages) : autograph letter signed ; 21 x 26 cm; 21 x 14 cm
Ruskin, John, 1819-1900

Ruskin tells Heaton to go to Griffiths at Norwood and look at the "body colour drawings" in his collection. Ruskin says he had not exchanged Heaton's drawings, believing better drawing to be in Griffith's collection. Ruskin suggests she wait a while before buying anything as Griffith has been raising his prices. Ruskin tells her not to worry if she does not receive this letter while still in London as the drawings will not sell quickly due to a "depression in the Turner market." Ruskin thanks Heaton for "the ultramarine" and for her help. Ruskin says that he has visited Rome, travelling via Brussels, not Paris. Ruskin admits he is only writing in order to try to catch Heaton in London but that, generally, he has given up writing letters.

Names:

Griffith, Thomas, active 1831-1869
Heaton, Ellen, 1816-1894 -- Correspondence
Ruskin, John, 1819-1900 -- Correspondence
Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.87

John Ruskin letter to Ellen Heaton

1860 mid-April?

1 folded sheet (1 page) : autograph letter signed ; 18 x 20 cm, folded to 18 x 10 cm
Ruskin, John, 1819-1900

"Just read enclosed, and if you can call tomorrow to look at Drawing -- and give Hunt [i.e. William Henry Hunt?] my love and say I hope to get places at theatre directly for next week. -- Beautiful photographs. I shall choose the leaf cave and another not cascates with best thanks - - Love to Mr & Mrs Richmond & children -- I hope I shall hear all are well." [Date provided by Surtees: ? Mid-April 1860]

Names:

Heaton, Ellen, 1816-1894 -- Correspondence
Hunt, William Henry, 1790-1864
Ruskin, John, 1819-1900 -- Correspondence

b. 1, f. H.90	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 26 x 20 cm</i> Ruskin, John, 1819-1900</p>	1860 December 14
	<p>"I like Hughes Picture exceedingly -- It is not <i>Aurora Leigh</i> in the least but you cannot expect a young man -- happy in wife & family -- & full of exceeding tenderness -- to understand the fiery depths of stormy Sunrise. This picture is a charming one of two people in love. It has its faults of course -- but you are fortunate in possessing it. Your Mystery is Arles, on the Rhone." [Date provided by postmark: 14 December 1860]</p>	
	<p>Preferred Titles: <i>Hughes, Arthur, 1832-1915. Aurora Leigh's Dismissal of Romney</i></p>	
	<p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Hughes, Arthur, 1832-1915 Ruskin, John, 1819-1900 -- Correspondence</p>	
b. 1, f. H.92	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (1 page) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Royal Institution of Great Britain Ruskin, John, 1819-1900</p>	1861 April?
	<p>"I can't send my drawings to the Faraday night [Michael Faraday lectured at the Royal Institution on 3 May 1861] -- Fashionable people are a mere mob -- Send 'em acorns if you like -- not pearls." In a postscript, Ruskin writes: "When you come to town as you first intended it will do nicely." [Date provided by Surtees: ? April 1861]</p>	
	<p>Names: Faraday, Michael, 1791-1867 Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	
b. 1, f. H.93	<p>John Ruskin letter to Ellen Heaton <i>1 folded sheet (1 page) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p>	1861 late April?
	<p>"We will see about your private ticket [presumably for the Royal Academy]. I send you Turner -- with sincerest thanks. -- You can't conceive how worried I am just now about dozens of things -- & and can't call nor see people -- anyhow. I shall have to run out of town again I fancy.". In a postscript, Ruskin writes: "My main work is in arranging the Cambridge collection of sketches & very difficult." [On May 28, 1861, Ruskin presented 25 Turner watercolors to the Fitzwilliam Museum, Cambridge.] [Date provided by Surtees: ? End of April 1861]</p>	
	<p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	
	<p>Corporate Bodies: Fitzwilliam Museum Royal Academy of Arts (Great Britain)</p>	

