

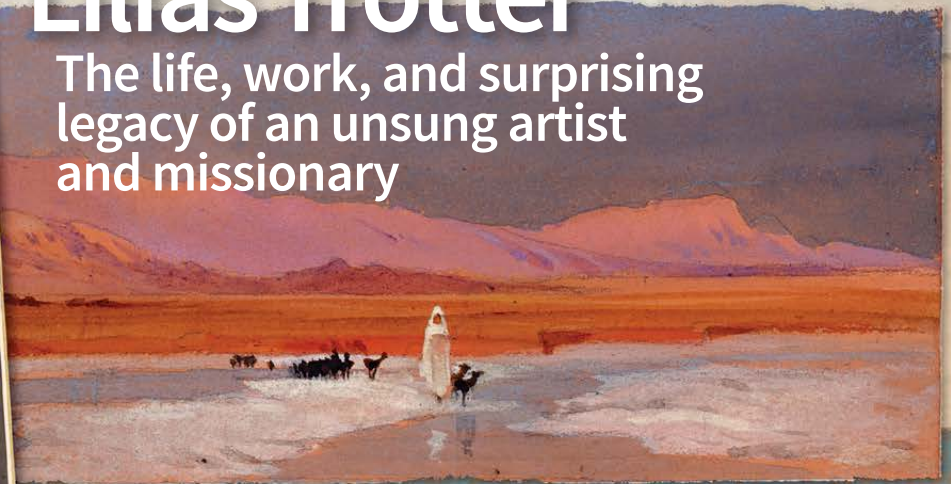
CHRISTIAN HISTORY

Issue 148



Lilius Trotter

The life, work, and surprising legacy of an unsung artist and missionary



Did you know?

LILIAS TROTTER'S LIFE INTERSECTED MANY TRENDS IN VICTORIAN ART, CULTURE, MISSION, AND SERVICE WORK



Can you pass this quiz? You may not have heard the name Liliias Trotter before this issue of CH arrived, but you may have heard the names of some of her friends, colleagues, and mentors. See if you can match the name with the description—and with the story of their connection to Trotter. You will find all of these stories in this issue.



SEEDS OF THE SPIRIT This black-and-white sketch of seeds (left) reappears in color in Trotter's book *Parables of the Christ-life*; above you can see Trotter in middle age.

1. Amy Carmichael
2. Helen Lemmel
3. George MacDonald
4. D. L. Moody
5. John R. Mott
6. John Ruskin
7. Hannah Whitall Smith
8. Samuel Zwemer

- a) "Higher Life" speaker and author of *The Christian's Secret of a Happy Life*
- b) Missionary and missions professor called "the apostle to the Muslims"
- c) Author and composer of "Turn Your Eyes Upon Jesus"
- d) One of the most famous artists and art critics of the nineteenth century
- e) Beloved fantasy author who also wrote realistic novels and toured as a lecturer
- f) Famous American revivalist who visited the United Kingdom several times
- g) Long-time missionary to India and founder of Dohnavur Fellowship
- h) Missions promoter and ecumenist who presided over the 1910 Edinburgh Missionary Conference and helped found the World Council of Churches

- i. Trotter counseled seekers at his London revivals.
- ii. She spoke at the Broadlands conference launching the Keswick movement, to which Trotter was invited.
- iii. Pen pals with Trotter for years; Trotter blurbed her book *Things as They Are*.
- iv. Moved in similar literary circles; his works were influential on Trotter's writing and spirituality.
- v. Trotter attended several of his Middle East conferences shortly before her death.
- vi. This friend and mentor promoted Trotter as an artist.
- vii. This colleague promoted Trotter as a missionary.
- viii. She based a song on Trotter's pamphlet "Focussed."

- Answers:**
1. g - iii
 2. c - viii
 3. e - iv
 4. f - i
 5. h - v
 6. d - vi
 7. a - ii
 8. b - vii

RED SEA STREET ALGIERS, ALGERIA, 1898. PHOTOCHROM PRINT COLLECTION. LIBRARY OF CONGRESS - PUBLIC DOMAIN, WIKIMEDIA
"THE BEES EVERYWHERE" PHOTOGRAPH BY PERMISSON OF THE TRITON LEGACY. ARAB WORLD MINISTRIES OF PIONEERS
FREDERICK WADDY, JOHN RUSKIN, CARTOON PORTRAITS AND BIOGRAPHICAL SKETCHES OF MEN OF THE DAY, 1872 - PUBLIC DOMAIN, WIKIMEDIA
BEE, 1906 | JOURNAL SKETCH, 1900—USED BY PERMISSION OF LILIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS



“POSSIBLE HEARERS EVERYWHERE” The 1899 photolithograph *above* shows women walking down a street in Algiers, where Trotter ministered; at *right* is a photograph Trotter herself took and placed in her journal.



These are possible hearers everywhere -



IS BEAUTY TRUTH? Trotter was mentored by John Ruskin, who is caricatured *above* scattering beauty and art over London.



SEEING BEES AND CLOUDS Trotter used the image *above* to accompany a quote in her diary which you'll read more about in the editor's letter on p. 5; *below* is one of many of her paintings of the Algerian landscape.





What Is Christianity? The Last Writings of Benedict XVI

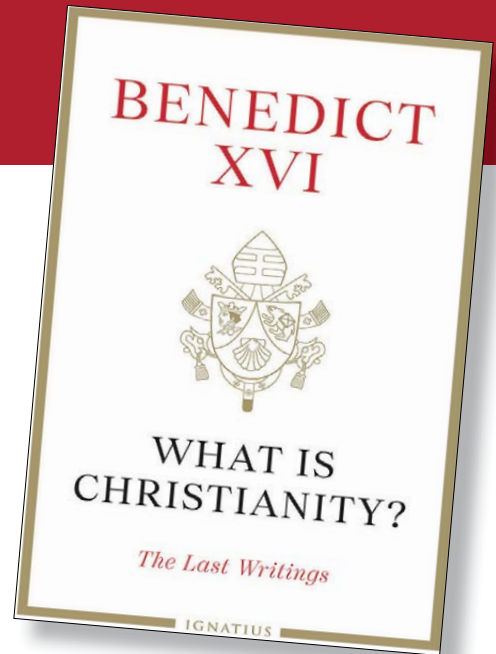
This final work by Benedict XVI takes up an array of themes close to his heart: the Christian faith's relationship with other religions, especially Judaism and Islam; the theology and reform of the liturgy; the priesthood; the saints; the Eucharist; the travesty of abuse; the beauty of nature; Italian and German culture; and much more.

With prophetic insight into our times, Benedict XVI warns of a "radical manipulation of man" in the name of tolerance, insisting that the only "authentic counterweight to every form of intolerance" is Christ himself—and Christ crucified. He also pays tribute to some giant figures of Christianity who have been his guiding stars, including Pope John Paul II, the 20th-century German Jesuit martyr, Fr. Alfred Delp, and the silent carpenter St. Joseph, his patron saint.

This book is a frank spiritual testament from a theological master, a churchman who loved the faith of simple Christians but who always stood ready, even in his last days, to dialogue about every aspect of human life—in love and in truth. WCSTH . . . Sewn Hardcover, \$24.95

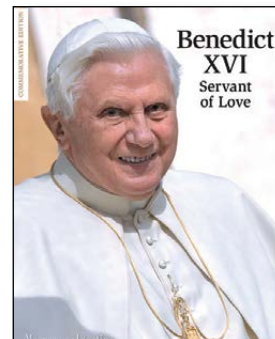
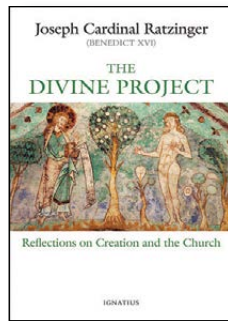
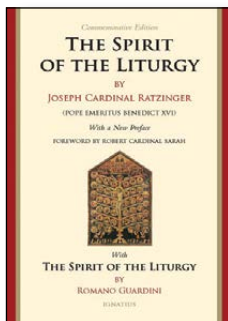
"May all who draw from Pope Benedict's last book come closer to Jesus Christ, whom he knew to be the definitive revelation of God in human history."
— **Cardinal Robert Sarah**, Author, *The Power of Silence*

"The texts in this volume—in their clarity of expression, felicity of style, and depth of insight—remind us how much we miss Pope Benedict XVI. Anyone who loves theology and good writing will delight in this collection." — **Bishop Robert Barron**, Founder, Word on Fire Catholic Ministries



"For decades I have treasured every word published by this man. These last words are among his greatest."
— **Scott Hahn**, Author, *Rome Sweet Home*

Other Important Works of Benedict XVI



◆ THE SPIRIT OF THE LITURGY

A profound, beautifully written work on the liturgy, this Commemorative Edition includes a new foreword by Cardinal Robert Sarah, and the full text of the classic work of the same title by Romano Guardini, which helped Ratzinger rediscover the beauty and grandeur of the liturgy. SPLCEP . . . Sewn Softcover, \$19.95

◆ THE DIVINE PROJECT

A forgotten box of cassette tapes was found after 30 years in an Austrian abbey, and on these remarkable recordings, the voice of Joseph Ratzinger walks us through the thick terrain of contemporary theology. With his profound insights on creation and the Church, this treasure is an accessible tour of the whole theological world of Joseph Ratzinger. DVPP . . . Sewn Softcover, \$18.95

◆ BENEDICT XVI: Servant of Love

Through stunning photographs, glorious art, insightful commentary by Benedict, and others, this deluxe special commemorative book celebrates the extraordinary life and legacy of Pope Benedict XVI. Lavishly illustrated. BSLP . . . Large Deluxe Softcover, \$17.95



ignatius press
P.O. Box 1339, Ft. Collins, CO 80522

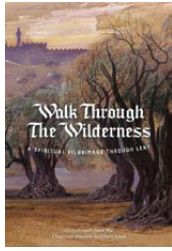
www.ignatius.com
(800) 651-1531

Letters to the editor

Readers respond to *Christian History*

WALKING THROUGH THE WILDERNESS

Hello! Just wanted you to know how very much I look forward to your magazine and how I appreciated the wonderful devotional for this past Easter!!! I looked forward to spending time each day in its pages. Please thank everyone who contributed to it for me!!!—*Sara Guffey, Prairie Village, KS*



Yesterday I finished the daily readings for the Lenten season. I didn't miss a day of reading, and I just wanted you to know I loved it. It was so well put together, so insightful and so full of wisdom. I also appreciated "meeting the team." Daily I am reminded that we are all the body of Christ with giftings and talents, and that He has a place for all of us to be effective.—*Suzi Cypert, San Angelo, TX*

Having now completed *Walk Through the Wilderness*, I will now cherish this excellent little volume, and look forward to using it again in the future! Kudos to all of you who contributed! I hope it remains available in future, or is replaced with an excellent successor volume!—*Patrick Wadsworth, via Facebook*

Dear friends at *Christian History*, Thank you for the *Walk Through the Wilderness* pilgrimage through Lent. I am an 83-year-old grandmother and great-grandmother, and my husband of 60 years died four months ago; so this gift to me was especially meaningful.—*Carolyn Morley, Salem, MO*

Thank you for the Lenten devotional, *Walk Through the Wilderness*. It was a delight to read each day leading up to Easter Day and through the following Easter Week. It was thoroughly enjoyable and educational. Well Done!—*Randy Miller, via email*

Just wanted to say that I enjoy my subscription and I was particularly blessed by *Walk Through the Wilderness*. As a Lenten devotional it was outstanding. The combination of images, quotes from the spiritual giants, and reflections from your staff offered a meaningful daily blessing.—*Steve Shuster, via email*

Thanks so much! The devotional has proved a great success, and we hope you use it for future Lenten journeys.

In issue #147 we mistakenly placed the Septuagint on the timeline in 250 AD instead of BC (p. 22) and published a photo of Pisidian Antioch (Acts 13:14–51) rather than the more famous Antioch (Acts 13:1–3) in modern Turkey (p. 40). Thanks to eagle-eyed readers for catching the errors.

MEET THE TEAM: DOUG JOHNSON

How long have you been at CHI, and what is your role?

My first official issue was Michelangelo (#91 in 2006), almost 20 years ago. I've been design editor, and I create the visual editorial. I listen to the editors discuss the issue to bring a compelling visual expression of the content. Images are editorial content and directly bring information words alone can't express. I seek to make the content more tangible, thinking of contemporary visual parallels. I encourage using different artistic mediums, such as sculpture, engravings, stained glass, paintings, and relevant everyday objects. A strong design layout might have a painting, a sculpture, a papyrus fragment, and an object you might hold, like a ring.



Images can add contrast to what you're reading and bring out humor or irony, directly communicating more strongly than words alone. I use consistent visual vocabulary but make unexpected juxtapositions when editorially appropriate. I strive for readers to see articles differently than expected. Without the art researcher and the editor's vision, I couldn't do it.

What is your favorite part of the job?

I like collaborating with editors and image researchers. Each brings a distinct perspective. We find an overlapping sweet spot in what we're looking to say, when we're tracking together. That's a great feeling.

What do you most wish readers knew?

High-quality images can be quite challenging to access for historical topics, and some seem impossible to get. I enjoy the challenge of working with diverse qualities of images and maintaining visually consistent standards, especially when only low-resolution copies are available instead of the lost original high-quality artwork. The range of image quality is very broad. I don't want that to obscure readers' experiences. Each image is retouched to enhance how it will print.

What do you do in your spare time?

I am a travel photographer and am on the road most of the time. One of the really great things about working with *Christian History* magazine is being able to work remotely. I have a 27-inch iMac that I bring with me. If necessary, I'll go into a place like Panera and set it up to work for hours. I try to be discreet; however, I meet a lot of curious people.

I enjoy that. I've met everyone from motivational speakers, financial advisors, and artists to even a Memphis woman who had known Elvis as a teen. Right now I'm at a historic grist mill in rural West Virginia. I'm a fan of old-school diners and vintage neon signs, whether functioning or abandoned. I spent a month in New Jersey going to 120 diners and tried to eat a cheeseburger at each one. In Memphis I even went to every obscure barbecue joint rumored to be the best by locals. **CH**

Editor's note



Let me talk to you about desultory bees.

“Desultory,” if you are wondering, means moving from one thing to another in a haphazard fashion. And the desultory wandering of bees is on my mind because of the subject of this issue: Victorian artist and missionary Isabella Lilius Trotter. Lilius—she always went by her middle name—is probably unknown to most of you. She was unknown to me until, a few years ago, I received a beautiful package in the mail from Lilius Trotter Legacy (LTL) with republished facsimiles of several of her sketchbooks and devotional books.

They looked lovely, but I get a lot of books in the mail, and I set them aside until our director of editorial staff, Kaylena Radcliff, mentioned that she was in conversation with LTL about doing an issue on Trotter. When I got the books out again, I almost fell out of my chair. The tiny, delicate artwork, thoughtfully done and vibrantly colored,

“A bee comforted me very much this morning concerning the desultoriness that troubles me in our work. There seems so infinitely much to be done, that nothing gets done thoroughly. If work were more concentrated, as it must be in educational or medical missions, there would be less of this — but we seem only to touch souls and leave them. And that was what the bee was doing, figuratively speaking. He was hovering among some blackberry sprays, just touching the flowers here and there in a very tentative way, yet all unconsciously, *life-life-life* was left behind at every touch, as the miracle-working pollen grains were transferred to the place where they could set the unseen spring working. We have only to see to it that we are surcharged, like the bees, with potential life. It is God and His eternity that will do the work. Yet He needs His wandering desultory bees.”—*Lilius Trotter, diary entry, July 9, 1907*

pulled me immediately into scenes I had never considered before—roadside flowers, snow-capped mountains, markets, courtyards in Algiers. I don't know that I had ever looked at flowers so closely before. The images were paired with intense, mystical prose, grounded in the same close observation of nature that had produced the amazing flowers.

I would later discover that my reaction almost exactly paralleled that of famed nineteenth-century art critic John Ruskin when he was introduced to Trotter's art, which he

called “right minded” and “careful.” As you will soon learn, he told her that his instruction and patronage could place her among England's greatest living artists—if she was willing to stop helping people (she was doing charity work with the YWCA) and focus solely on creating art.

Trotter turned Ruskin down. She continued to paint, she continued to serve, and she eventually went to Algiers as a missionary—not with an organization, but on her own. She went here and there, in England and Algiers, serving and painting, like a bee pollinating flowers. She managed, in the course of her life and work, to meet, influence, and be influenced by many famous people, and to leave a legacy you may not even realize belongs to her, from many modern missionary methods to the song “Turn Your Eyes Upon Jesus.” But she did not follow any expected path.

She did not become the greatest artist in England, nor did she write classic children's fantasy like her literary mentor George MacDonald or lead worldwide conferences like her missions mentor John R. Mott or get called an apostle like her colleague Samuel Zwemer or have her life turned into children's stories like her pen pal Amy Carmichael.

Maybe when you were young you were told you had talent and promise and could be the greatest at something, if you only tried. Maybe you were told what you needed in life was single-minded focus. Maybe an expected career path was laid out for you—outside the church or inside it. Maybe you were told the only way to get where you needed to go to bring Jesus to the world involved the approval of secular cultural gatekeepers or the acclaim of illustrious Christian organizations.

Maybe, instead, you went here and there like a bee; trying first one thing, and then another, always unsure of the next step or even where you were going, but looking for God wherever you happened to end up.

Maybe everyone who talked to you was wrong. **CH**



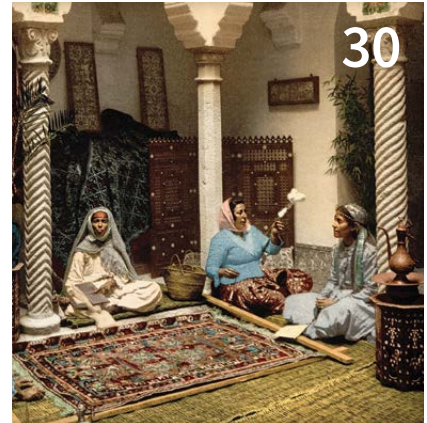
Jennifer Woodruff Tait
Managing editor

Find Christian History on Facebook as ChristianHistoryMagazine, or visit www.christianhistorymagazine.org. Read daily stories at www.christianhistoryinstitute.org/today. For Twitter, use @christiaHistory, and for Instagram, @christianhistorymagazine. Don't miss our next issue on revival and renewal in the Middle Ages.

We thank Lilius Trotter Legacy for its generous support of this issue, and we are grateful to it and to Arab World Ministries of Pioneers for permission to use Trotter's art.

We also thank the many readers who support this ministry, making it possible for us to provide *Christian History* in print. Please visit www.ChristianHistoryMagazine.org to renew or begin a subscription to *Christian History*.

