Guide to the Edward Burne-Jones Letters to John Ruskin

MSS.56

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Collection Overview

**REPOSITORY:** Yale Center for British Art, Rare Books and Manuscripts  
Department of Rare Books and Manuscripts  
1080 Chapel Street  
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New Haven, CT 06520-8280  
ycba.rarebooks@yale.edu  
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**CALL NUMBER:** MSS.56

**TITLE:** Edward Burne-Jones Letters to John Ruskin

**DATES:** 1862–1889

**PHYSICAL DESCRIPTION:** .42 linear feet (1 box)

**LANGUAGE:** English

**SUMMARY:** The collection comprises letters from Edward Burne-Jones to John Ruskin, written from 1862 to ca. 1889.

**ONLINE FINDING AID:** To cite or bookmark this finding aid, please use the following link: http://hdl.handle.net/10079/fa/

Administrative Information

**Immediate Source of Acquisition**  
Yale Center for British Art, Paul Mellon Fund.

**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**  
Edward Burne-Jones Letters to John Ruskin. Yale Center for British Art, Paul Mellon Fund.
Scope and Contents

The collection comprises six letters from the painter Edward Burne-Jones to his friend, the art and social critic John Ruskin. Three of the letters were written in June 1862 while Burne-Jones was in Venice with his wife Georgiana. While there, Ruskin commissioned Burne-Jones with making copies of works by Venetian masters. These letters to Ruskin, who was in Milan at the time of their writing, reveal Burne-Jones’s anxiety about carrying out the task of copying satisfactorily. In one letter, Burne-Jones remarks upon the restoration work occurring at St. Mark’s, and in another letter he describes a trip to Torcello. This letter includes a cartoon sketch by Burne-Jones of himself and Georgiana with the Venice skyline behind them. These three letters are partially reproduced in Georgiana Burne-Jones, *Memorials of Edward Burne-Jones*, vol. 1. (London: Macmillan, 1904), 245-248. This period is also addressed in Fiona MacCarthy, *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination*, (Cambridge: Harvard University Press, 2012), 144.

Two more of the letters are written on printed stationary from the Burne-Jones family home, The Grange, in West Kensington. In one of these, dating from the 1880s, Burne-Jones remarks that he has just read the latest installment of *Praeterita*, Ruskin’s serialized autobiography. He reminisces about their trip to Milan together in the 1860s and wishes that he and Ruskin could be monks “painting books and being always let off divine service because of our skill in said painting.” In the same letter, Burne-Jones is glad that Ruskin is pleased with Thomas Matthews Rooke—Burne-Jones’s assistant whom Ruskin commissioned with making architectural drawings. This letter is partially reproduced in the introduction to *The Complete Works of John Ruskin* (Library Edition), ed. E. T. Cook and Alexander Wedderburn (London: George Allen, 1903-1912), vol. 36, lv. The other letter written from The Grange contains a comedic set of cartoon sketches by Burne-Jones, illustrating the difficulties he has keeping his pictures straight on the wall. He wonders if Ruskin also has this issue.

A final, undated note pertains to a proposed meeting, which Burne-Jones must reschedule due to a conflict with a portrait “sitter.”

All six of the letters intimate the very great esteem Burne-Jones had for Ruskin. They are addressed variously to “dear Papa,” “My Blessed,” and “Oh Blessed One.”
Edward Burne-Jones is working on a "little head of Paolo in the Ducal Palace" for Ruskin and is anxious about the quality. (Fiona Macarthy has identified this to be a study from Veronese's *Thanksgiving for the Victory of Lepanto in the Sala del Collegio.* See Macarthy, *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination,* (Cambridge: Harvard University Press, 2012), 144.) Burne-Jones asks Ruskin to stay in Milan and not to visit "the mountain" (presumably the Alps). Burne-Jones describes his encounter with Gentile Bellini’s painting of St. Mark (*St. Mark Preaching in Alexandria,* 1504-7) and his amazement over its detail: "it is quite as exact as a photograph, with colour besides." Burne-Jones writes of the restorations at St. Mark’s: “all the R[ight] side is covered up and sealed off, it is so miserable.” Burne-Jones worries that the Bellini painting soon “might be the only record of that 7th heaven.” Burne-Jones ends his letter to Ruskin with, “Goodbye, of course Georgie [Georgiana Burne-Jones] who is madly in love with you sends love. We have endearing names for you which wild horses would not extort from us in confession. Ned.”


With later annotation, in graphite: Hotel de Ville, Venice.