b. 1, f. H.95	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p>	1861 May 22
	<p>"I've written to somebody who will send you tickets for anything at the college ticketable [presumably the Working Men's College]. I shall not be saying or doing anything anywhere these ten years." [Date provided by postmark: 22 May 1861]</p>	
	<p>Corporate Body: Working Men's College (London, England)</p>	
	<p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	
b. 1, f. H.96	<p>John Ruskin letter to Ellen Heaton <i>5 sheets: 1 folded (4 pages); 4 sheets (4 pages) : autograph letters signed ; 18 x 23 cm, folded to 18 x 12 cm ; 6 x 12 cm ; 8 x 12 cm ; 6 x 12 cm ; 5 x 12 cm</i> Ruskin, John, 1819-1900</p>	1861 early June
	<p>Ruskin has sent Heaton four duplications of the signatures from letters he has sent to his father (these are the four sheets additional to the primary, folded letter). Ruskin describes a "leaf drawing" (of Alpine rose leaves) which contains qualities not found in the work of the Pre-Raphaelite Brotherhood, "namely lusciousness and (not terrific) gloom" which Ruskin describes as more "Correggionesque than most modern work." Ruskin complains that he could have written 50 guineas worth of writing in the time it took him to find the work, which is worth no more than £20. Ruskin says he cannot bring himself to sell the work for more than it is worth but refuses to sell it for less than it cost him in lost writing time and thus concludes that he cannot sell it. Ruskin tells Heaton he has no desire to give his work to charity and that he always thought he would exchange any pieces which became valuable for other artworks and that he might one day complete such an exchange for the "leaves" with Heaton. Ruskin tells Heaton he will be taking on no further speaking arrangements after his lecture about French Architecture to the Ecclesiological Society. Heaton says that he does not think the society admits women but that he will tell Heaton if they do. Ruskin thanks Heaton for her account of Adelaide Ironside, whom Heaton has recently met. Ruskin tells Heaton that William Morris's <i>The Defence of Guenevere</i> is published by Bell & Daldy. The four additional signature sheets all contain the following proceeded by Ruskin's signature: "Dearest love to my Mother Every my dearest Father Your most aff. son." [Date provided by Surtees: Beginning of June 1861]</p>	
	<p>Corporate Body: Pre-Raphaelite Brotherhood</p>	
	<p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ironside, Adelaide, 1831-1867 Morris, William, 1834-1896 Ruskin, John, 1819-1900 -- Correspondence</p>	

b. 1, f. H.109	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (1 page) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p>	1862 late April?
	<p>"I'm so sorry -- but not even the Alpine rose drawing will be available just now for we want all we can get on the walls to replace the Turners which are to be shut up during great exhibition [the South Kensington International Exhibition] to avoid bore of various sorts -- and I can't part with any of my late sketches, which are all unfinished and good for nothing. I'm to talk nowhere -- and can talk about nothing -- but I'll try and answer any questions you have for me before I leave town -- love to Mr Richmond -- delighted to see him tomorrow." [Date provided by Surtees: Probably end of April 1862]</p> <p>Names: Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p> <p>Corporate Body: International Exhibition (1862 : London, England)</p>	
b. 1, f. H.110	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (2 pages) : autograph letter signed ; 18 x 12 cm</i> Ruskin, John, 1819-1900</p>	1862 early May
	<p>Ruskin says he "has nothing to say for [himself] so [he] won't say it." Ruskin tells Heaton that prior to receiving her letter saying she did not like Edward Burne-Jones's work, Ruskin had asked the artist for some works for her, including a piece for twenty guineas. Ruskin states that Jones will not give him any of the works if he thinks the recipient doesn't really want them but that he "depends" upon the sale and so Ruskin asks if Heaton could take one for the time being. Ruskin says that Jones is only likely to show his works to close friends so Ruskin had to choose a work on Heaton's behalf but promises to "clear [Heaton] of the picture in due time." [Date provided by Surtees: First part of May 1862]</p> <p>Names: Burne-Jones, Edward Coley, 1833-1898 Heaton, Ellen, 1816-1894 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	
b. 1, f. H.112	<p>John Ruskin letter to Ellen Heaton <i>1 sheet (2 pages) : autograph letter signed ; 32 x 20 cm</i> Ruskin, John, 1819-1900</p>	1862 late November?
	<p>Ruskin tells Heaton that he's feeling better but still unable to talk to anyone. He tells Heaton he has her Hughes work (<i>That was a Piedmontese</i>) and praises the work as "exquisitely beautiful in the face of the woman." Ruskin vows to never criticize work by a living man but goes on to say that Hughes has not been true to Elizabeth Barrett Browning's poem <i>A Court Lady</i> by failing to make the subject's dress grand enough. Ruskin admonishes Heaton for being "absurd to think [she] knew better about literature or anything else than Rossetti." Ruskin says he will "relieve" Heaton of her Jones work and suggests that he will buy her a "pretty" picture of Jones's which the artist produced to raise money for "Manchester starving people." Ruskin enquires whether Turner's <i>Ehrenbreitstein</i> is at the home of Thomas Richmond and admits he has "a plan about it -- can't tell [Heaton] to day." [Date provided by Surtees: Probably latter half of November 1862]</p> <p>Preferred Titles:</p>	

Hughes, Arthur, 1832-1915. That was a Piedmontese

Names:

Browning, Elizabeth Barrett, 1806-1861
Heaton, Ellen, 1816-1894 -- Correspondence
Hughes, Arthur, 1832-1915
Ruskin, John, 1819-1900 -- Correspondence
Turner, J. M. W. (Joseph Mallord William), 1775-1851

b. 1, f. H.119

John Ruskin letter to Ellen Heaton
item

1864 May 1?

1 folded sheet (2 pages) : autograph letter signed ; 18 x 23 cm, folded to 18 x 12 cm
Ruskin, John, 1819-1900