CHRISTIAN HISTORY



Lilius Trotter: art, culture, mission

6 A key in the master's hand

An unsung artist and missionary whose story unlocks many doors
Miriam Huffman Rockness

11 "The marvel of springtime"

Lilius Trotter

12 Learning to see

John Ruskin loomed large over an art world and a culture wrestling with both truth and beauty.
Jennifer Trafton with Kirstin Jeffrey Johnson

18 Minds occupied with heaven

The faith and service of laypeople in the Victorian era
Kevin Belmonte

21 "Life reigning, not death"

Lilius Trotter

24 Cooperation for the gospel

Trotter's North Africa mission in context
Rebecca C. Pate

30 Reaching the "Brotherhood men"

Trotter's evangelization of Sufi Muslims
Edwin Woodruff Tait

34 "Joy and peace from the first step"

Lilius Trotter

35 Artists, angels, apostles, and the abode of peace

Some of Trotter's friends, colleagues, and mentors
Jennifer Boardman

39 "Turn full your soul's vision to Jesus"

Lilius Trotter

40 "A long drink of cool water"

An interview with Miriam Huffman Rockness

Also: • Did you know?, inside front cover

- Letters, p. 3 • Editor's note, p. 4
- The heart of every flower, p. 17
- Timeline, p. 22 • God told her to go, p. 29
- Resources, p. 42 • Reflection questions, p. 44

Founder
A. K. Curtis

Senior Editor
Chris R. Armstrong

Managing Editor
Jennifer Woodruff Tait

Advisory Editor, CH 148
Miriam Huffman Rockness

Publisher
Christian History Institute

Executive Editor
Bill Curtis

Director of Editorial Staff
Kaylena Radcliff

Contributing Editor
Edwin Woodruff Tait

Design Editor
Doug Johnson

Proofreader
Meg Moss

Layout
Dan Graves

Image Researcher
Max Pointner

Editorial Assistant
Grace Bert

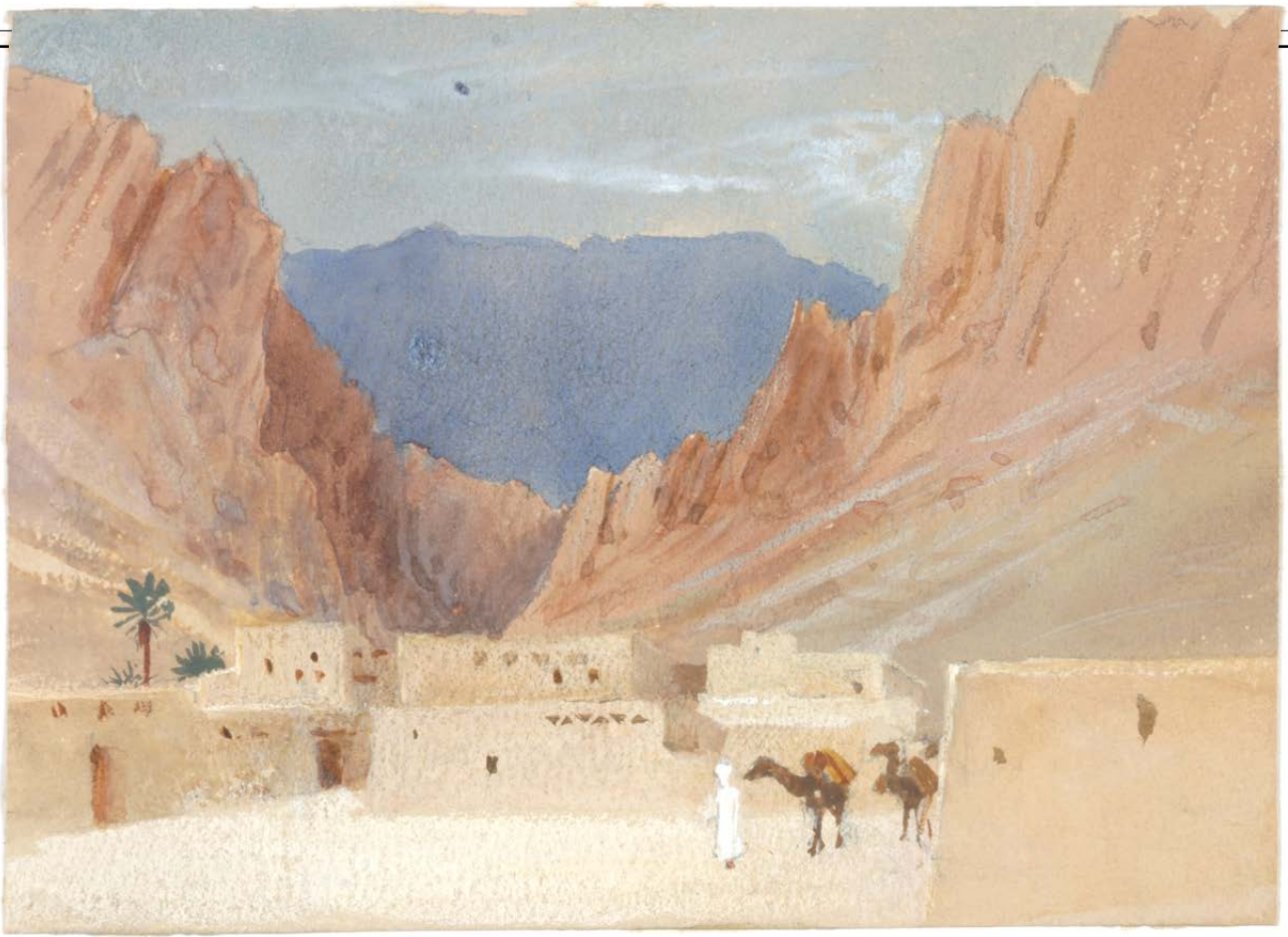
Circulation
Sara Campbell

Print Coordinator
Deb Landis

©2023 Christian History Institute. Cover: Lilius Trotter, *Bedouin Tents*, 1893; *Goatherd*, 1900; Portrait Photograph; *Village from Elqued*, 1895; *Mission House Tozeur*, "from the Aali"—Used by permission of Lilius Trotter Legacy and Arab World Ministries of Pioneers. Composite by Doug Johnson.

Christian History is published by Christian History Institute, P. O. Box 540, Worcester, PA, 19490 and is indexed in *Christian Periodical Index*, ISSN 0891-9666. Subscriptions are available on a donation basis. Letters to the editor may be sent to editor@ChristianHistoryInstitute.org and permissions requests to info@ChristianHistoryInstitute.org. Credits: We make every effort to obtain proper permission to reproduce images. If you have information about an image source that is not credited, please let us know.

www.ChristianHistoryMagazine.org • 1-800-468-0458



A key in the Master's hand

AN UNSUNG ARTIST AND MISSIONARY WHOSE STORY UNLOCKS MANY DOORS

Miriam Huffman Rockness

Famous English writer, artist, and critic John Ruskin (1819–1900), in his 1883 Oxford lecture “The Art of England,” tells of meeting a young woman who challenged his prejudice about female artists. “I used to say,” Ruskin wrote, “in all my elementary books, that except in a graceful and minor way, women could not draw or paint. I’m beginning to bow myself to the much more delightful conviction that no one else can.” Exhibiting a half-dozen framed pages from Liliias Trotter’s Norwegian sketchbook for his students to copy, Ruskin advised, “You will in examining them, beyond all telling, feel that they are exactly what we should like to be able to do, and in the plainest and frankest manner sh[o]w us how to do it—more modestly speaking, how, if heaven help us, it can be done.”

UNREALIZED POTENTIAL

Eight decades later, Sir Kenneth Clark, in *Ruskin Today* (1964), mentioned Ruskin’s “ecstasy” over the drawings of Trotter; but he noted that she was no longer remembered in Clark’s own day. Today the exhibition paintings that Ruskin raved over, along with 34 other leaves from Trotter’s sketchbook, are buried in the Print Room of the Ashmolean Museum in

STRENGTH OF THE HILLS In this 1893 painting by Trotter, mountains look over an Algerian square.

Oxford, England, in the Ruskin Art Collection—a hidden testament to potential recognized, promise unrealized.

Born Isabella Liliias Trotter on July 14, 1853, into the large and wealthy family of Alexander and Isabella Trotter, Liliias grew up in London’s West End during the golden age of Victoria, in all the privilege such surroundings afforded her. She experienced the private tutelage of governesses and the stimulation of Continental travel by horse-drawn carriage.

Clear to family and friends from an early age, Trotter’s spiritual receptivity increased as she matured. It quickened in her early twenties during attendance at a set of conferences for those seeking a deeper spiritual life (see pp. 18–20). There Trotter found her understanding of Christian faith and practice clarified and solidified.

Her freshly kindled faith soon found a conduit in volunteer mission work with the then-fledgling YWCA at Welbeck Street Institute, a hostel for London’s working girls. She helped open London’s first affordable public restaurant for



women who otherwise had to eat bag lunches on city sidewalks. Her heart also reached out to prostitutes at Victoria Station. Her part-time work there eventually evolved into the full-time role of “honorable secretary.”

Parallel to this zeal for service was a passion for art born of innate sensitivity to beauty, matched by an exceptional artistic talent. Trotter’s mother initiated the fortuitous meeting of Ruskin and Trotter during a time when mother and daughter were staying at the Grand Hotel in Venice. Upon learning that the great master was residing at the same hotel, Mrs. Trotter sent Ruskin a note asking for his assessment of her daughter’s work.

Ruskin’s response is immortalized in “The Art of England”: “On my somewhat sulkily permission a few were sent, in which I saw there was extremely right minded and careful work.” Thus began the unique friendship between the 57-year-old Ruskin—artist, critic, social philosopher—and 23-year-old Trotter. Ruskin, author of *The Stones of Venice* (1851), the definitive history of the city’s art and architecture, took her under his wing, bringing her on sketching expeditions and inviting her to study with him upon her return to England. He recognized a rare artistic talent, which, if cultivated, he said, would make her one of England’s “greatest living artists.”

DEEP HEARTSIGHT

It is impossible to overestimate the effect this distinguished mentor and friend had on Trotter. She viewed the world as Ruskin did, with “heartsight as deep as eyesight,” to borrow a phrase he used to describe his hero, painter J. M. W. Turner (1775–1851). Ruskin believed that without a knowledge of drawing, one could not fully appreciate nature. Techniques, he believed, must be acquired hand-in-hand with the skill of “learning to look.”

MIGHTY MEETING Trotter (at right, age 10) met Ruskin in 1876 at the Grand Hotel in Venice (above) when she was 23.

If Ruskin was the consummate teacher, Trotter was the ideal student. Ruskin said in his lecture, “She seemed to learn everything the instant she was shown it, and ever so much more than she was taught.” To Trotter he wrote, “I pause to think how—anyhow—I can convince you of the marvelous gift that is in you.” Just as Ruskin had championed John Millais (1829–1896) and Dante Gabriel Rossetti (1828–1882), he was prepared to advance Trotter’s career.

As Trotter’s immersion in painting deepened, however, so did her commitment to her spiritual calling. Ruskin complained of the toll her ministry was taking on their friendship and expressed concern that her work in London was affecting the character of her art. He invited her to Brantwood, his Lake District home, in May 1879 to put before her the brilliant future he maintained would be hers if she would give herself fully to the development of her art. Dazzled, Trotter wrote to a friend that Ruskin believed “she would be the greatest living painter and do things that would be Immortal.” As a talented teacher and powerful cultural leader, Ruskin could launch her career single-handedly. But the offer came with a caveat. She would have to “give herself up to art.”

This challenge shook Trotter to the core. After days of agonizing prayer and deliberation, she knew she had to make a choice. She wrote, “I see clear as daylight now, I cannot





MASTER AND PUPIL Ruskin (*below left* in a self-portrait painted when he was in his forties) sketched St. Mark's in Venice (*below right*) in 1842; Trotter's sketch at left is from 1876.



own resources, she made plans to go to Algeria to work alongside, but not officially connected with, the same mission. In March 1888, at age 35, she set off with Blanche Haworth (1854–1918) and Lucy Lewis (Lewis left after a year) to Algiers, where she knew no one and not a word of Arabic.

A PEOPLE “BRIGHT AND LIVING”

Trotter's early Algerian journals and letters (1888–1898), followed by 30 compact leather-bound page-a-day diaries (1899–1928) and travel journals, detail her daily activities and the inner spiritual life that sustained this unthinkable difficult ministry. From these records, illuminated by exquisite watercolors and strong sketches, a museum in miniature emerges of a country intimate and varied and a people “bright and living.” In retrospect one can see how Trotter's first 35 years had prepared her for a vocation—a passion—that would ignite and hold her heart in Algiers for her remaining 40 years of life.

The team's first objective was to master Arabic, an imposing task. Next was to gain access to local Arab homes. From their rented flat in the French quarter, the women ventured into the Casbah (old city), gaining entrance to the homes through the children and going into the cafés with Scripture cards written laboriously, one

give myself to painting in the way he means and continue to “seek first the Kingdom of God and His Righteousness.” Her decision disappointed many friends and family members. Indeed, anyone venturing into the Ashmolean Museum will find it heart-wrenching. There in frame after frame, are works by Ruskin's disciples—Millais, Rossetti, Holman Hunt (1827–1910), Ford Maddox Brown (1821–1893)—whereas Trotter's works, clearly their equal in artistry if not complexity, are filed away, viewable only by request.

Trotter returned to London and threw her energies into her city work—a vocation of caring. She continued her friendship with Ruskin as well as her painting, but now with “a grand independence of soul” that she would later describe as “the liberty of those who have nothing to lose because they have nothing to keep. We can do without anything while we have God.”

Almost 10 years later, May 1887, at a foreign missions challenge, Trotter felt the call of God to bring the gospel to the people of Algeria. She quickly applied to the North African Mission and was turned down for health reasons. With her

new word at a time. With their limited vocabulary, they asked the men to read the cards aloud for their understanding!

Trotter's dream to live among the Arabs in the Casbah came to fruition in 1893 with the purchase of an old, fortress-like house, the base of their ministry for years to come. Their early efforts were varied and flexible; Sunday classes for water carriers were their first venture. Yet all the while they were developing incarnational relationships with the local people. As numbers gradually increased, horizons widened: the villages on the mountains and the great southern lands beyond. They mapped winter journeys outward in these unreachable regions, taking their first major itinerary in 1893 and establishing a “station” the following year.

Yet for every early advance, setbacks followed. They encountered substantial resistance to Christianity and increasing political tensions. The 1896 French Entente against Britain blocked freedom of travel in the country and restricted them to the most limited program in Algiers as the nationals backed away from them out of fear of association. They also found an inner spiritual battle as intense as the



FROM ONE CITY. . . This image of St. Paul's Cathedral in 1880 (*left*) shows Trotter's London.



. . . TO ANOTHER Trotter desired to get away from the cosmopolitan coast of Algiers (pictured at *left* and *above* in the late 19th c.) and into the interior of Algeria.

outward challenges; Trotter wrote of the “testings on the battle-field where the inner life failed, the nerve strain of the climate, the pressure on our spirits of the Satanic forces with which all teems out here, the lessons which we thought we knew” and had “to be learnt afresh.”

Even during the hardest of years, Trotter maximized every opportunity. She employed young French colporteur evangelists; her team developed hand-printed Scripture and supplementary texts for limited distribution, and they translated portions of the Bible into colloquial Arabic. The clouds lifted a bit in 1903 following a positive visit to Algeria from Britain's King Edward.

This formed a turning point for the struggling band of workers. With the 1906 purchase of a rambling old native house in a nearby suburb, Dar Naama—“House of Grace”—became their official headquarters. Now they could provide summer respite for workers and launch unforeseen ministries. Soon it became the site of conferences, rallies, youth camps, Scripture translation revision meetings, the home base for village work along the plateau, temporary housing for Arab families, and more. In 1907 the work was organized under the name Algiers Mission Band (AMB).

FAITH TESTED AND APPLIED

The following years, though not without struggle, were marked by an increase in workers, base stations and

substations, ministries, and strategies for more effective communication with the AMB's growing Arab “family.” Trotter seasonally alternated the winter work in the Southlands with springtime and autumn mountain and village visitation.

She connected stations through an in-house magazine, *El Couffa*, and built bridges between these ministries and prayer supporters in Europe through intimate round-robin journals illustrated with tiny drawings and photographs. Later she printed illustrated reports supplemented by urgent updates—all designed to make the land and the people “vital and living” to those who would never have personal contact with the work.

Trotter's devotional leaflets and books (see pp. 11, 21) were born out of the practical realities of her own tested faith. She also wrote in Arabic and English *The Sevenfold Secret* (1926), based on the seven “I AM's” of Christ from the Gospel of John (see pp. 30–34), for the Sufi mystics in the Southlands.

While Trotter did not crave a leadership role—maintaining that one of the great joys of heaven for her would be relief from the burden of leading—she didn't shirk it. She developed and maintained work over a vast and varied country, recruited and trained workers, developed ministries to Arab families (including becoming a matchmaker for Christian marriages!), and trained converts toward self-sufficiency through industrial farming and native crafts. All the while she kept before the team the original, albeit sometimes tested, objective: to evangelize the outlying and unreached interior as opposed to making stations an end in themselves.



STRENGTH OF WILL Trotter painted *The Last Village* (left) in 1893. Below she sits next to an Algerian well in the early 1900s.



Trotter spent the last three years of her life confined to her bed at Dar Naama—but continued to oversee virtually every aspect of the AMB. Her room was the control station of the mission, her agenda book the log, and she maintained a vast correspondence. She continued to be involved in policy and vision, plotting journeys on the map spread before her and following the daily operations of each station. On August 27, 1928, at age 75, she died, with members of her Arab and mission “family” gathered around her bed. She was buried in Algiers, the place she called home, among those she considered family.

How did Trotter manage to found and lead this mission work with both grave opposition and limited resources? And how did she resolve the extraordinary tension between the two almost paradoxical aspects of her nature: the visionary, strategist, and pioneer with the artist, mystic, and contemplative?

SOMETHING AFRESH

In her diaries and journals, a vision of the invisible emerges. Francis Bacon wrote that God has two textbooks—Scripture and Creation—and that we would do well to listen to both.

Trotter did. In the early mornings, she studied Scripture and texts from her daily devotional volume, *Daily Light*. One of her earliest letters states:

I have found a corner in the Fortification Woods, only five minutes from the house, where one is quite out of sight, and I go there every morning with my Bible from 7:15 till 8:30—it is so delicious on these hot spring mornings, and God rests one through it for the whole day, and speaks so through all living things. Day after day something comes afresh.

Throughout her life she sought out quiet—a rooftop refuge, a desert palm garden, a Swiss forest of firwood, an Arab prayer room, the confines of her bed—to listen to God’s voice through Scripture and prayer. And she read God’s “work,” seeing lessons in nature’s design and processes, lessons that revealed to her the Creator. Her diaries are filled with paintings of the natural world, and her language is laced with natural expressions: “The daisies have been talking again”; “The word of the Lord came in a dandelion”; “A bee comforted me this morning”; “The martins have been reading me a faith lesson”; “The milky looking glacier torrent spoke with God’s voice”; “The snow is speaking.”

We cannot document her influence in statistics or in visible institutions. However, when she died, the Algiers Mission Band was on solid footing: 30 members strong in 15 stations and outposts, united in her vision to bring “the light of the knowledge of God, in the face of Christ” to the people of that land, from the cloistered world of Arab womanhood to the male Sufi mystics in the desert.