Genres / Formats:
- Correspondence

Names:
- Bellini, Gentile, -1507
- Burne-Jones, Edward Coley, 1833-1898 -- Correspondence
- Burne-Jones, Georgiana, Lady, 1840-1920
- Ruskin, John, 1819-1900 -- Correspondence
- Veronese, 1528-1588

Corporate Body:
- Basilica di San Marco (Venice, Italy)

Burne-Jones writes that (John William) Inchbold has arrived, bringing Ruskin’s letter. Burne-Jones remarks upon his copies made for Ruskin: “four rotten little sketches; one of a head in the Veronese *Triumph* at the Ducal Palace, one of the *Bacchus* head of Tintoret (as nearly original size as I could guess), one of St. Catherine, and one of the Harem or Marriage of Cana. They really are so far more faithful than those I did under your eye, for you frightened me, you did.” Burne-Jones describes a trip to Torcello: “Cat [Georgiana] and I went early to Torcello and confided much poetic sentiment to each other.” Despite their enjoyment, Burne-Jones writes of his and Georgiana’s homesickness.

Includes a cartoon sketch by Burne-Jones of himself and Georgiana with Venice behind.

Edward Burne-Jones writes in reply to a letter from Ruskin. He references a “Harry VIII,” a nickname for a shared acquaintance who Georgiana Burne-Jones describes as “the boy.” Burne-Jones writes that he has had a hard time seeing in the dark to make his copies for Ruskin. He has completed the “sketch of St. Sebastian” and states “today I make a sketch of the St. Catherine” (of Alexandria?). Burne-Jones and Georgiana are “longing” to be with Ruskin in Milan. “William started yesterday for Venice so we shall miss I fear unless we meet at Padua.”

b. 1, f. 4
Edward Burne-Jones letter to John Ruskin (?)
1 sheet (1 page) : autograph letter, signed ; 11.5 x 18 cm
Burne-Jones, Edward Coley, 1833-1898

“Dearest Oldie[?] So disappointed & sorry that[?] my reason against Friday is that I have a sitter that day, and shall be in extreme misery as I am always on these occasions - if Thursday would do as well for you I would [...] - or today but if Tuesday is your only day be sure & come. Ever your loving Ned.”

If, indeed, addressed to ‘Oldie’ then this is written to John Ruskin. Ruskin signed his letters ‘Oldie’ in his correspondence with Burne-Jones.

Genres / Formats:
Correspondence

Names:
Burne-Jones, Edward Coley, 1833-1898 -- Correspondence
Ruskin, John, 1819-1900 -- Correspondence

b. 1, f. 5
Edward Burne-Jones letter to John Ruskin
1 sheet (4 pages) : autograph letter, signed ; 18 x 23 cm folded to 18 x 12 cm
Burne-Jones, Edward Coley, 1833-1898

“Ho blessed one, I have just read the last Praeterita - it has been in the house a week - and it is the first time in my life that this has happened that I haven’t instantly read Praeterita, Fors, or new book of thine - and it means that I am very down this winter and sad and flat - and old and tired. But it picked me up brightly, and I wish I had lived with you always - and that we had been monks - Joan & Georgie & Margaret monks too - painting books and being always let off divine service because of our skill in said painting. My dear there has been nothing in my life so sweet to look back upon as that journey to Milan twenty-five years ago - that was the best of my days, and can’t be again.

I wish we could play together sometimes - all you say of little [Thomas Matthews] Rooke is true, and I’m glad that I had him to give you - he is really a son of mine - the faithfullest & best of sons.

But of all sons Phil is best and every day comforts me more & more - and now I can really ask and take his advice about my work and help myself with his criticism[?] - [...] that happy for me.

But I’m not well this winter, and wish I could see you sometimes most blessed of friends. Goodbye - this time a letter to answer - I write it because I want to talk to you, but I have nothing to say, and am such [...] your most loving Ned.”

Ruskin’s Praeterita was published in parts between 1885 and 1889. Burne-Jones first visited Milan in 1859.


Printed letterhead: The Grange, West Kensington, W.
Edward Burne-Jones letter to John Ruskin

1 sheet (4 pages) : autograph letter, signed ; 17.5 x 23 cm folded to 17.5 x 11.5 cm
Burne-Jones, Edward Coley, 1833-1898

“My Blessed, Do maids dust your pictures - and if so do they treat you as I am treated? Every morning my engravings, pictures, all my treasures hanging on the wall look like this: [Pen-and-ink sketch of pictures hanging off-kilter on the wall]. Every evening I set them straight and look at them longingly like this: [Sketch of Burne-Jones reclining on a sofa with straightened pictures behind him on the wall]. And every morning again: [Sketch of Burne-Jones crouched below his pictures hanging in disarray.] Do they do that to you? Ever your old same, most ancient, Ned. My love to Joan - O what a dear priceless Joan - Joan to nurse me when I’m poorly.”

Printed letterhead: The Grange, West Kensington, W.

Subjects:
  Picture frames and framing

Genres / Formats:
  Correspondence

Names:
  Burne-Jones, Edward Coley, 1833-1898 -- Correspondence
  Ruskin, John, 1819-1900 -- Correspondence
  Severn, Joan, 1846-1924