"I carried off the Dream (Rossetti's *Dante's Dream*) from Chelsea only two day's before my father's death; so that my promise to Rossetti to photograph it was ... roughly hindered -- I shall be glad that you undertake it -- as I was afraid to take it out of the frame -- you shall have it in a week -- and never let it out of your power more" (Ruskin's father died 3 March 1864 and this letter has a mourning border.)
Ruskin goes on to thank Heaton for her offer of Turner's *Cestius* but admits that he cannot make use of it at the moment - he will ask her for it if he would like it in the future. [Date provided by Surtees: c. May 1st 1864]

Preferred Titles:

Rossetti, Dante Gabriel, 1828-1882. Dante's dream at the time of the death of Beatrice
Turner, J. M. W. (Joseph Mallord William), 1775-1851. Walls of Rome with the Tomb of Caius Sestus

Names:

Rossetti, Dante Gabriel, 1828-1882
Turner, J. M. W. (Joseph Mallord William), 1775-1851

Miscellaneous

The collection is arranged into two series: I. Letters from John Ruskin to Ellen Heaton; II. Miscellaneous. The letters are arranged chronologically.

b. 1, f. add.1	<p>Lines of verse from Psalms and Proverbs item <i>1 folded sheet (1 page); 25 x 20 cm, folded to 13 x 20 cm</i> Ruskin, John, 1819-1900</p> <p>"The sea is His – and He made it, and His hands prepared the dry Land./(By His Knowledge the depths are broken up, and the clouds drop down the dew.)/Oh come, let us worship & bow down and kneel before the Lord our maker." (Psalms 95:5-6; Proverbs 3:20.) Signed: "John Ruskin, July 18th, 1850."</p> <p>Subjects: Bible -- Quotations</p>	1850 July 18
b. 1, f. add.2	<p>John Ruskin letter to Thomas Richmond <i>1 folded sheet (1 page) : autograph letter signed; 18 x 23 cm, folded to 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"Can you favour us at six, Wednesday 1 June with your company to dinner and oblige?"</p> <p>Names: Richmond, Thomas, 1802-1874 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence</p>	1850s?
b. 1, f. add.3	<p>John Ruskin letter to Thomas Richmond <i>1 sheet (1 page) : autograph letter signed; 18 x 12 cm</i> Ruskin, John, 1819-1900</p> <p>"I shall be delighted to look at the Mont Blancs, for my own personal pleasure no less than for all other reasons, but you don't tell me the name of the artist, nor when I can see them. I am coming to see you very soon bringing Miss Heaton's glorious drawing with me -- Aldbournough. I hope you will enjoy it -- when you can look at it constantly and easily. Love to you all. I am sincerely sorry to hear of your continued illness."</p> <p>Names: Heaton, Ellen, 1816-1894 Richmond, Thomas, 1802-1874 -- Correspondence Ruskin, John, 1819-1900 -- Correspondence Turner, J. M. W. (Joseph Mallord William), 1775-1851</p>	1856 or 1857?
b. 1, f. add.4	<p>Ellen Heaton letter to her family <i>1 sheet (1 page) : autograph letter signed; 18 x 11 cm</i> Heaton, Ellen, 1816-1894</p> <p>"I wish these letters by John Ruskin, Esq. to be preserved, if they should any of them be though suitable to be published in a selection from his letters in some Life eventually written to commemorate him. I shall be glad that they should be used in that way. I hope my nieces and nephews may be interested in these letters, and preserve them."</p> <p>Names: Ruskin, John, 1819-1900</p>	1858 October 20

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

Art
Art appreciation
Art -- Collectors and collecting
Painters -- Great Britain
Painting, British -- 19th century
Painting -- Conservation and restoration
Photography
Rhetoric

Genres / Formats

Correspondence

Names

Brown, Ford Madox, 1821-1893
Browning, Elizabeth Barrett, 1806-1861
Burne-Jones, Edward Coley, 1833-1898
Dante Alighieri, 1265-1321
Durham, Joseph, 1814-1877
Griffith, Thomas, active 1831-1869
Heaton, Ellen, 1816-1894 -- Correspondence
Hughes, Arthur, 1832-1915
Hunt, William Holman, 1827-1910
Inchbold, John William, 1830-1888
Ramsden, John William
Richmond, Thomas, 1802-1874
Rossetti, Dante Gabriel, 1828-1882
Ruskin, John, 1819-1900 (Modern painters)
Ruskin, John, 1819-1900 -- Correspondence
Siddall, Elizabeth
Turner, J. M. W. (Joseph Mallord William),
1775-1851
White, David Thomas

Corporate Bodies

Art Treasures Exhibition (1857 Manchester,
England)
Bolton Abbey (Bolton Abbey, England)
Leeds Philosophical and Literary Society
Old Water-Colour Society (London, England)
Pre-Raphaelite Brotherhood