During her 40 years in North Africa, she pioneered means, methods, and materials, some considered to have been a hundred years ahead of her time. Her dream for a church visible was never realized in her lifetime, but her diaries record scores, possibly hundreds, of national believers, and today Christians still worship in Algeria.

On the final image of *Parables of the Cross*—a sprig of new life growing from seemingly dead twigs of wood-sorrel—she penned the words from Revelation “Their works do follow them.” In writing of this truth, she prophetically supplied perspective on her own legacy and the legacy of all who invest in the kingdom of God: “. . . as these twigs and leaves of bygone years, whose individuality is forgotten, pass on vitality still to the new-born wood-sorrel. God only knows the endless possibilities that lie folded in each one of us!” **GA**

Miriam Huffman Rockness is author of A Passion for the Impossible and Images of Faith, editor of several editions of Trotter’s writings, and chair of the Liliastrotter Legacy Board. This article is adapted from A Blossom in the Desert and “About Liliastrotter” at liliastrotter.com.

“The marvel of springtime”

HOPE IN CHRIST FOR YOUR SOUL’S NEXT GRACE

Trotter’s Parables of the Cross (written c. 1895, during an extended period of rest) grew out of her health struggles after seven years of ministry in Algiers.

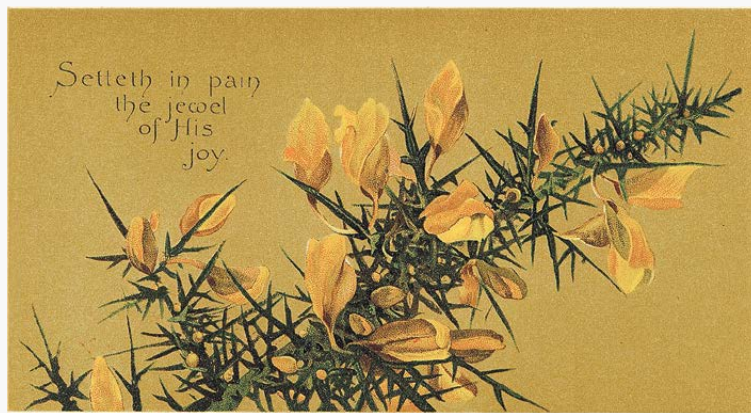
Can we not trace the sign of the Cross in the first hint of the new spring’s dawning? In many cases, as in the chestnut, before a single old leaf has faded, next year’s buds may be seen, at the summit of branch and twig, formed into its very likeness: in others the leaf-buds seem to bear its mark by breaking through the stem blood-red. Back in the plant’s first stages, the crimson touch is to be found in seed-leaves and fresh shoots, and even in the hidden sprouts. Look at the acorn, for instance, as it breaks its shell, and see how the baby tree bears its birthmark: it is the blood-red in which the prism ray dawns out of the darkness, and the sunrise out of the night. The very stars, science now tells us, glow with this same colour as they are born into the universe out of the dying of former stars. —from “*Death Is the Gate of Life*”

Does anyone read these words who is trying to struggle from the natural life into the spiritual, by “some other way” than this way of the Cross? It is as impossible as it would be to pass from today into tomorrow except through the night. Your battling is a battling against God. Yield and come to His terms. Yield now.

But blessed as it is, this passage into a life of peace with Him, woe to the soul that stops there, thinking that the goal is reached, and dwindles, so to speak, into a stunted bud. Holiness, not safety, is the end of our calling. —from “*Death to Sin’s Penalty Is the Way Out into a Life of Justification*”

How many of the wonders wrought by Christ on earth lay in concentrating the long processes of nature into a sudden act of power. The sick would, many of them, have been healed by degrees in the ordinary course of things; the lapse of years would have brought about the withering of the fig tree; the storm would have spent itself in few hours. The miracle in each case consisted in the slow process being quickened by the Divine breath, and condensed into a moment.

Cannot we trust Him for like marvels in our souls? There, too, “a day is with the Lord as a thousand years.” There is no needs be on His part that He should prolong this first act of making us holy over the rest of our lives. A miracle—a wonder—is all that we need, and “He is the God, that doeth wonders...”



PLANTED IN CHRIST This page from *Parables of the Cross* shows how Trotter carefully observed nature and paired words with images.

Whatever is the next grace for your soul, can you believe for its supply at once, straight out from the dry, bare need? Christ’s process is very simple and very swift: “Whatsoever things ye desire, when ye pray, believe that ye receive them, and ye shall have them...”

Separation from all known sin is the starting-point for sanctification, not the goal: it is only the negative side of holiness; it is only reaching the place where God can develop His ideal in us unhindered. It is when the death of winter has done its work that the sun can draw out in each plant its own individuality, and make its existence full and fragrant. Holiness means something more than the sweeping away of the old leaves of sin: it means the life of Jesus developed in us.

No matter if we feel utterly helpless before that lovely life of His. Given the conditions—the hidden power within, and the old outlets of growth shut off—the sun will do the rest; out of the midst of apparent lifelessness, of barrenness, of difficulty, the blossoms will be drawn forth. Do not let us “limit the Holy One of Israel” by putting off His power to work this miracle into a distant future. How hopeless the naked wood of a fruit tree would look to us in February if we had never seen the marvel of springtime! Yet the heavenly bloom bursts straight out, with hardly an intermediate step of new growth.

Look again at a flowering rush. The crest breaks forth from nothingness—out of the lifeless-seeming pith come crowding the golden brown blossoms, till there is hardly “room to receive” them. What more do we need for our souls than to have this God for our God? —from “*Death to Sin Is the Way Out into a Life of Holiness*”



Learning to see

JOHN RUSKIN LOOMED LARGE OVER AN ART WORLD AND A CULTURE WRESTLING WITH BOTH TRUTH AND BEAUTY

Kirstin Jeffrey Johnson & Jennifer Trafton

One of Lilius Trotter's final projects was to leave English readers a portrait, in vivid watercolors and word-painting, of her beloved Algiers: "The colour pages and the letterpress," she wrote in the Preface to *Between the Desert and the Sea* (1929), "are with one and the same intent—to make you see. Many things begin with seeing in this world of ours."

It was a lesson she had learned decades earlier from her mentor, John Ruskin, who argued in his monumental work *Modern Painters* (five volumes, 1843–1860):

The greatest thing a human soul ever does in this world is to see something and tell what it saw in a plain way. Hundreds of people can talk for one who can think, but thousands can think for one who can see.

For this man who more than anyone else shaped the aesthetic landscape of his generation, *to see clearly*—and to help others to see—was a profoundly moral, and indeed Christian, vocation.

ART IS PRAISE

But as the century wore on, a widespread cultural crisis of faith, infecting even Ruskin himself, began undermining

ETERNAL BLOOMS Trotter's 1900 painting of flowers (*above*) shows her eye for beauty.

the idea that truth and beauty, faith and art, had anything to do with each other.

Before the Victorian period, being a painter in England typically meant a life of poverty as a lower-class artisan. The vocation of an artist was not quite socially respectable and certainly not a gentleman's profession. But through his writing, which transformed the cultural conversation around art, and his efforts to educate public taste, Ruskin elevated the role of the artist to that of visionary and prophet—someone who sees and delights in the deeper truths symbolized in nature and is able, through careful observation and faithful representation, to convey those truths to others.

Modern Painters offered readers a startling new perspective on the world of art. Ruskin argued for the superiority of modern landscape painters—and particular J. M. W. Turner (1775–1851)—over the "Old Masters" of the post-Renaissance period who failed in their attention to the objective, divinely created facts of nature. He scorned the method of composing idealized landscapes in the studio rather than, like Turner,



BEAUTY SEEKER Ruskin painted this image of myrtle leaves (above) in 1877, shortly after he met Trotter; he wrote her the letter at right in 1879 to arrange a visit to Brantwood.

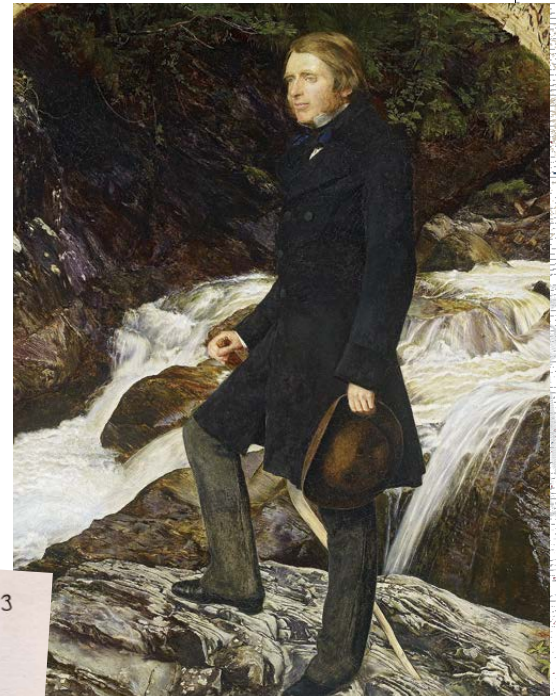
personally engaging with the “truths” of water, air, clouds, stones, and vegetation. Suspicious of subjectivism, Ruskin sought to ground the definition of beauty in the eternal character of the Creator. Having good aesthetic taste is a moral virtue, according to Ruskin; we have a duty to love that which is truly beautiful and which elevates humanity, and to turn away from the ugly and undeserving.

Likewise an artist has a moral purpose in society, and that purpose is not primarily fulfilled by painting didactic or religious subjects. The pure-hearted artist witnesses to God’s glory as manifest in the beauty of creation; therefore, Ruskin wrote, “All great art is praise.”

THE BEAUTY OF THE REAL

The radical nature of Ruskin’s emphasis on accuracy and authenticity can be seen in the controversy surrounding *Christ in the House of His Parents* (1850) by a young John Everett Millais (1829–1896), member of the newly formed Pre-Raphaelite Brotherhood. Unlike those who had depicted idealized biblical narratives in the past, Millais painted a dirty rustic setting (based on an actual carpenter’s shop) and ordinary-looking characters with a “vulgar” realism that shocked and scandalized the public. Charles Dickens famously scoffed that Millais’s Christ was

a hideous, wry-necked, blubbering, red-haired boy in a nightgown, who appears to have received a poke playing in an adjacent gutter, and to be holding it up for the contemplation of a kneeling woman, so horrible in



ART ARBITER John Everett Millais, a Pre-Raphaelite, painted Ruskin in 1854 (above).

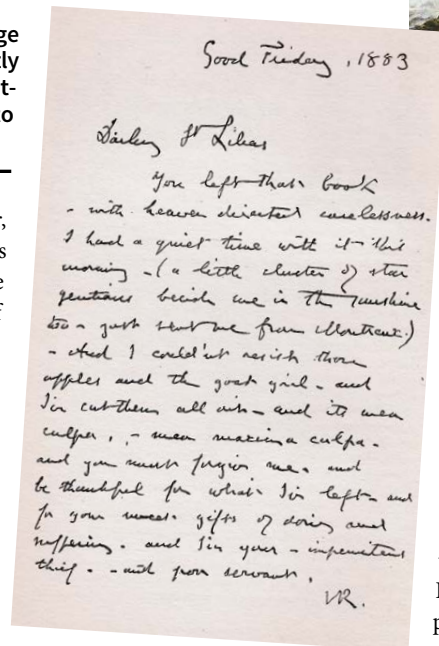
her ugliness that . . . she would stand out from the rest of the company as a monster in the vilest cabaret in France or in the lowest gin-shop in England.

But Ruskin sprang to the defense of Millais: “Pre-Raphaelitism has but one principle, that of absolute, uncompromising truth in all

that it does, obtained by working everything, down to the most minute detail, from nature, and from nature only.” Comparing them to medieval artists driven by Christian principles, he argued that supporting such a “noble school” of artists was the morally right thing:

The best patronage of art is not that which seeks for the pleasures of sentiment in a vague ideality, nor for beauty of form in a marble image; but that which educates your children into living heroes, and binds down the flights and the fondnesses of the heart into practical duty and faithful devotion.

The great art critic’s support propelled the Pre-Raphaelites to fame, and works such as William Holman Hunt’s (1827–1910) *The Light of the World* (c. 1854) and *The Awakening Conscience* (1853) resonated with the evangelical spirit of midcentury Victorian society. Ruskin’s emphasis on painting from real-life observation—combined with the





BIBLICAL STORIES Here are a sampling of paintings from Ruskin's circle: Hunt's *The Light of the World* (far left, c. 1854); Hughes's *The Nativity* (left, 1857-1858); and the controversial *Christ in the House of His Parents* by Millais (below, 1849-1850).

was bad—bad, not in weakness,—not in failure,—but bad with dreadful power—the power of the Furies and the Harpies mingled, enraging, and polluting; that so long as you looked at it, no perception of pure or beautiful art was possible for you.”

Doré's stylistic use of grotesque exaggeration, his “lewd” and “morbid” fascination with what Ruskin considered to be moral ugliness, was in the elder critic's view the most crude and dangerous sensationalism; Doré's illustrations may have been about true things, but according to Ruskin's definition, they weren't true.



CRISIS OF FAITH

Gustave Doré was the least of Ruskin's problems in the latter half of the century. In addition to personal tragedy and mental illness, tumultuous cultural forces were shaking the very foundations on which Ruskin's ideals were built.

Victorian evangelicalism—a very restrictive form of which had been Ruskin's upbringing—became increasingly conflicted. Scientific advances, higher biblical criticism, and a pervading cultural ideal of materialistic rationalism began to complicate cherished tenets of popular British Christianity. Perhaps most damaging for Ruskin's ideas about the beauty of Creation, science was changing people's understanding of the relationship between God and nature. (For more on this, see CH 107, “Debating Darwin.”)

Even before Darwin the discovery of dinosaur bones and the publication of Charles Lyell's *Principles of Geology* (1830-1833) exposed a more brutal natural history than had ever been realized. Lyell's evidence for Earth's ancient past, including the mass extinction of entire species, was difficult for some to reconcile with a God who created and reveals himself through the natural world. Ruskin confided to a friend,

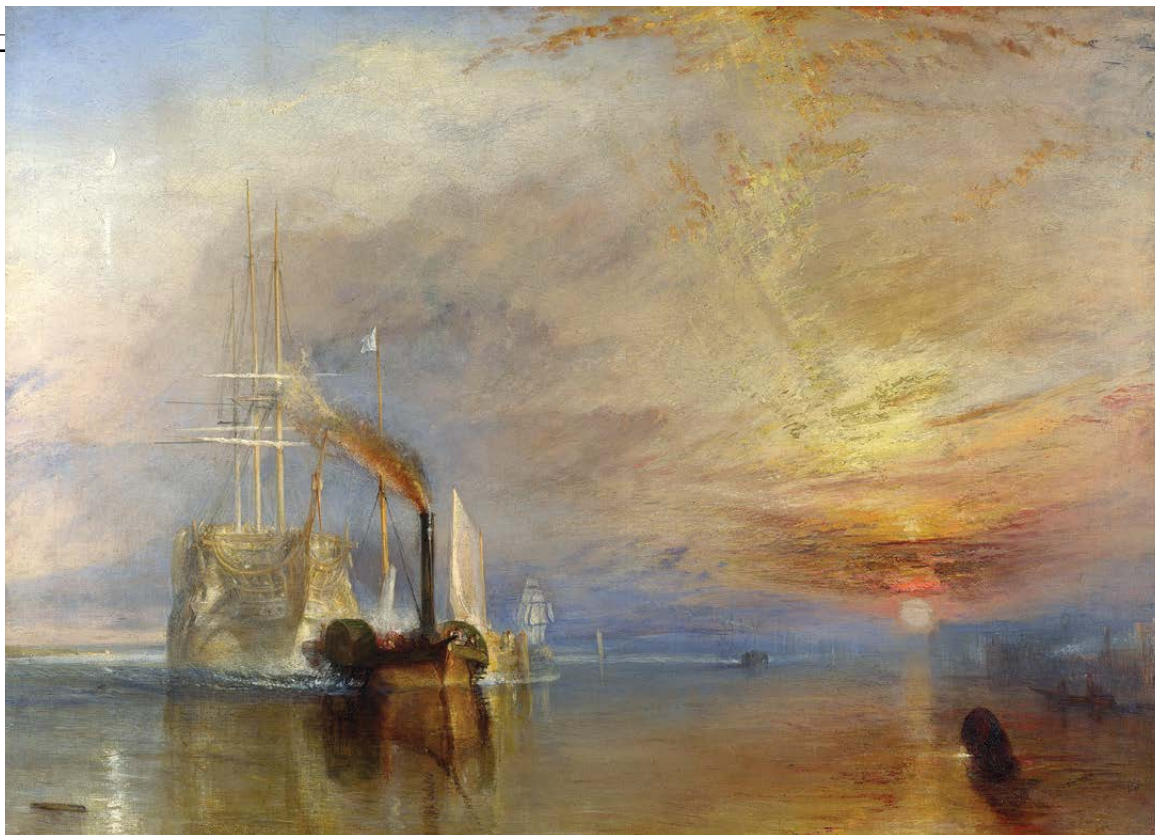
You speak of the flimsiness of your own faith. Mine, which was never strong, is being beaten into mere gold leaf. . . . If only the geologists would let me alone, I could do very well, but those dreadful Hammers! I hear the clink of them at the end of every cadence of the Bible verses.

In 1858 he experienced what he called a “deconversion” from the stern, dour religion of his upbringing. On a trip to Turin, Italy, the stark contrast between a local preacher's sermon about damnation and the sight of Paolo Veronese's sixteenth-century painting *Solomon and the Queen of*

new cultural fascination with historical and archaeological study of the Bible—prompted Hunt and others to travel to the Holy Land to capture the biblical landscape more accurately and, in Hunt's words, “to make more tangible Jesus Christ's history and teaching.”

Ironically, Ruskin's belief that aesthetic style, not just subject matter, carried moral weight later led him to revile the most popular biblical illustrator of the late 1860s and 1870s, Gustave Doré (1832-1883). The French artist became a celebrity in England with his dramatic (though often inaccurate) portrayals of London's urban underbelly and his wood-engravings for *Paradise Lost*, *The Divine Comedy*, and the Bible. The Doré gallery in London was a place (in the words of one contemporary) “where the godly take their children.”

It appalled Ruskin, however, and he saw in Doré's immense popularity the consummate sign that public taste was rapidly devolving from his own ideals. “You are all wild,” he complained, “with admiration of Gustave Doré. Well, suppose I were to tell you . . . that Gustave Doré's art



Sheba led him to conclude that the magnificent power of the irreligious artist's gift had more truth and devotion in it than anything he had heard in church.

Like many of his contemporaries, Ruskin plunged into decades of agnosticism. But during these years, he maintained a close friendship with popular Christian writer and teacher George MacDonald (1824–1905), best known today for fantasy works such as *Phantastes* (1858) and “The Golden Key” (1867) and his influence on C. S. Lewis (see *CH* #113).

“THE GOD OF THE BEAUTIFUL”

MacDonald became Ruskin's confidant during the latter's ill-fated romance with Rose La Touche (1848–1875). In his theological openness, undaunted by doubts and questions, and in his gift for reenchanting the world with a sense of divine beauty and purpose, he served as something of a spiritual lifeboat for many who, like Ruskin, found themselves suddenly reeling with uncertainty and disillusionment (see p. 16). MacDonald's own spiritual growth as a young man had been characterized by a dawning awareness of the “beauty of religion.” He explained to his father,

One of my greatest difficulties in consenting to think of religion was that I thought I should have to give up my beautiful thoughts and my love for the things God has made. But I find that the happiness springing from all things not in themselves sinful is much increased by religion. God is the God of the Beautiful, Religion the Love of the Beautiful, and Heaven the House of the Beautiful.

Beauty, MacDonald believed, is the Spirit of Truth shining through the forms of the world. In a lecture on Wordsworth's poetry, he called God “the first of artists”:

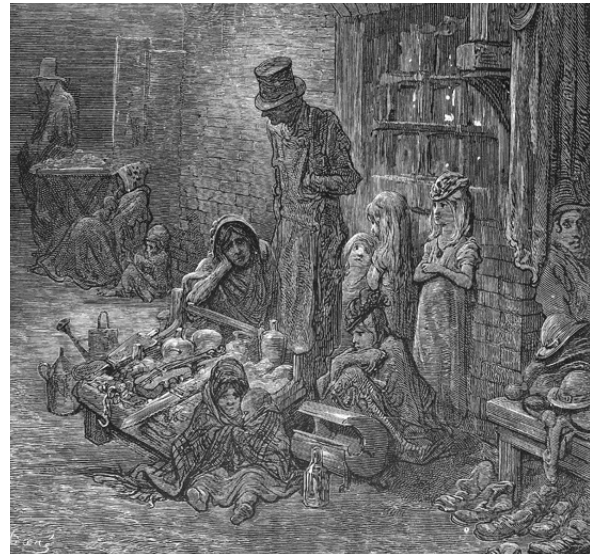
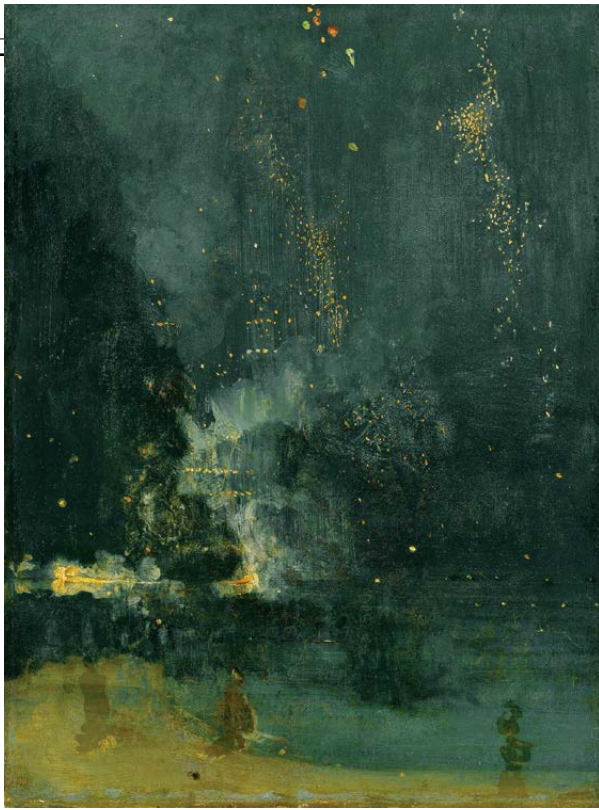
LOST IN MIST Ruskin deeply admired the work of Turner; this is Turner's *Fighting Temeraire Tugged to Her Last Berth to Be Broken up* (1838).

Whatever we feel in the highest moments of truth shining through beauty, whatever comes to our souls as the power of life, is meant to be seen and felt by us, and to be regarded not as the work of his hand, but as the flowing forth of his heart, the flowing forth of his love for us, making us blessed in the union of his heart and ours.

The purpose of art, for MacDonald, is to give people a vision of the ideal, to awaken their imaginations and draw them to see, love, and follow the beautiful. Art is a means of knowing truth through beauty and, through love of beauty, becoming more true.

While their ideas about beauty and truth resonated deeply, MacDonald was able to hold on to a firm faith in God that Ruskin feared was slipping out of his grasp. When MacDonald sent him the first volume of his *Unspoken Sermons*, Ruskin responded, “They are the best sermons—beyond all compare—I have ever heard or read—and if ever sermons did good, these will. Pages 23–34 are very beautiful—unspeakably beautiful. If they were but true! . . . But I feel so strongly that it is only the image of your own mind that you see in the sky!” It is no wonder Ruskin was later drawn, not only to Trotter's artistic talent and love for nature, but also to her deep faith. She, like MacDonald, believed in a vision of God that he desperately longed for—indeed, clung to—until, in his last years, he was finally able to return.

MacDonald on his part loved *Modern Painters* so much he gave it to his fiancée, Louisa, as an engagement gift, and he directly engaged Ruskin's ideas in *The Seaboard Parish*,



LOST IN SHADOW Ruskin was critical of painters such as Whistler (his *Nocturne in Black and Gold: Falling Rocket* from 1875 is at left) and Doré (whose London illustration from 1873 is above).

published in 1868 after five years when Ruskin had spent much time with the MacDonalds. Near the beginning the vicar's daughter responds eagerly to an offer of art lessons:

"... For I have had no one to help me since I left school, except a book called *Modern Painters*, which I think has the most beautiful things in it I ever read, but which I lay down every now and then with a kind of despair, as if I never could do anything worth doing. How long the next volume is in coming! Do you know the author, Mr. Percivale?"

"I wish I did. He has given me much help. I do not say I can agree with everything he writes; but when I do not, I have such a respect for him that I always feel as if he must be right whether he seems to me to be right or not. And if he is severe, it is with the severity of love that will speak only the truth."

Novelist Lucy B. Walford (1845–1915) attended a "house lecture" given by MacDonald in the home of an artist, and she was thrilled to spot "the great Ruskin" in attendance and hear the two have a lively discussion about the role of imagination in architecture and landscape painting.

ART FOR ART'S SAKE

Meanwhile, during those years of spiritual crisis, the art world had begun to divide in two—on the one side, those schooled by Ruskin; on the other, those who caught the spirit of the Aesthetic movement of the 1870s, whose mantra was "art for art's sake." One of the leading figures in this movement, a brash, experimental painter named James Abbott McNeill Whistler (1834–1903), argued, "Art should be independent of all clap-trap—should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as devotion, pity, love, patriotism, and the like."

When Ruskin harshly ridiculed one of Whistler's paintings, sneering that he "never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face," Whistler sued the famous art critic for libel—and won (though the court awarded him only a farthing, a quarter of a penny, in damages).

The notorious lawsuit stirred up an acrimonious debate about artistic philosophies and the nature of art criticism and seemed to seal (in his own mind at least) the end of Ruskin's influence. From that point the idea that beauty is grounded in objective divine truths, or that art should have a moral purpose in society, was seen as increasingly outmoded. An 1893 article in *The Studio Magazine* described the newer generation of art critics:

They have burned their ships. They have closed their Ruskins forever. They have chosen their own gods—gods whom their fathers never admitted even within the gates. Our Philistine, on the other hand, bears upon his shoulders the weight of a wagon-load of Ruskinian and other theories. Art to him must still be beautiful, spiritual, an incentive to holy living.

The great engine of the modern art world was speeding away from him, yet the "philistine" views of Ruskin persisted in hidden corners—such as Algiers, where a missionary-painter lived out her mentor's ideals in ways he'd never dreamed: teaching people to see. **GH**

Jennifer Trafton is the author of a forthcoming book on Lillias Trotter with B & H Publishing, slated for fall 2024. Kirstin Jeffrey Johnson is a George MacDonald scholar who writes and lectures internationally on MacDonald, the nineteenth century, the Inklings, and faith and the arts.

“The heart of every flower”

LILIAS TROTTER AND GEORGE MACDONALD



THE SAME CIRCLE Arthur Hughes, a Pre-Raphaelite, illustrated *At the Back of the North Wind* (left) by MacDonald (right).



and his love for us, even communing with us, through creation. And what we see there if we look with eyes of faith, both would have said, is a Father’s heart overflowing with gladness.

CALL TO JOY

It’s unclear whether Trotter ever met MacDonald, though their social circles overlapped—most prominently through their mutual friend, John Ruskin. But she was indebted to his writings, especially *Unspoken Sermons* (published in three volumes in 1867, 1885, and 1889) and *The Diary of an Old Soul* (1880), and she embodied in her own life MacDonald’s ideal artist: one whose imagination has been so purified by love for the truth that she could look at anything—a mountain range, a cloudy sky, a human face—and see the glory of God shining through.

Like MacDonald, Trotter saw symbols and metaphors everywhere. She unfolded them, petal by petal, in illustrated devotional books such as *Parables of the Cross*, which culminates in a call to joy:

Yes, life is the uppermost, resurrection life, radiant and joyful and strong, for we represent down here Him who liveth and was dead and is alive for evermore . . . oh let us not dim it by a shadow of morbidity or of gloom: He is not a God of the dead, but a God of the living, and He would have us let the glory of His gladness shine out.

It’s hard not to hear in this echoes of MacDonald’s novel *The Seaboard Parish* (1868) that Liliat had read when she was young—a story brimming with joyful resurrections, nature-loving artists, and the shining vision that to give oneself to Christ is to be “a living glory of gladness.”

No wonder, then, that at the end of her life, Trotter drew upon a favorite phrase of MacDonald’s to exhort her friends to let their own joy shine as brightly as that of the lily she held in her hands. The notes for her talk, penciled in a frail woman’s shaky script, were some of the last words she wrote in her journal before she died: “We speak of the God of Love and the God of Peace, so seldom of the God of Joy”—and yet it is the God of Joy whose heart ever beckons to us through the faces of the flowers. —Jennifer Trafton

In the final months of her life, coworkers gathered in Liliat Trotter’s bedroom for Sunday Bible readings. On one occasion, a younger missionary remembered,

There was in the room one of those pure trumpet flowers of the cactus, and Miss Trotter passed it round and asked if, when we looked deep into its lily-like centre, we didn’t almost see His face! and how He is manifest in the different face of every flower, and quoted George MacDonald “Thy Face the heart of every flower. . . .”

Think of the bright merriment of the buttercup, she told them, the innocent happiness of the primrose, the triumphant shout of the daffodil—each displays a different facet of God’s joy. As the flowers open their petals, “they unveil their mystery, and show their heart; and, looking deep down into them, we can read God in them.”

The phrase “Thy Face the heart of every flower”—from one of MacDonald’s poems—naturally resonated with the flower-loving Trotter. She had spent a lifetime painting, in both pigments and words, their intricate contours and hidden parables. But it also encapsulated a profoundly sacramental way of looking at the natural world that she and MacDonald shared: God is continually speaking to us, showing us his character



Minds occupied with heaven

ORGANIZING LAYPEOPLE FOR PIETY AND SERVICE IN THE NINETEENTH CENTURY

Kevin Belmonte

Is it our souls' hunger and thirst that, before He comes, we may have given every message He had for us to deliver—prevailed in every intercession to which He summoned us—"distributed" for His kingdom and "the necessity of saints" every shilling He wanted . . . poured out His love and sympathy and help as He poured them out on earth?

Lilias Trotter, *Parables of the Christ-life* (1899)

In May 1928, during the last summer of her life, Lilias Trotter lay confined to her bed in Dar Naama. But the 74-year old woman was still very much alive, vibrantly holding a Sunday afternoon Bible study for members of the Algiers Mission Band (AMB) and visitors. Normally this was the job of the chaplains, but as they were all on vacation, she pitched in as always, explaining the beauty and the spiritual meaning of the carvings in Solomon's temple.

Back in 1874, at age 21, Trotter had sat with her mother among 98 other invited guests at a six-day "higher life" convention at Broadlands. There, in the estate's park, she heard Hannah Whitall Smith expound the Bible, teaching "entire surrender to the Lord, and a perfect trust in him" (as Smith would later write in *The Christian's Secret of a Happy Life*).

How could the 21-year-old Trotter know that one day she would fill Smith's place as a bearer of the gospel to people hungry for its truth? Yet as Trotter strove throughout her life to make entire surrender to the Lord, she carried the lessons

GOODLY COMPANY In this painting of Broadlands speakers by Edward Clifford, Hannah Whitall Smith is at center near William and Georgina Cowper-Temple, the estate's owners.

she had learned at Broadlands and in all the other places she had prayed, worked, and trusted in the Victorian evangelical world.

"WINDS OF HEAVEN SWEEP THE LAND"

The conference at Broadlands was the beginning, not the end, for Trotter. She would soon encounter American evangelist D. L. Moody (1837–1899). A herald of the faith, Moody had, since the late 1850s, been a prime mover in the YMCA in Chicago and one of the most visible leaders of all its programs: lodgings, lectures, lending libraries, gospel gatherings. He directed the YMCA's work at its headquarters at Farwell Hall. Moody's transatlantic ministry as a lay preacher began there, providing him some of his first opportunities to speak publicly about things of faith.

Fast forward to 1875; gospel gatherings led by Moody and his famous song leader, Ira Sankey (1840–1908), took London by benevolent storm. And Trotter was there. One of her biographers, I. R. Govan Stewart, noted:

Lilias and her sister Margaret first attended the meetings at the Royal Opera House in the West End, the second of the four great missions in London which

PREACHING TO MILLIONS Trotter and her sister attended the 1875 Opera House revival meeting pictured at right, held by Moody (below right).

covered a period of four months, from March to July, 1875. They were invited to join the choir and met for practices at the home of [Lord and Lady Kinnaird], at 2 Pall Mall East, where Sankey was staying. Those were wonderful days, when the winds of heaven swept the land. . . .

During this particular mission to Great Britain, Moody preached to millions over a stay that extended from June 1873 to July 1875. (He would return in the 1880s.) The resulting movement for spiritual renewal became internationally famous and reached its zenith between March 9 and July 21, 1875, when, rotating between four spots—Agricultural Hall, Islington; the Royal Opera House, Haymarket; Camberwell Green; and Bow Common—Moody addressed more than two and a half million people.

This set the stage for similar gospel gatherings in America, also drawing great numbers in 1876. During that year President Ulysses S. Grant came to hear Moody preach to a crowd of thousands in Philadelphia.

“DIVINE COMPASSION”

After her spiritual experience at the Moody-Sankey gathering in London, Lilius Trotter sought to bring, as Stewart put it, “divine compassion” to others: the hope of salvation, yes, but hand in glove with this, an abiding commitment to the less fortunate in England. This led very naturally to her involvement with the Young Women’s Christian Association, a group Moody ardently supported in his gatherings.

By this time the YWCA and its precursors had been in action for about two decades. A notice from the May 1857 issue of *The Wesleyan-Methodist Magazine* caught the spirit of the newly fledged enterprise:

**YOUNG WOMEN’S CHRISTIAN ASSOCIATION,
35, NEW BRIDGESTREET.**

This Association (established a few months since) is under the presidency of Lord and Lady Shaftesbury. Among its Vice-Presidents are several Clergymen of the Church of England, and of other denominations. Its object is to furnish suitable means for the social, mental, and spiritual elevation of the young women of the metropolis; and the plan pursued is similar to that of the Young Men’s Christian Association, Aldersgate-street. The following are among the advantages offered:

1. A spacious and comfortable reading room.
2. Bible-classes.
3. Singing-classes.



SPIRITUAL NETWORK Baroness Mary Jane Kinnaird (left) was not only a Moody and Sankey supporter but also the supervisor of Trotter’s work with the Welbeck Street Institute (YWCA).

4. Lectures.
5. Classes for mental improvement.
6. Library.
7. A register office will shortly be open for the benefit of those who give, and of those who seek, employment.

The YWCA in England, from its inception, saw both spiritual formation and what became known as the “social gospel”—philanthropic relief work—as both indispensable concerns. Faith was the fountainhead and guiding inspiration for charitable work. The YWCA never sought to have one without the other. With these twin pillars, the association became an international phenomenon: by 1900, hundreds existed in the United States.

Another facet of nineteenth-century faith highly influential in the life of Trotter was tied to England’s famous Lake District. Mention Keswick, and a host of storied images gather in the mind’s eye: a beautiful region of England and also a word synonymous with rest, renewal, and spiritual reflection. The Keswick Convention’s cofounder and guiding light was Thomas Dundas Harford-Battersby (1823–1883), canon of St. John’s



WATERS OF LIFE Besides the spiritual refreshment of Keswick, attendees were often restored by the beauty of the landscape (left, in the 1890s). St. John's parish, which hosted the first convention, still stands today (below).

all I wanted: I shall never forget it." . . . It was to share this teaching more widely that the Convention was founded.

Not only was Trotter connected to the earliest meetings, but visits there on furlough from the mission field were a tonic for her soul—times when prayer, spiritual reflection, and the study of Scripture were, quite literally, a God-send. *The Missionary Review of the World*,

in November 1898, painted a prose portrait of such Keswick moments:

The great gathering . . . is over, but the fragrance of it will long linger. . . . Every year the influence of Keswick teaching reaches out further. . . . And for this no one can fail to thank God who attends these conventions, and observes the sound scriptural teaching on holy living, and the simple, informal, spiritual worship of prayer, praise, and Bible study. . . . [It is] unique and exceptional.

Like Trotter, Moody became a great friend and supporter of the Keswick Convention. Northfield, the small New England town that hosted Moody's famous Summer Conferences starting in 1880, was many times called "the Keswick of New England." And pastor and writer Delevan Pearson wrote in *Northfield Echoes* (1896): "Mr. Moody has . . . expressed the desire to make Northfield the American Keswick."



Church, Keswick. Harford-Battersby's father, John Harford of Blaise Castle in Bristol, was a biographer and close friend of previous evangelical reformers such as William Wilberforce (1759–1833) and Hannah More (1745–1833). Harford-Battersby's great desire was to keep and "maintain the Christ-life."

In concert with a Quaker friend, Robert Wilson, who would later mentor Amy Carmichael (see p. 29), he arranged for the first Keswick Convention to be held in a tent on the lawn of St. John's vicarage. It started with a Monday evening prayer meeting in late June, which continued until the following Friday. Over 400 people united under the banner of "All One in Christ Jesus"—which remains the convention's watchword today. Keswick Ministries reports the rest of the story:

Within a few years, Christians from all over the world were making an annual pilgrimage to the little Lake District town, to hear the best Bible teachers that were available. . . . After attending a conference in Oxford, Harford-Battersby commented: "Christ was revealed to me so powerfully and sweetly as the present Saviour in his all sufficiency." And later he added "I found he was

COMPLEMENTARY STREAMS

While the Moody-Sanke gospel gatherings, the origins of the YWCA, and the Keswick Convention were distinct movements, they all focused on three things:

1. proclamation of the gospel,
2. elevation of those in spiritual or physical need, and
3. consecration to a deeper Christian life.

The Moody-Sanke gatherings centered on what Moody called "the great invitation" to faith, the call to become a Christian. From its first days, the YWCA cared deeply for this also, stating in May 1857 that the "spiritual elevation" of young women in London was a cherished goal. And of course, the Keswick Convention, from its inception, was dedicated to "keep and maintain the Christ-life."

To find, keep, and maintain the Christ-life; Lilius Trotter cherished all these. Indeed they were the heart of her missionary and philanthropic endeavors. We do well to mine the legacy discovered here: the legacy she knew, and kept. **GH**

Kevin Belmonte is the author of numerous biographies of great Christians, including William Wilberforce and D. L. Moody: A Life.

“Life is reigning, not death”

WHAT IT MEANS TO BE BORN AGAIN

Trotter’s Parables of the Christ-life (1899) again combined careful observation of nature with description of it in text and art to convey her message.

LIFE—the first glance would hardly find it on this African hillside in the summertime. The hot wind of the desert has passed over it, and the spring beauty of iris and orchid, asphodel and marigold, has vanished. Nothing is to be seen but the mellow golden-brown of the grass, broken by blue-green aloe leaves, and here and there a deep madder head of dried-up fennel.

Yet life is reigning, not death, all the while; it is there, in infinitely greater abundance than when the field was green—life enough to clothe a score of fields next year.

Stoop down and look into that withered grass, and a whole new world of God’s handiwork will come into view in the burnt-up tangle. For of all the growing things out here, the seed-vessels are among the most wonderful. Even little insignificant plants that would hardly catch your eye when in flower, develop forms of quaint beauty as the capsules ripen. And now that all is finished, they lie stored with vitality in the midst of the seeming loss around.

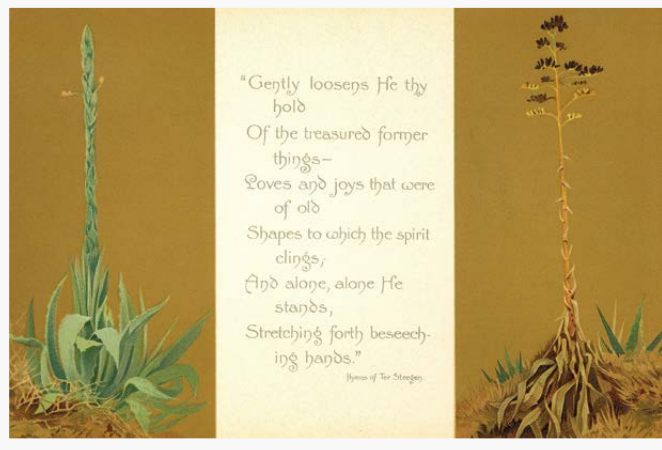
Do you see the parable? We will trace it out step by step. Back we must go, to the days of early spring. The annuals that clothed the field had each but one life then; a perishing life, though it looked so strong in its young vigor. Left to itself, it stood “condemned already.”

But the critical moment came, changing its whole destiny, when a new birth took place: the vitalizing pollen was received by the pistil, and set up the reign of a fresh undying creation. All that had gone before in the plant’s history was a preparation for this moment: all that followed was a working out to its fruition.

“Verily, verily I say unto thee, except a man be born again, he cannot see the Kingdom of God.” Every soul carries like the flower a possible life, other than that of its first birth; more than that, to every soul within reach of the Gospel there comes probably a moment when the Life of God draws near and could be received if it were willing. There is a crisis like that which the flower reaches, when all things are ready. If that crisis is not seized, nothing lies before the plant but useless, irrevocable decay; the power to receive withers and vanishes; and nothing can renew it. . . .

“OPEN AND RECEIVE”

The most wonderful secrets of the plant world hang round the process of fertilization, and the ways in which these springs of the second birth are guarded and set going, but the flower’s simple work is to open and receive. . . .



“BESEECHING HANDS” In this page from *Parables of the Christ-life*, Trotter combined her artwork with a hymn by Gerhard Tersteegen.

It is utterly, unbelievably simple. Receive Jesus with a heart-grasp, and you will find, like the flower, a spring of eternal life, entirely distinct from your own, that is perishing, set working deep down in your inmost being.

And all that is needed, for the fulfilment of God’s uttermost purpose for you, is that this “new man” should be formed and that the old should pass away.

From the very outset of its new birth we see this double process going on in the plant. Within a few hours the throb of new life has spread through the flower, with this first result, that the petals begin to wither. Fertilization marks the striking of the death-blow to all that went before. Look at a clover head; do you know why some of the spikes are upright and others turned downwards and fading? It is because these last have received the new tide, and the old is ebbing out already.

The birth-peal and the death-knell rang together. Fertilization marks the death of the flower and the death of the flower the death of the annual, though the carrying out of its doom comes gradually.

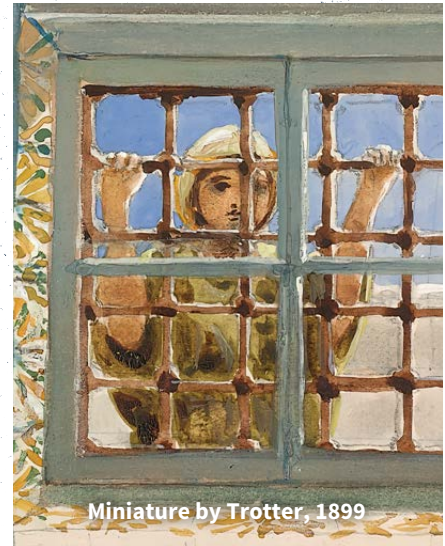
And in like manner the sentence of death passes, in the Cross, on the old nature in its entirety, as the new comes into being. This is the one only basis and groundwork for all carrying out in our practical experience of what that death means. Once for all let this be clear. Apart from the work done on Calvary, all working out of a death process in our own souls is only a false and dangerous mysticism. . . . “I have been crucified with Christ.”—Yes, long before ever I asked to be—glory be to God! and yet as freshly as if it were yesterday, for time is nowhere with Him.

A life of art and service

Trotter's experiences amid the cultural and missional currents of the nineteenth and early twentieth centuries



John Everett Millais, *Ophelia*, c. 1851



Miniature by Trotter, 1899

1819 John Ruskin is born.

1830 Charles Lyell publishes *Principles of Geology*, which challenges conceptions of the relationship between God and creation. The French initially conquer Algiers.

1832–1847 Abd-el-Kader rules over much of Algeria until he is defeated by the French.

1843 Ruskin begins publishing *Modern Painters*.

1853 Isabella Lilius Trotter is born.

1855 Mary Jane Kinnaird and Emma Roberts found similar prayer and service groups for young women.

1858 George MacDonald publishes *Phantastes*. Trotter's parents present her with her first sketchbook.

1859 Charles Darwin publishes *On the Origin of Species*.

1865 Trotter's father dies when she is only 12.

1867 MacDonald publishes "The Golden Key" and the first volume of *Unspoken Sermons*, a book that will greatly influence Trotter.

1868 Charles Lavigerie establishes the White Fathers in Algiers.

1873–1875 D. L. Moody undertakes preaching missions in London. Robert Pearsall and Hannah Whitall Smith tour England.

1874 Trotter and her mother are invited to Broadlands, the first large-scale Higher Life meeting in the United Kingdom. She also begins to work with the Welbeck Street Institute, under Kinnaird's supervision at the time.

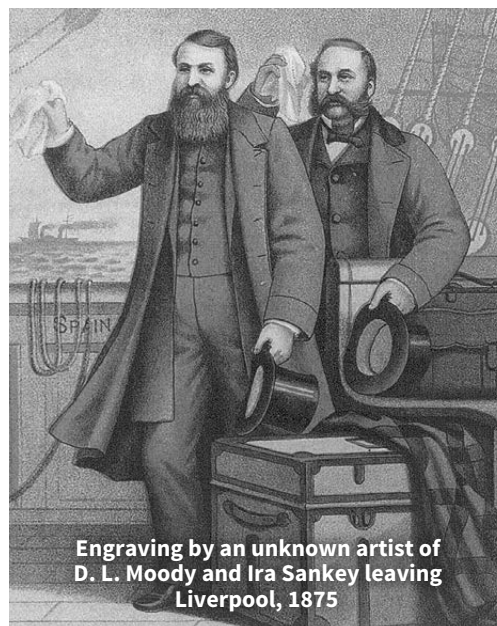
1875 Trotter becomes involved as a counselor with Moody's missions. The Keswick Convention begins meeting under that name.

1876 Trotter's mother connects her with Ruskin, who takes her on as a protégé. George Pearse comes to Africa and establishes the North Africa Mission (NAM).

1877 The Kinnaird and Roberts groups merge as the Young Women's Christian Association (YWCA).

1878 As part of a revolt against Ruskin's ideals, James McNeill Whistler sues Ruskin.

1879 Ruskin asks Trotter to give herself fully to art. She refuses.



Engraving by an unknown artist of D. L. Moody and Ira Sankey leaving Liverpool, 1875

1880 MacDonald publishes *Diary of an Old Soul*.

1880s The Sisters of St. Joseph of the Apparition undertake missionary work in Algiers.

1887 Trotter first feels called to the foreign mission field. She applies to the NAM, but is rejected.

1888 Trotter goes to Algiers with Blanche Haworth and Lucy Lewis.

1890 Charles de Foucauld becomes a monk. In 1901 he begins evangelizing in Algeria near where Trotter is working.

1893 Trotter moves into the Casbah. She begins itinerating and establishing mission stations.

JOHN EVERETT MILLAIS, *OPHELIA*, C. 1851, OIL ON CANVAS—TATE BRITAIN / PUBLIC DOMAIN, WIKIMEDIA; LILIAS TROTTER, WATERCOLOR FROM *EGERTON JOURNAL*, 1899—USED BY PERMISSION OF LILIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS BINGHAM & DODD; MOODY & SANKEY, *FAREWELL TO ENGLAND*, C. 1877, LITHOGRAPH—PUBLIC DOMAIN, LIBRARY OF CONGRESS

c. 1895 Trotter publishes *Parables of the Cross*.

1896 The French Entente against Britain blocks Trotter's freedom of travel for a few years.

1899 Trotter publishes *Parables of the Christ-life*.

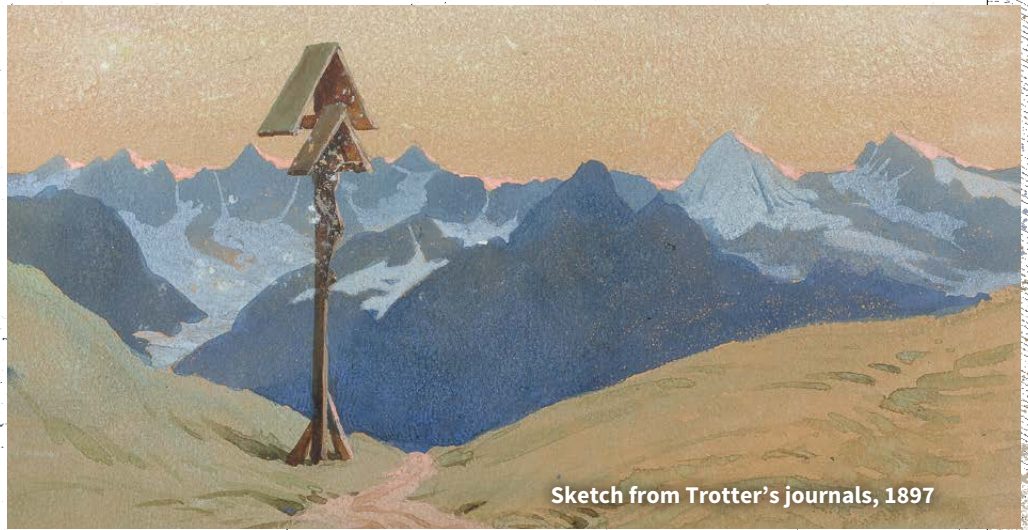
1900 John Ruskin dies.

1901 Trotter writes the diary entry that will become the pamphlet "Focussed."

1903 Trotter endorses Amy Carmichael's *Things As They Are*, the book that makes Carmichael's ministry famous.

c. 1905 Trotter joins efforts to translate the Bible into colloquial Arabic.

1906 Trotter buys the house known as Dar Naama, which becomes her headquarters.



Sketch from Trotter's journals, 1897

the "evangelical sisterhood" of Eva of Friedenshort. She becomes friends with both. The Methodist Episcopal Church begins missions in Algeria.

1912 The AMB begins issuing the in-house magazine *El Couffa*.

1914 The AMB forms a literature committee.

1918 Haworth, who has worked with Trotter for 30 years, dies.

1922 Inspired by "Focussed," Helen Lemmel writes and publishes the song "Turn Your Eyes Upon Jesus."

1924 Missions and ecumenical activist John R. Mott holds conferences in Constantine and Jerusalem, which Trotter attends. "Turn Your Eyes Upon Jesus" is

chosen as the theme hymn for that year's Keswick Convention.

1925 Trotter becomes bedridden.

1926 Trotter publishes *The Sevenfold Secret*.

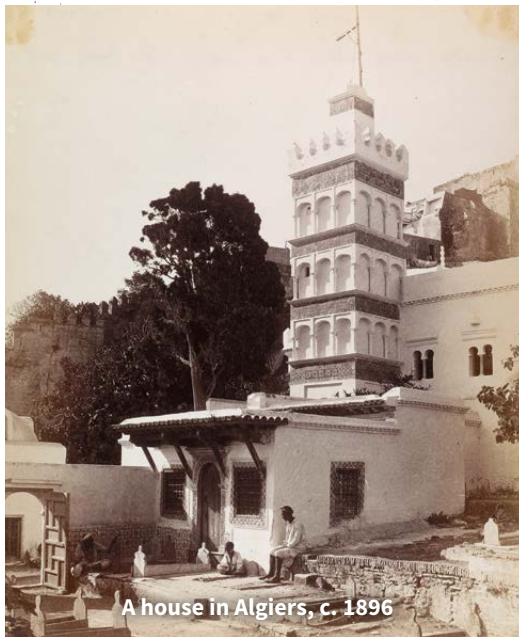
1927 Trotter's last book, *Between the Desert and the Sea*, is published.



Sketch by Trotter of Mohammed Ben Kaddour, 1900

1928 Trotter dies.

1962 The Algiers Mission Band merges with the North Africa Mission.



A house in Algiers, c. 1896

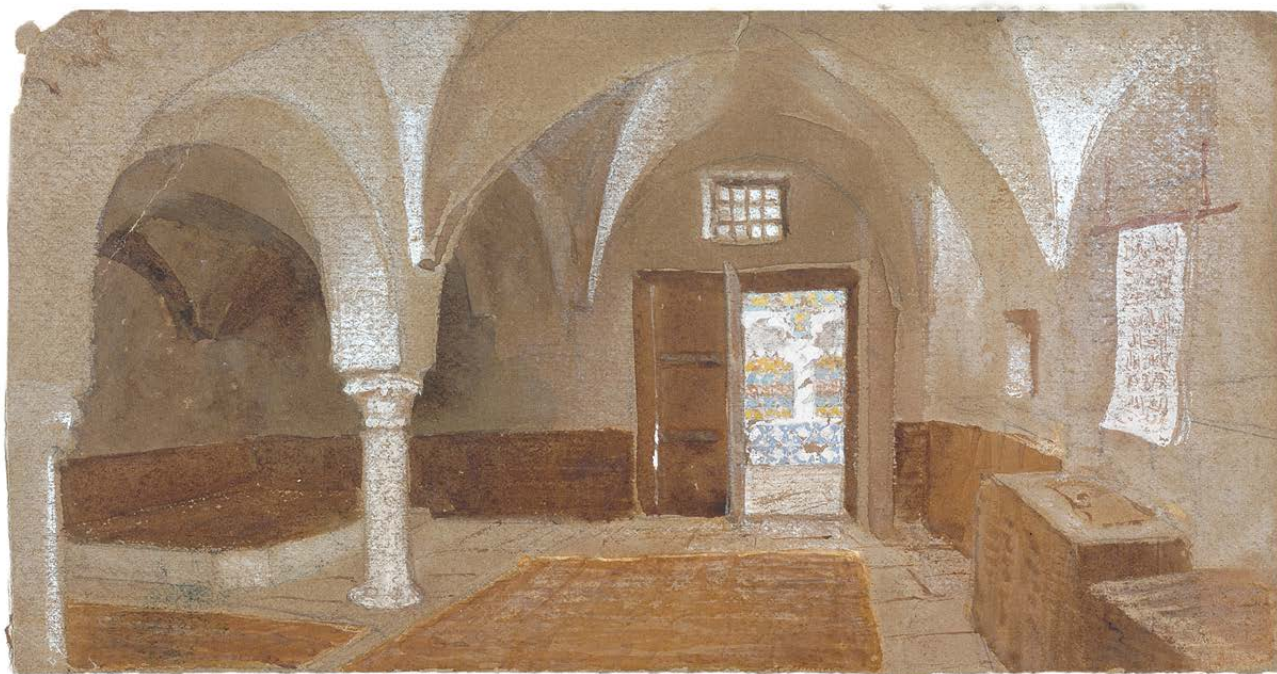
1907 Trotter's group organizes under the name Algiers Mission Band. She meets with a group of delegates from the World's Sunday School Convention, sparking future North African mission efforts. Louis Massignon, who will later become a great scholar of Sufi mysticism, converts to Christianity.

1908 Trotter meets "apostle to the Muslims" Samuel Zwemer and visits



Lilius Trotter, late in her time in Algeria

LILIAS TROTTER. CRUCIFIX WATERCOLOR. C. 1897—USED BY PERMISSION OF LILIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS. LILIAS TROTTER. PHOTOGRAPH OF ALGIERS. C. 1906—USED BY PERMISSION OF LILIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS. LILIAS TROTTER. JOURNAL SKETCH OF MOHAMMED BEN KADDOUR. 1900—USED BY PERMISSION OF LILIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS. PORTRAIT OF LILIAS TROTTER—USED BY PERMISSION OF LILIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS.



Cooperation for the gospel

TROTTER'S MISSION WAS PART OF THE EXPLODING NINETEENTH-CENTURY EVANGELIZATION OF NORTH AFRICA

Rebecca C. Pate

North Africa nurtured many early theologians, councils, and important Christian writings. Figures such as Tertullian, Augustine, and Cyprian lived and worked in or near modern-day Algeria. But after the Arab invasions of North Africa in the seventh century, the church that had expanded there steadily eroded in Islam's wake. For almost 1,200 years, the shores of North Africa were nearly untouched by any Christian missionary, though Ramon Llull (1232–c. 1315), a Mallorcan philosopher and apologist, journeyed to North Africa in the thirteenth century seeking to evangelize the Muslim population there.

Then, in the year 1830, France invaded Algeria, opening Muslim North Africa as a potential mission field for the first time in centuries. Missionary migrations often coincided with Western political expansion—which was not without controversy (see pp. 30–33). With access to Algeria opened, both Catholics and Protestants began entering the region.

In the early half of the nineteenth century (called by some the Great Missions Century), missionaries trickled into Algeria. Early attempts at sustained evangelism were short-lived or individual efforts, and others aimed primarily to minister to Europeans (this was the case with many Catholic missions). In the 1880s Protestant evangelical organizations began to go to Algeria. Many shared common visions and goals, leading them to cooperate.

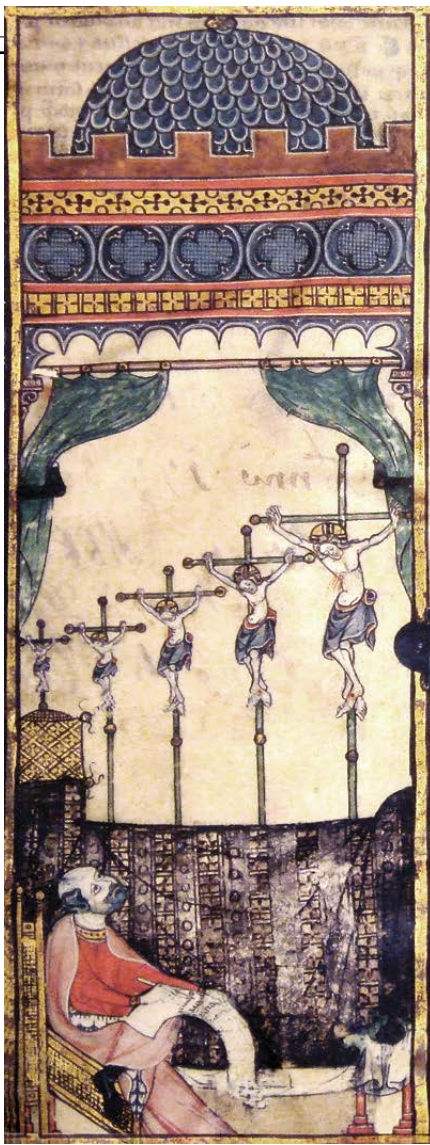
HOME BASE This painting by Trotter from 1893 shows the interior of her mission house in Rue du Croissant.

The North Africa Mission (NAM) was the first of these organizations established in Algeria. Beginning as a small mission to the Kabyle people, it eventually spread out across all North Africa. George Pearse, an Englishman, went to Algeria in 1876 initially to evangelize French soldiers, but found the Kabyle receptive to the gospel. After others joined him, Pearse opened several mission stations by the end of the 1800s, primarily seeking to evangelize indigenous groups of North Africa such as the Kabyle and the Tuareg.

In addition to its evangelistic activity, NAM translated the New Testament into the Kabyle language. By 1901 NAM had 16 stations and 85 missionaries, 63 of whom were women. These missionaries ministered through home visits, medical care, distributing Bibles, and public preaching.

A NEW MISSION

Three smaller mission efforts entered Algeria around the same time in the mid-1880s, begun respectively by French Wesleyans, Seventh Day Adventists, and the Plymouth Brethren. In general these efforts remained limited in personnel and geographical scope for several years. By the



FOLLOWING THE VISION Ramon Llull (pictured *above* in a 14th-c. biography) was one of the few missionaries to come to North Africa between the 7th and 19th centuries.

CULTURE CLASH Colonization by France (1859 map *bottom right*) opened the way for missionaries to enter, such as George Pearse, who worked with the Kabyle (*above right* is a house in Kabyle 1889).

time that Lilia Trotter arrived in Algiers, the North Africa Mission was still the only major established organization.

In 1888 three single women arrived in Algiers from England to begin what would become the Algiers Mission Band (AMB), one of the most influential missions to appear in the region. The leader of the trio, Trotter, had at first applied to serve with NAM but was denied for health reasons. Undeterred, she completed a little medical training and moved to Algiers with Blanche Haworth and Lucy Lewis; all three supported themselves initially through their personal means. Without sufficient language skills, the women could not hope to achieve their primary goal, sharing the gospel with North Africans, so their first task was to learn the local



language. Then they began building relationships with Algerian women. Eventually they formed women's groups for prayer and Bible study, and more missionaries began joining them. In 1891 the AMB's first convert was baptized.

SELF-GOVERNING AND SELF-SUPPORTING

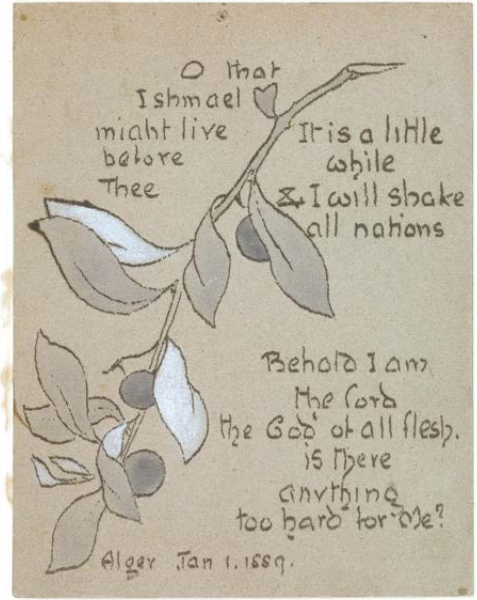
On Sundays the AMB held meetings for Algerian Christian converts and those interested in hearing more. The women taught new believers the Bible and leadership, seeking ultimately to birth a "self-governing and self-supporting" church. Eventually they established mission stations in several parts of Algeria, spanning from the Mediterranean to the mountains and the desert beyond.

The desire to see North Africans come to Christ eventually led Trotter to begin early on an itineration (traveling) ministry into the Sahara, particularly to visit the Sufi mystics (see pp. 30–33).

The AMB began official Bible translation/revision work as early as 1904. It formed a literature committee in 1914, and a large portion of Trotter's work after this consisted of writing and translating books, tracts, and Scripture for North Africans. Renowned missionary



ART AS PRAYER At left in 1896 Trotter captured the poetry of two figures draped in flowing garb framed within a graceful Algerian archway. The undated image below incorporates Genesis 17:18, Haggai 2:6, and Jeremiah 32:27; Ishmael is believed to be the ancestor of Muhammed.



Samuel Zwemer (see pp. 35–38) called her the “pioneer” of Christian literature for North Africa. In this work Trotter continued to use her gift of art. Nor did she merely translate English works into Arabic. Trotter aimed to write new, engaging literature that would be both beautiful and theologically accurate.

WORKING TOGETHER ON MISSION

Trotter’s group was officially incorporated as the Algiers Mission Band in 1907. As an organization the AMB required no official training and accepted missionaries from multiple countries and denominations. Structurally its leadership consisted of an executive council, a council of outlook (for vision-casting), and the literature committee. The AMB

actively sought “to have fellowship and to cooperate with all other evangelical societies.”

Over the years other missionaries and groups worked alongside the AMB in close partnership. For example a Danish mission sent four women to work alongside the group; they functioned as members of the AMB but were financially supported by their Danish sending organization. In 1896 Frenchman Émile Rolland and his family moved to Algeria independently to share the gospel. Rolland began selling Bibles with help from missionaries of NAM. In 1903 the Rollands moved to Algiers and began to partner with Trotter and the AMB until 1908, when they established Mission Rolland to conduct independent work—a student home, a women’s craft center, and Algeria’s first school for girls.



LILIAS TROTTER, SKETCH OF ARCHWAY, 1896 TO 1897—USED BY PERMISSION OF LILIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS
LILIAS TROTTER, LOOSE PAGE FROM JOURNAL, JANUARY 1, 1889—USED BY PERMISSION OF LILIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS
LILIAS TROTTER, LANDSCAPE FROM JOURNAL, 1900—USED BY PERMISSION OF LILIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS



CITY MOUSE AND COUNTRY MOUSE Though she ministered in the cities (*right*, 1896–97), Trotter also regularly traveled in the interior (*above*) when French policy permitted.

Throughout its existence the AMB recruited both short-term and long-term missionaries, and the most full-time members it reached at one time was 34. Over the course of its existence, the AMB worked in Algeria and Tunisia, stretching into the Sahara and maintaining its base in Algeria. In 1964, long after Trotter’s death, the AMB officially merged with the North Africa Mission, which later joined what is today Arab World Ministries of Pioneers.

One of the most significant mission events during Trotter’s time with the AMB occurred almost by accident, when American delegates to the 1907 World’s Sunday School Convention in Rome stopped for a few hours in Algiers. Upon learning that these delegates wanted to know more about mission work being done in Algeria, Trotter and the other AMB missionaries put together a presentation about mission and life in Algeria, the people and the culture, and the needs of the mission work.

Though the American delegates were only with the AMB women for about an hour, this hour had lasting effects on North African Christianity. Some of the women delegates formed their own “Algerian Mission Band” as an American auxiliary to the AMB, which financially supported four British women missionaries to Algeria. From the experience the Methodist Episcopal Church in the United States caught the vision for mission work in Algeria. In 1908 it sent its first missionaries to Algeria to begin what would become



What is, except the few houses, as it seen in the next one, taken from our roof, looking out over the bay.

the most well-resourced and widespread mission in Algeria and Tunisia. Zwemer later estimated that the Methodist mission was the best-equipped organization thus far to tackle the North African mission field.

All of these organizations remained interconnected, and a significant number of individual missionaries worked with at least two of the different groups over their careers. Rolland received help from the missionaries with NAM and later worked with the AMB, and Trotter, though denied official partnership with NAM, still maintained a relationship with it after beginning her own mission. Mission Rolland and the AMB had a philosophy of cooperating with other evangelical groups, and NAM and the AMB were distinctly interdenominational in character. When the Methodist Episcopal Church opened its first mission among the Kabyle people, one missionary from NAM and one from the Plymouth Brethren offered to join the mission, allowing it to have trained and experienced missionaries from the start.

THE AMB LEADS THE WAY

From the day Trotter landed in Algeria, she wanted to see North Africans believe in Jesus Christ. Trotter and the AMB employed a wide variety of methods toward this end, including everything from direct ministries—prayer and Bible study meetings, evangelistic itineration, Communion services, and Bible translation—to more indirect means of serving people, such as training in handicrafts, providing care for children, and offering medical aid.

They also pioneered new approaches and philosophies of ministry: prioritizing the colloquial language in speaking, writing, and translating; recruiting short-term workers; and seeking to reach families through women and children. And they did not shy away from explaining the visions and dreams of Christ that the Algerians brought to them, fully believing in Christ’s ability to reveal his truth to people in such a way.

Before the AMB grew into a larger organization, Trotter was independent of any group and financially secure due to her family’s wealth and the wealth of her senior colleagues’ families. Because of this she did not feel the usual constraints of the particular organizational



“HOW BEAUTIFUL ON THE MOUNTAINS” Trotter (who had learned much about painting mountains from Ruskin) painted this Algerian landscape (*left*) in 1900.



FIELD SKETCHES In tiny sketches, Trotter captured life at a mission house in Tozeur with both careful detail and skillful artistry.

Trotter was a prolific writer throughout her life in Algeria, whether as an official ministry effort or not. Many of her works she also hand-illustrated, using her gift of painting and love of nature to illuminate their truths. She wrote innumerable letters to supporters, friends and family at home, and missionaries in other parts of the world.

Trotter kept a daily diary for the 40 years that she lived in Algeria and led the AMB, containing a wealth of knowledge about her own life as well as the AMB's work. In addition to this substantial amount of unpublished writing, she wrote reams of mission literature: articles for missions journals, AMB circulars, evangelistic tracts, devotional works, and lengthier booklets for a variety of audiences. She even promoted Bible translation.

TOTAL DEVOTION

During the Great Missions Century, Lilius Trotter was one of the key figures in the collaborative mission network of Protestants in Algeria. Trotter's life was one of total devotion to her Lord Jesus and complete surrender of all the world had to offer so that she could give everything she had for God. She showed this by giving her life, her mind, her art, and even her health for the sake of the gospel in North Africa.

At the end of the Great Century, some Algerians had become Christians, but still Algeria had no thriving indigenous church. But because of Trotter, individuals had been called to the mission field, entire groups and a

style, methods, or approaches of a denomination or even an established interdenominational mission. This left her free to develop her own insights into the work, to forge new paths of mission approach, and to try all sorts of innovative methods.

Missiologist Lisa Sinclair noted that

Trotter's writings reveal wrestlings with the as-yet-unnamed [missiological] concepts of incarnational ministry, contextualization, and power encounter. She spearheaded the use of short-termers and was active in the philosophy and process of missionary recruitment and training.

Trotter also trained and nourished new believers for future leadership, used illustration to share the gospel, and focused on special ministry to women and children. Above all Trotter sought to minister to the people around her in a way that they would understand and welcome.

major denomination began work in North Africa, countless North Africans read or heard the gospel, and countless more were touched by her love for them and for Jesus. Many followed Jesus due to her influence.

In the last years of her life, confined to bed, Trotter never stopped learning of her Lord's ways. She wrote in her diary, "Long ago, in the past, it was a joy to think that God needed one. Now it is a far deeper joy to feel and see that He does not need one, that He has it all in hand." May Christians today look upon her life and see that it was God who worked in and through her—and it is that same God who can also work in them. **CH**

Rebecca Pate received a master of theology with an emphasis in historical theology and an MA in intercultural studies from Southeastern Baptist Theological Seminary and is Southeastern's director of marketing and communications.

God told her to go

LIKE TROTTER, AMY CARMICHAEL BLAZED HER OWN MISSIONARY TRAIL

In the summer of 1928, as the 74-year-old Lilius Trotter lay dying in bed, she struggled to dictate her final letters. One was to a woman she had never met but had often corresponded with and prayed for—“Mother” Amy Carmichael of India.

Carmichael, 14 years younger than Trotter, hailed from Ireland, but their stories otherwise shared many similarities. Both had fathers who died relatively early in their lives. Both were mentored by older male colleagues. Both did extensive work with inner-city women before going abroad. Both were inspired by and involved with Keswick. Both struggled with health issues and were discouraged by missionary organizations because of their health. Both wrote prolifically and used their writing to advance their mission work.

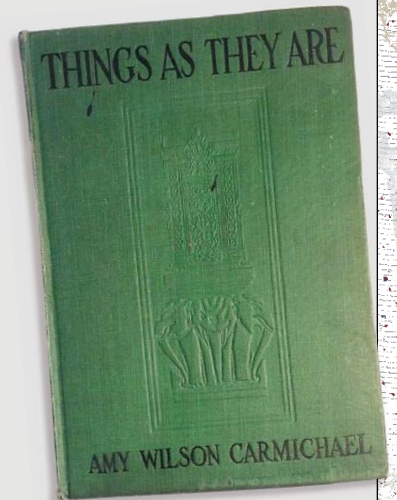
Carmichael was the oldest of seven children born to David Carmichael and Catherine Fison Carmichael, a miller and a doctor’s daughter. She grew up near Belfast, was raised Presbyterian and educated at a Methodist boarding school, and became deeply involved with work among Belfast mill girls. Her father died in 1885; the next year she attended a Keswick-style meeting in Glasgow and in 1887 one in Belfast, where Hudson Taylor’s message inspired her.

At that same Belfast meeting, she became friends with 62-year-old Quaker industrialist Robert Wilson, one of the founders of Keswick. She lived with Wilson’s family for a few years, and though he never formally adopted her, she began using the name Amy Wilson Carmichael. In 1892 she felt she received instruction from God to simply “go.”

But where? At first Carmichael applied to the China Inland Mission, but they rejected her. Then she went to Japan on her own, then China, then Sri Lanka (Ceylon). After a brief trip home when she learned Wilson had become ill, she found an opportunity to go out with the Church Missionary Society and went to India in 1895. Although she severed ties with the CMS in 1925, she would remain in India until she died.

NOTHING WAS CASUAL

Carmichael’s ministry in India centered around saving women and children from child marriages and temple prostitution. After traveling with other women as a band of itinerant evangelists—she called them the “Starry Cluster”—she settled at Dohnavur in 1901, opening an orphanage and beginning ministry to former temple prostitutes. The publication of *Things as They Are: Ministry in Southern India* in 1903 made her work famous. The book quotes Trotter, who wrote the following blurb for it: “There is hardly a phase of all the heart-suffering



THE SAME EVERYWHERE Trotter read *Things as They Are* (right) by the younger Carmichael (above) and remarked that it corresponded to the Algerian experience.

retold that we have not known: page after page might have been written out here, word for word.”

The orphanage continued to grow. In 1912 the complex added a hospital, and in 1918 it began to also minister to boys (some were children of temple prostitutes). After separating from the CMS, she registered the work as the Dohnavur Fellowship in 1927.

In 1931 Carmichael broke her leg—a seemingly minor injury at the time, but one she never recovered from. Confined mostly to her room, she continued writing—there would be 35 books in all—and mentoring visitors. A second fall in 1948 (coincidentally, the same year that India outlawed temple prostitution) spelled the beginning of the end. She died in 1951 and was buried at Dohnavur. The Dohnavur Fellowship still exists, entirely under Indian leadership; it runs the orphanage, the hospital, a dairy farm, and several educational endeavors.

One of Carmichael’s biographers, Eric Sharpe, said of her in 1996, “Amy Carmichael was nothing if not earnest. Nothing about her was, or ever had been, light or casual.” Her single-minded devotion touched the lives of thousands—including Trotter—and left a profound example for others to follow. **GH**

Jennifer Woodruff Tait is managing editor of Christian History.



Reaching the “Brotherhood men”

TROTTER’S EVANGELIZATION OF SUFI MUSLIMS FIT WITHIN A LARGER CONTEXT OF MUSLIM-CHRISTIAN RELATIONS

Edwin Woodruff Tait

For the first millennium of Islamic history, Muslims related to Western Europeans from a position of strength. Their frequent conflicts were often characterized by Muslim attack and Christian defense, though the Crusades proved a massive temporary exception and the Spanish Reconquista a more permanent one. Culturally and intellectually, medieval Muslims, though they had learned from Greek and Syriac Christians, saw Europeans as barbarians on the cold northern fringes of civilization. The medieval Islamic world, vast and culturally unified, stretched from Spain to India; scholars could travel and exchange ideas freely in Arabic or Persian. Western Europe seemed parochial by comparison.

THE TIDE TURNS

From the late seventeenth century on, however, the tide turned. After the second siege of Vienna in 1683, the Ottoman Empire ceased being a serious military threat. Europe also began to take the lead economically and technologically. As ideas of liberal democracy spread within the Western world,

STRIVING FOR SUPERIORITY Crusaders and Ottoman troops clash at the Battle of Nicopolis in 1396.

and Europeans colonized more and more of the globe, they came to see Islam as just one among many less “advanced” cultures and religions. Fascination with the Islamic world continued; exotic stories glamorized its supposed beauty and cruelty. Scholarship on the “Orient” grew and flourished. But by and large, Westerners were confident of their superiority. By 1920, after the Ottoman Empire collapsed, most Muslims lived under the rule of Europeans, except for those on the Arabian peninsula and in the Republic of Turkey.

For the majority Sunni tradition of Islam, this European conquest represented a major spiritual and political crisis. Two contrasting reform movements arose within Islam to explain and respond to this situation. Some Muslims argued for a “secularization” of Islam along the lines of revolutionary France. They did not deny the religious truth of Islam, but they argued that social and political structures should

REACHING THE ARABS Islamic women make carpets in Algiers in 1899 (*below*), soon after Trotter's arrival.



MYSTIC WARRIORS The image *above* is a 1573 Western depiction of Algerian nobles; later, Sufi leader Abd-el-Kader (*right*) ruled much of the country between 1832 and 1847 and won victories against French forces.



be based on purely secular principles. A second group (the ancestor of modern Islamic fundamentalism) argued, in contrast, that Islam comprehensively provided a basis for every aspect of life and that the Qur'an contained all truth—scientific and political as well as religious.

The foil for both these reform movements was traditional Islam—a complex system of religious and social structures with two major components called the “body” and the “soul.” The “body” was *shari'a*—the complex traditional law that governed the life of a devout Muslim.

While *shari'a* included precepts for governments, the actual law codes of Muslim governments had historically not been identical to it. (Fundamentalist Islamic believers would change that.) At its core were the Five Pillars—five daily ritual prayers, profession of faith in God and acceptance of Muhammad as God's messenger, giving away 2.5 percent of one's income, the Ramadan fast, and pilgrimage to Mecca.

THE BROTHERHOODS

The “soul” of Islam consisted of the practice of Sufi mysticism. Sufi brotherhoods were key Islamic institutions with lodges in every town, and tombs of Sufi saints were places of pilgrimage until the reformist Wahhabi movement of the early nineteenth century destroyed them. Sufism shaped much Islamic folk belief and practice. In the modern era, both Western observers and Islamic reformers came to see it as a form of magic and superstition, a hindrance to the modernization and rationalization of the Islamic world.

At the core of Sufism, as Liliat Trotter came to recognize, was hunger for union with God. Sufis started with key Islamic principles of *tawhid*, the oneness of God, and *islam*, total submission to God (from which the religion derives its name). True submission for the Sufis was union in love. Algeria had a particularly strong Sufi presence, as did North Africa generally.

By the time Trotter arrived in 1888, Algiers had been under French control for more than 50 years, though colonial intervention in the interior was much more recent. The initial conquest in 1830 was one of the last acts of the French Bourbon monarchy, an attempt to shore up patriotic fervor in the face of brewing revolution. That 1830 revolution ushered in a more liberal constitutional monarchy, replaced in 1848 by the Second Republic, then in 1852 the Second Empire under Napoleon III, then in 1870 the Third Republic. Napoleon III, though relatively sympathetic to the Arabs, never implemented attempts to give them some independence and to protect them from losing land to French settlers.

When Trotter arrived Algeria was a segregated society, with land and power in the hands of the French. As French nationals native Algerians could serve in the French military,



A CANDLE LIT Trotter's paintings often capture the dignity with which she observed Algerian people (*above*).

ENGAGING WITH PEOPLE These images from Trotter's journals show her speaking with Arab women (*above left*) and teaching a class c. 1897 (*left*).

"everything that will not crawl beneath our feet like dogs." In the 1880s this "policy of extermination" was only beginning to change to a "policy of penetration."

SCARRED AND DIVIDED

Trotter's Algeria was thus scarred by decades of violence and sharply divided. Europeans primarily stayed in coastal areas and interacted with other Europeans or Arabs who had adopted European ways. The French government took a dim view of Trotter's determination to live in the Arab

move to France, and avail themselves of French systems of justice or traditionally Islamic courts. To have these rights, however, they had to renounce Islamic law, something only a small minority were willing to do.

Colonial Algeria was divided between coastal areas where French influence dominated and the vast interior, highly resistant to French culture and colonization despite the fact that the French had taken much of the land.

The most successful Algerian opponent of colonization was Sufi leader Abd-el-Kader (1808–1883), who ruled much of the country between 1832 and 1847. His courage, brilliance, and moral character impressed his French opponents, and after his 1847 defeat and exile, he won further acclaim by defending Christians in Damascus against a Muslim mob.

In contrast the French colonizers, who saw themselves as having a "civilizing mission" in Algeria, engaged in frequent atrocities and eventually resorted to extermination and deportation against the resisting interior. As much as a third of the Algerian population may have died from massacres, disease, and starvation. The French deported entire tribes to remote parts of their empire such as French Guyana. One French officer described French policy as destroying

quarter and evangelize Arabs. French bans on "propaganda," primarily directed against revolutionary anticolonial movements, restricted her missionary endeavors as well.

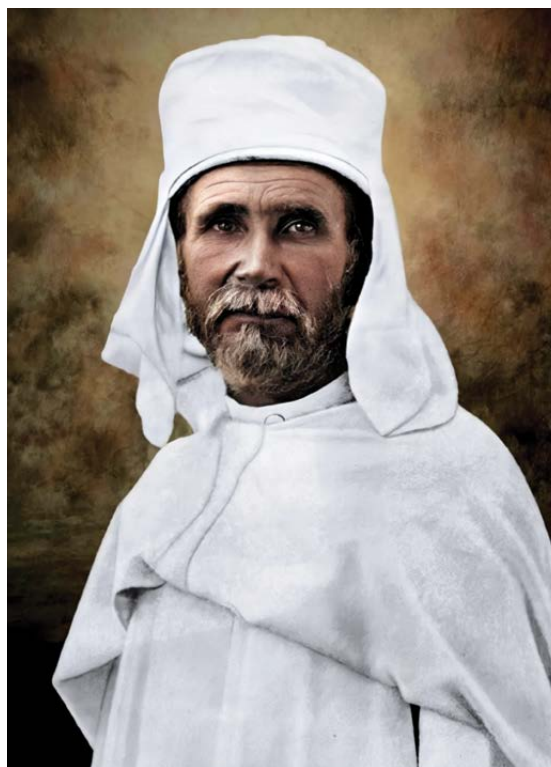
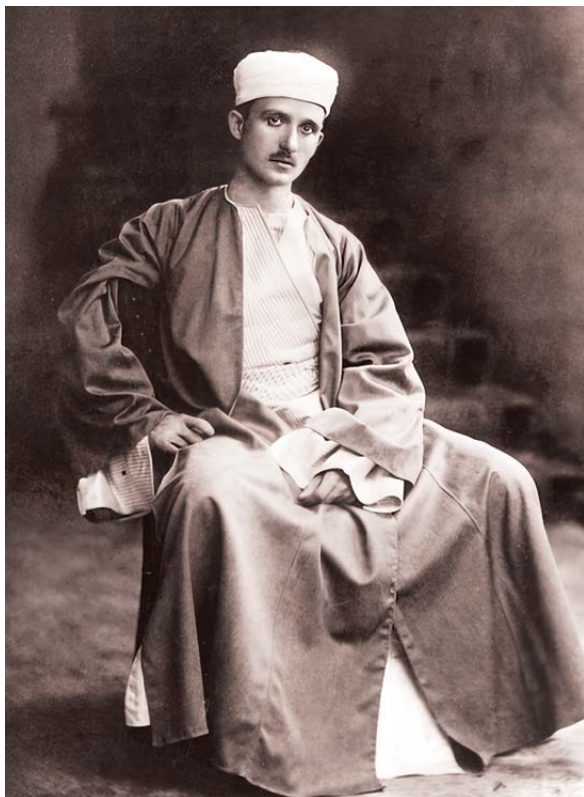
For a while, due to French investigation of her activities and restrictions on her contact with Arabic speakers, Trotter switched her focus to French-speaking people. But from the beginning, despite initially not knowing Arabic, she was determined to engage directly with indigenous culture.

Her initial impressions were not positive, and even her favorable comments can sound patronizing now. Like most Westerners of her time, she tended to describe "Oriental" cultures as exotic and "colorful." At the same time, she resolved to recognize the full human dignity of the people she interacted with, and flippant comments from fellow Europeans that the Arabs were a "doomed race" angered her.

She replied that, instead, Arabs had a "doomed creed": Islam, a "dead morality" with no truly transforming effect on character. While seeking common ground, she uncompromisingly expected converts to break with key Islamic religious distinctives. In particular she asked them to refuse to fast during Ramadan, which led to particularly intense opposition and persecution from their Muslim family

LILLIAS TROTTER, PHOTOGRAPH OF COURTYARD, 1896 TO 1897—USED BY PERMISSION OF LILLIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS
LILLIAS TROTTER, SKETCH FROM EGBERTON JOURNAL, 1899—USED BY PERMISSION OF LILLIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS
LILLIAS TROTTER, PHOTOGRAPH OF ARAB LESSON, 1896 TO 1897—USED BY PERMISSION OF LILLIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS

CATHOLIC PERSPECTIVES Louis Massignon (*below*) and Charles de Foucauld (*right*) both shared Trotter's commitment to respectful engagement with Sufism.



members. She suspected the use of drugs and magic in causing converts to relapse.

In her first encounter with Islamic communal prayer, she commented on its spiritual “emptiness,” though she noted the hunger for God that she heard. But as she began to travel in the interior, she commented that people there seemed more aware of their own sinfulness and found them eager to read the New Testament and learn more about Jesus, whom (like all Muslims) they revered as a prophet.

UNION WITH GOD

Trotter became increasingly fascinated by the Sufis, or as she called them, the “Brotherhood men.” While she found their mysticism “fanciful” and many of their practices “weird,” she also recognized their craving for union with God. The Sufis she spoke to in southern Algeria seem to have recognized her as a fellow traveler on the Way, inviting her in on at least one instance to visit the local brotherhood lodge, something women were not usually allowed to do.

Trotter believed that God was at work in Sufism preparing the way for the gospel, just as renewal movements in Christianity had, in her view, begun among mystics. Quite early in her time in North Africa, she quoted Abd-el-Kader approvingly, referring to him as a Muslim “saint.” Toward the end of her life, she produced her famed book aimed at evangelizing Sufis: *The Way of the Sevenfold Secret* (see p. 34). She began it by acknowledging that Christians and Sufis

were engaged in fundamentally the same spiritual quest. But she argued that in Christianity, union with God is given at the very beginning of the spiritual path through faith in Christ, and she used the seven “I AM” statements of Jesus from John’s Gospel (the Gospel she relied on particularly heavily for evangelizing Muslims) to show this.

Trotter was not the only European connecting with Sufism. Charles de Foucauld (1858–1915), a French military officer traveling widely in North Africa, became a monk in 1890, settled among the Tuareg, and became a scholar of Tuareg language and culture and a Christian mystic immensely influential on twentieth-century Catholicism. Louis Massignon (1883–1962), influenced by de Foucauld, experienced a Christian conversion while traveling in the Middle East, which he attributed in part to encountering Sufi spirituality. Massignon devoted his life to the study of Islam, becoming one of the great scholars of the field. He urged Catholics to see Islam as a sister “Abrahamic” faith—a view eventually enshrined in Vatican II’s *Nostra Aetate*.

Trotter would not have gone so far. But she also evidenced a respectful engagement with culture and a determination to transcend the patronizing, racist paradigm of official French colonialism. In North Africa, as in so many other places, the intercultural contact resulting from colonialism wound up undercutting colonialism itself. For Trotter what mattered in the end was the living gospel of union with God through faith in Jesus, a message she believed was far too powerful and transformative to be tied to European culture. **GH**

Edwin Woodruff Tait is contributing editor at Christian History and a former assistant professor of world religions.

“Joy and peace from the first step”

CHRIST FOR THE SUFIS



“BEHOLD, I STAND AT THE DOOR” Trotter’s book was first published in Arabic followed by English (far left), Persian, and French; in it she wanted to express the way to union with Jesus Christ (left).

In *Sevenfold Secret* (1926), Trotter explained the seven “I AM” statements in the Gospel of John to Sufi mystics.

There is between us and you, our brothers the Sufis, much agreement. The Sufi is a man who has the purpose of discovering secrets, and they are the secrets of Divine truth and Divine power. He leaves to other men the lifeless husk, that is to say, the things that are seen, and he desires with all his heart to break through to the kernel, that is, to the things that are unseen, and that have in them the essence of eternal life.

And we Christians are with you in this. One of the Apostles of old spoke these words, which are written in the Holy Book: “We look, not at the things which are seen, but at the things which are not seen: for the things which are seen are temporal, but the things which are not seen are eternal.”

We do not despise the husk which consists of “the things that are seen,” that is to say, the ordinary materials of life, as honour and food and raiment, and the joys of family and friendship, and the profit of learning, for God created all our visible surroundings in this world to enfold the true kernel that He would bestow on us, and the kernel of all things is the knowledge of Himself.

And like you, O People of the Way, we want to reach the best that is possible to us in our life in this world, which is union with God, and we desire this kernel notwithstanding all that it may cost to break through the husk of the things that are seen: that is, all of surrender and of sacrifice that may lie before us in His will.

But, though our aim and yours is the same, there is a great divergence between us and you in the method of the search. You hold, by the experience of the saints

that have gone before you, that you must pass by a long and hard wrestling, through stage after stage, and you hold that it may please God, or it may not please Him, to bestow on you the states that will bring you at last to knowledge and union. And also you are aware of the snares that beset you all along the road....

But we can tell you of a road wherein we have found joy and peace from the first step. And this road does not depend on a man’s good works, such as much fasting and rising by night and retirement and meditation—and it does not

involve the abandonment of yourself to the counsels of a director, be he ever so celebrated, and it does not consist in the dispositions acceptable to God that you seek for in your heart; but this new and wonderful road is in the revelation of Jesus Christ to your spirit, for He is the One Who has come into the world to bring us to God by means of His redemption, whereby He destroyed all the veils that separated us from Him.

We wish in this book to place before you seven of the sayings of Christ concerning Himself while He was in the world. . . . [They] are wonderful words to us and to you. For these seven sayings are so simple that a child can understand them, according to his intelligence, but so deep that all the wise men in the world cannot reach to their depths.—from the preface

If we are but a little band in any one place, we are one family with all His people of every country, and all the ages past. By the life current of the One Spirit Who flows through us all, we are united with Him and with each other. And at the last He means to perfect us all together, in a unity of which all earthly symbols are but a shadow.

Truly we shall all need each other for the perfecting of the whole Body of Christ in the day that is coming: but the greater thing than this, my brother, is that Christ Himself needs you, and He needs you now. It is He Who has followed you for long, as the shepherd follows his wandering sheep, and has awaked, by His calling, a cry in your heart for God: and that cry He has come from God to meet. You can find through Him the true goal of man in being God-satisfied, God-satisfying.

Will you have Him? Shall He have you?—from chapter seven, “*The Secret of Abiding*”



Artists, angels, apostles, and the abode of peace

SOME OF TROTTER'S FRIENDS, COLLEAGUES, AND MENTORS

Jennifer Boardman

JOHN RUSKIN (1819–1900)

Born in London as an only child, John Ruskin was doted on by both parents. From his father, a wine merchant, Ruskin developed a love for Romanticism, especially the works of Sir Walter Scott (1771–1832). With his mother, a devout Christian, Ruskin read the Bible, cover to cover, and together they memorized large swaths of the text.

In addition to receiving a thorough secular and religious education, Ruskin traveled throughout Europe with his family. During these long adventures, Ruskin began his astute observations of nature and his surroundings—recording poetry, drawings, maps, and reflections in his notebooks.

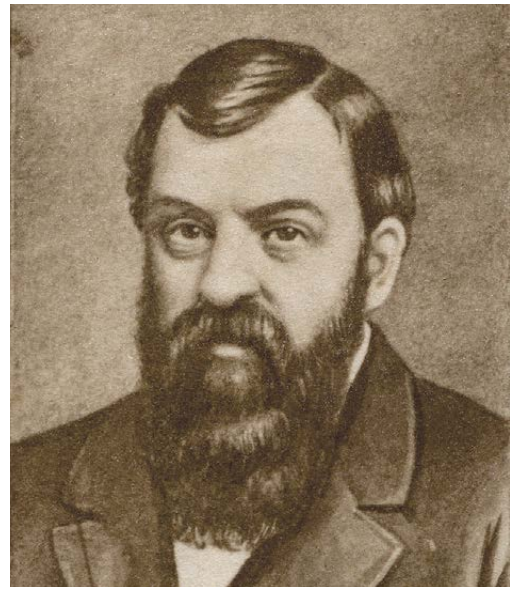
In 1836 Ruskin enrolled at Christ Church, Oxford. Although he was ill much of his time there, the highlight of his Oxford experience occurred when he won the esteemed Newdigate Prize for poetry in 1839. By 1843 Ruskin embarked on the first volume of *Modern Painters*, a work that would eventually become five volumes over 17 years. The volume's initial purpose was a defense of the artist J. M. W. Turner. Ruskin became known as

LIFTING UP EYES TO THE HILLS Both Ruskin and Trotter loved to paint and draw mountains—these are Ruskin's, from Lake Annecy in 1863.

an art critic who imbued his work with Romantic sensibilities, and he continued traveling Europe while also writing, teaching, and lecturing in England and Scotland. In 1871 he founded the Ruskin School of Drawing and Fine Art at Oxford, which still exists.

In 1876 Lilius Trotter and her mother stayed at the same Venetian hotel as Ruskin. There Trotter's mother asked Ruskin about Lilius's artistic skills, which Ruskin praised (see pp. 6–10). Eventually Ruskin told Trotter she had limitless artistic potential if she stuck with her craft. After much prayer, however, Trotter came to a different conclusion: "I see clear as daylight now, I cannot give myself to painting in the way [Ruskin] means and continue to 'seek first the Kingdom of God and His Righteousness.'"

Ruskin died at age 80 in his English Lake District home in 1900, a giant in the world of art, architecture,



THE WORD IN THE WORLD Hannah Whitall Smith's (left) Bible studies at Broadlands and D. L. Moody's (above) crusades in England touched the hearts of many, Trotter's included.

literature, theory, and criticism. He and Trotter maintained a lifelong correspondence and friendship.

HANNAH WHITALL SMITH (1832–1911)

Born in Philadelphia, Hannah Whitall was raised in a devout Quaker family. In 1851 she married another prominent Quaker, Robert Pearsall Smith. By 1865 they had relocated to New Jersey and experienced faith formation through the Wesleyan Holiness movement, with an emphasis on sanctification by faith and personal salvation. Robert and Hannah both began preaching and contributing to Robert's magazine, *Christian's Pathway to Power*.

Between 1873 and 1875, Robert took part in Holiness revivals in England, where Hannah joined him as speaker. She was known as the "angel of the churches" for her ability to speak beautifully about sanctification and salvation in Christ. She relates in her spiritual autobiography the moment she truly understood sin:

In every human face I saw, there seemed to be unveiled before me the story of the misery and anguish caused by the entrance of sin into the world. I knew that God must see this with far clearer eyes than mine, and therefore I felt sure that the sufferings of this sight to Him must be infinitely beyond what it was to me, almost unbearable as that seemed.

In her twenties Trotter began attending Higher Life Movement talks; while listening to Hannah's speeches, Trotter gained a clear sense of intimacy with God and how it leads to a desire to serve others.

The Smiths' time in England was cut short in 1875 when Robert was entangled in an adulterous scandal;

they retreated stateside. Back in the United States, Hannah began to write, including the instant classic *The Christian's Secret of a Happy Life* (1875): "Today it is your happy privilege to prove, as never before, your loyal confidence in the Lord by starting out with Him on a life and walk of faith, lived moment by moment in absolute and childlike trust in Him."

Hannah also helped found the Woman's Christian Temperance Union and advocated for women to attend universities. Because their daughter Mary wed an English lawyer, the Smiths eventually returned to England, where Hannah died in 1911. The Smiths' daughter Alys (1867–1951) became a charity organizer and the first wife of famous philosopher Bertrand Russell (1872–1970), and their son, Logan (1865–1946), became a famous writer and critic.

DWIGHT L. MOODY (1837–1899)

One of the best-known evangelists of the nineteenth century, Dwight L. Moody was born into a large family in Massachusetts. When Moody was a child, his father died, and he was sent off to work for his room and board. By age 17 he moved to Boston to work under his uncle in the shoe trade. His uncle insisted he go to his Congregational church. There Moody heard the gospel and converted from Unitarianism to evangelicalism. His Sunday school teacher later called Moody the least likely convert and even less likely "to fill any extended sphere of public usefulness."

Unable to conscientiously enlist in the Civil War, Moody began working with the Young Men's Christian Association (YMCA), started the nondenominational

HANNAH TATUM SMITH (NEE WHITALL). © 1892. ALBUMEN PRINT. GIVEN BY BARBARA STRACHEY (HULTIN, LATER HALPERN), 1989. © NATIONAL PORTRAIT GALLERY, LONDON. CARTE DE VISITE (CDV) FEATURING PORTRAIT OF AMERICAN EVANGELIST D. L. MOODY. —ALPHA HISTORICA / ALAMY STOCK PHOTO



AROUND THE WORLD In her Algerian work, Trotter became connected with two more famous evangelists—Methodist ecumenist John R. Mott (*above left*) and Reformed pastor and professor Samuel Zwemer (*above center*).

ACROSS CONTINENTS Trotter met Eva von Tiele-Winckler (*above right*) on a 1908 speaking mission, and they became close friends for the next 20 years.

Moody Church in Lincoln Park in Chicago, and began ministering in the slums of that city with which he would be connected for the rest of his life. In 1870 Moody met the talented hymn writer and singer Ira Sankey (1840–1908). After the two joined forces, his ministry grew exponentially. Together they went on evangelism tours in Great Britain from 1873–1875 and 1881–1884.

When Trotter volunteered to counsel people who had questions after Moody’s revival meetings in England, Moody encouraged Trotter and her fellow counselors with the privilege of helping to win souls for Christ:

You must ply them with the Word of God, and wait patiently until you see that they have grasped the truth, and are resting on Christ, and Christ alone, for salvation. Don’t be in a hurry. Think, oh! Think what it means to win a soul for Christ, and do not grudge time spent on one person.

Moody also held massive revivals—with crowds numbering as many as 20,000 souls—back in the United States. He founded the Moody Bible Institute in Chicago in 1886, and passed away the day after Christmas 1899. He had preached his final sermon the month before.

JOHN MOTT (1865–1955)

Born in New York, John Mott grew up in Iowa and graduated from Cornell University in 1888. At first deciding between following his father into the lumber business or becoming a lawyer, Mott changed his mind when he heard English cricketer Kynaston Studd ask during a university speech, “Seekest thou great things for thyself?

Seek them not. Seek ye first the Kingdom of God.” (*For more about Studd, see issue #139.*) Deciding to follow the call of Christ into missions work, after graduation Mott became the national secretary of the Intercollegiate YMCA until 1915.

In addition to holding his position at the YMCA, Mott chaired various foreign missions organizations and went on a two-year tour to activate Christian student groups in India, China, Japan, Korea, Australia, and Europe. He also was a critical member of the planning committee for the famous 1910 Edinburgh World Missionary Conference and presided over most of its sessions.

When World War I erupted, Mott served as general secretary of the National War Work Council and received the Distinguished Service Medal. He maintained many contacts around the world and helped bring relief to prisoners of war. As part of his extensive travels, he and Trotter met; she attended missions conferences he hosted in Constantine and Jerusalem in 1924.

Along with sociologist Emily Greene Balch, Mott was awarded the Nobel Peace Prize in 1946 “for his contribution to the creation of a peace-promoting religious brotherhood across national boundaries.” Two years later, in 1948, he was made lifetime president of the World Council of Churches, which he had been instrumental in forming. John Mott died in Florida at the age of 89.

EVA OF FRIEDENSHORT (1866–1930)

Eva von Tiele-Winckler was born to a wealthy and well-connected family in Germany in 1866. When she was 17, she had a conversion experience and decided to dedicate her life to Jesus and his people. She had a passion to help the poor in her area, and after begging her father, he allowed her to train as a nurse in Westphalia. Her father also helped finance a house for her near her family’s castle in Miechowitz where she could do her work. She called the house Friedenshort, “abode of peace.”

In 1893 von Tiele-Winckler felt called to create an “evangelical sisterhood,” a group of women who desired to follow God’s call to care for the poor and

PORTAIT PHOTOGRAPH OF JOHN MOTT—MOTT PAPERS (RG 45), BOX 291, FOLDER 3463—SPECIAL COLLECTIONS, YALE DIVINITY SCHOOL LIBRARY
 PORTAIT PHOTOGRAPH OF SAMUEL ZWEMER—SAMUEL M. ZWEMER PAPERS, WESTERN THEOLOGICAL SEMINARY COLLECTION, HOPE COLLEGE ARCHIVES
 EVA OF FRIEDENSHORT IN CHAIR—HTTPS://WWW.FRIEDENSHORT.DE/STARTSEITE

WE GATHER TOGETHER Trotter (front row, second from left) and Zwemer (second row, third from right) pose with members of the Algiers Mission Band.



infirm. These women soon saw a vast need for orphan care, and von Tiele-Winckler created 40 children's homes throughout her region. The sisters who ran the orphanages created joyful, energetic, God-centered homes for the children who, von Tiele-Winckler said, bore "little sore souls." In addition von Tiele-Winckler and the sisters preached in women's prisons and helped women get reacclimated to life after their time in prison.

On a 1908 trip to Denmark and Sweden, Lilius Trotter was encouraged to visit von Tiele-Winckler's ministry in Miechovitz. Trotter and von Tiele-Winckler immediately became great friends, "their hearts . . . knit instantly" together. As soon as Trotter saw von Tiele-Winckler's ministry to women, orphans, the poor, and the imprisoned, Trotter wrote in her diary, "God, as is His wont, has kept to the last His 'best wine.'"

SAMUEL ZWEMER (1876-1952)

Born in Michigan, Samuel Zwemer was ordained in the Reformed Church. He felt called to minister to the Muslim world, and when he left the United States for the Arabian peninsula in 1890, he was one of few missionaries who had ever attempted to reach the region for Christ. Arabia was vast, with few resources, a scattered population, and an arid climate. Unrest often complicated matters further.

Immediately upon his arrival, he became a diligent student of Arabic and began ministering throughout the region. He said of his ministry, "With God's sovereignty as basis, God's glory as goal, and God's will as motive, the missionary enterprise today can face the most difficult of all missionary tasks—the evangelization of the Moslem world."

In 1912 Zwemer moved to Cairo, Egypt, to write Christian literature for a Muslim audience through the Niles Mission Press. He also started *The Moslem*



A SOWER WENT OUT TO SOW Trotter's image of a sower from 1893 has both physical and spiritual resonance with the work of her missionary colleagues.

World quarterly, writing, "If the Churches of Christendom are to reach the Moslem world with the Gospel, they must know of it and know it." In 1929 Zwemer took a professorial position at Princeton Theological Seminary, where he continued his work equipping the church for missionary work to Muslims. He said,

My experience has been in practical evangelism, rather than in the classroom. It is a far call from the camel's saddle in Oman or a seat in a coffee shop in the bazaars of Cairo to a Professor's chair. I count myself happy, however, henceforth to have a small part in promoting those high ideals . . . for which Princeton has always stood.

After decades of evangelizing in one of the toughest regions in the world, having written more than 50 books, and living a life dedicated to spreading the gospel, Zwemer died in New York City in 1952. J. Christy Wilson Jr., professor of world evangelization at Gordon-Conwell, surmised that two people, renowned missions scholar Robert Elliot Speer (1867-1947) and Zwemer, "probably influenced more young men and women to go into missionary service than any two individuals in all of Christian history." **GH**

Jennifer Boardman is a freelance writer and editor. She holds a master of theological studies from Bethel Seminary with a concentration in Christian history.

PHOTOGRAPH OF LILIAS TROTTER AND SAMUEL ZWEMER WITH ALGIERS MISSION BAND—USED BY PERMISSION OF LILIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS; LILIAS TROTTER, WATERCOLOR OF SOWER FROM JOURNAL, 1900—USED BY PERMISSION OF LILIAS TROTTER LEGACY AND ARAB WORLD MINISTRIES OF PIONEERS

“Turn full your soul’s vision to Jesus”

AN OCEAN OF GRACE AND LOVE AND POWER LYING ALL AROUND US

Trotter based “Focussed” on a 1901 note in her diary and printed it as a small leaflet. The leaflet came into the hands of songwriter Helen Lemmel, who based “Turn Your Eyes Upon Jesus” on the final paragraph and published it in 1922. In 1924 it was chosen as Keswick’s theme hymn. The rest, as they say, is history.

It was in a little wood in early morning. The sun was climbing behind a steep cliff in the east, and its light was flooding nearer and nearer and then making pools among the trees. Suddenly, from a dark corner of purple brown stems and tawny moss, there shone out a great golden star. It was just a dandelion, and half withered—but it was full face to the sun, and had caught into its heart all the glory it could hold, and was shining so radiantly that the dew that lay on it still made a perfect aureole round its head. And it seemed to talk, standing there—to talk about the possibility of making the very best of these lives of ours.

For if the Sun of Righteousness has risen upon our hearts, there is an ocean of grace and love and power lying all around us, an ocean to which all earthly light is but a drop, and it is ready to transfigure us, as the sunshine transfigured the dandelion, and on the same condition—that we stand full face to God.

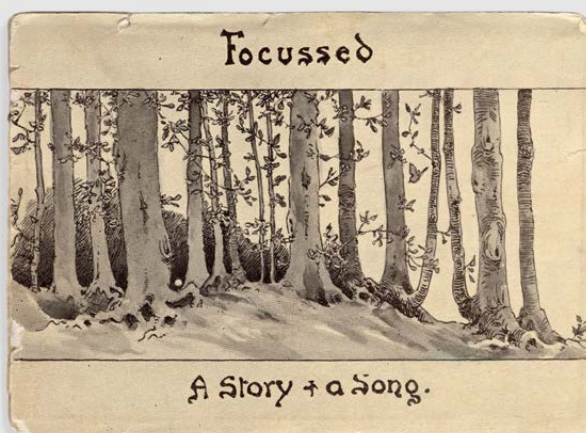
Gathered up, focussed lives, intent on one aim—Christ—these are the lives on which God can concentrate blessedness. It is “all for all” by a law as unvarying as any law that governs the material universe.

We see the principle shadowed in the trend of science; the telephone and the wireless in the realm of sound, the use of radium and the ultra violet rays in the realm of light. All these work by gathering into focus currents and waves that, dispersed, cannot serve us. In every branch of learning and workmanship the tendency of these days is to specialize—to take up one point and follow it to the uttermost.

SIDE-INTERESTS THAT SHATTER

And Satan knows well the power of concentration, if a soul is likely to get under the sway of the inspiration, “this one thing I do,” he will turn all his energies to bring in side-interests that will shatter the gathering intensity.

And they lie all around, these interests. Never has it been so easy to live in half a dozen good harmless worlds at once—art, music, social science, games, motoring, the following of some profession, and so on. And between them we run the risk of drifting about, the “good” hiding the “best” even more effectually than it could be hidden by downright frivolity with its smothered heart-ache at its own emptiness....



LOOKING AT THE LIGHT Trotter later republished her leaflet along with Lemmel’s song; this is the cover.

What does this focussing mean? Study the matter and you will see that it means two things—gathering in all that can be gathered, and letting the rest drop. The working of any lens—microscope, telescope, camera—will show you this. The lens of your own eye, in the room where you are sitting, as clearly as any other. Look at the window bars, and the beyond is only a shadow; look through at the distance, and it is the bars that turn into ghosts. You have to choose which you will fix your gaze upon and let the other go....

Will it not make life narrow, this focussing? In a sense, it will—just as the mountain path grows narrower, for it matters more and more, the higher we go, where we set our feet—but there is always, as it narrows, a wider and wider outlook and purer, clearer air. Narrow as Christ’s life was narrow, this is our aim; narrow as regards self-seeking, broad as the love of God to all around. Is there anything to fear in that?

And in the narrowing and focussing, the channel will be prepared for God’s power—like the stream hemmed between the rockbeds, that wells up in a spring—like the burning glass that gathers the rays into an intensity that will kindle fire. It is worthwhile to let God see what He can do with these lives of ours, when “to live is Christ.”

How do we bring things to a focus in the world of optics? Not by looking at the things to be dropped, but by looking at the one point that is to be brought out.

Turn full your soul’s vision to Jesus, and look and look at Him, and a strange dimness will come over all that is apart from Him, and the Divine “attrait” [attraction] by which God’s saints are made, even in this 20th century, will lay hold of you. For “He is worthy” to have all there is to be had in the heart that He has died to win.



“A long drink of cool water”

Miriam Huffman Rockness, chairman of Lillias Trotter Legacy, reflected further with CH about Trotter’s history and her impact.

CHRISTIAN HISTORY: *Talk to me about Trotter’s connections to the Victorian spiritual environment.*

MIRIAM HUFFMAN ROCKNESS: Trotter and her mother were two of 100 people gathering at Broadlands, which eventually evolved into the Keswick conferences. Her practical theology was formed at Keswick. At the same time, she was involved in the Moody-Sankey revivals in London—even the Queen attended one out of curiosity. People in Broadlands prayed for Moody and he prayed for them. There was a spiritual synergy. This changed everything for her, a spiritually responsive and tender soul who already had a heart for service. Social work at that time depended on volunteerism.

Trotter, like many young women of wealth, volunteered, but she took it to the next level. Many women she worked with became supporters through her life of ministry in Algeria. After she resolved the role of art in her life, she went back to this London work with renewed fervor and dedication. She had very little interest in foreign missions. But then in the 1880s, at a meeting inspired by the Cambridge Seven, a missionary from Algeria came and presented the vision, and her heart stirred at the words “North Africa.”

SHOWING THE LIGHT Trotter, seen ministering in Algiers in 1923 (left), never stopped painting (above).

Even on the field, she was well connected. She loved to keep up with what was going on in London. She kept her mind fertile and active and interested. Samuel Zwemer attributed to Lily many of the things he learned about how to minister. She helped him with the development of literature for the Arab world and went to Egypt for several months to work with the Niles Mission Press. And then she was involved in John Mott’s Constantine conference in North Africa and his Jerusalem conference. The International Sunday School Convention also took an interest in her work in Algeria.

CH: *She didn’t really “give up art,” did she?*

MHR: When Ruskin said he would personally mentor her career with the caveat that she devote her entire life to painting, we can’t even imagine how heady that must have been for her: he was the arbiter of art of the Victorian age. And he was a great man. He was an odd man, but had a great vision. And he wasn’t giving her an unreasonable challenge. Anyone who’s going to excel at that level would have to be single-minded. She tried to balance the artistic part of her life and the mission part and realized she could not do both at the

same level. But she could use art as a missions tool and as something that allowed her to process life and beauty.

I think we don't know what would have really happened had she devoted her life to art. In the Victorian era, a woman really was working at a disadvantage, even with Ruskin advocating. Look at the Pre-Raphaelites: there were women artists among them, but they often ended up as models, such as Elizabeth Siddal, the model for Millais's *Ophelia*.

CH: *And Ruskin scholars have become interested in her?*

MHR: Trotter was a missing piece in Ruskin scholarship. Kenneth Clarke's *Ruskin Today* (1964) assumed she was just another one of these young women who came in and out of his life that he was dazzled by, who came to no account. One of the great privileges of my life was telling these scholars the rest of the story. She has been of great interest to the Ruskin community; I've spoken at several Ruskin conferences.

Dr. Steven Wildman, director of the Ruskin Library and Research Centre, evaluated her art. He said she had a remarkable capacity to record quickly what she saw, even from a train or on a camel. She also had the ability to take something of immense size, a desert or a mountain, and contain it into something as small as a postage stamp. And she had a unique ability to juxtapose art with words. He summed it up by saying she had what every artist longs for (and she had it from a very early age): a voice. Two years ago, a man said he'd just bought 21 Trotter paintings at an auction. I very much doubted it. But the moment I saw them, I knew it was Lily. It was amazing. (These paintings can now be seen in the Special Collections of Wheaton College.)

CH: *How would you describe the common thread of her life?*

MHR: There was breadth to her vision without compromising her own view of the gospel. There was broadness of spirit, an openness to the ideas of others, particularly young people.

She was incarnational; she lived with the people to whom she ministered. She prayed. She developed materials so other people could pray. She had rooms of prayer, so workers could pray no matter how busy they were. She must have been a tremendously disciplined person to do all the things she did and still have time. On our website we have editorials she wrote to her missionaries called "The Letter M." It comes as close as we'll ever get to understanding her philosophy of mission. One of the things she challenges them with is the use of time. You have the sense that she had a high standard for herself, but she held that up to her workers as well.

She had a sense of eternity like very few people I have read. And a sense of beauty: seeing the Creator, seeing his works, reading his world as another textbook. (She was reared by a father who had a scientific bent and loved reading scientific books.) Even "Focussed" was based on the law of optics: when you focus on one thing, other things become blurry and dim.

CH: *Are some parts of her legacy now just taken for granted?*

MHR: In so many ways, she was ahead of her time: short-term missionaries, the literature she wrote, cross-cultural

337
H. H. L.
The Heavenly Vision
HELEN HOWARTH LEMMEL
With expression

1. O soul, are you wea-ry and troub-led? No light in the
2. Thro' death in-to life ev-er-last-ing He passed, and we
3. His word shall not fail you-He prom-ised; Be-lieve Him, and
dark-ness you see? There's light for a look at the Sav-ior,
fol-low Him there; O-ver us sin no more hath do-min-ion-
all will be well; Then go to a world that is dy-ing.

REFRAIN
And life more a-bun-dant and free!
For more than con-querors we are!
His per-fect sal-va-tion to tell! Turn your eyes up-on Je-
sus, Look full in His won-der-ful face: . . . And the things of
earth will grow strange-ly dim In the light of His glo-ry and grace.

Copyright, 1922, by H. H. Lemmel. Used by permission

SCIENCE AND FAITH The chorus of "Turn Your Eyes Upon Jesus" draws directly from the laws of optics.

understanding, coffee houses, handcrafts for financial independence. Her ministry to the Sufis is relevant today for people who are interested in spiritual things but are not looking to define them; she gives that hunger and love for the spiritual a scriptural foundation. She never did see her stated goal, a church visible in Algeria, during her lifetime, but got glimpses. Now there is a church visible in Algeria! Not without opposition, but definitely gathered in formal settings for worship across the country. Missionaries today tell of sensing a "prepared place" where the ground seems "cultivated."

CH: *If you were telling somebody why they should encounter Trotter, what would you say?*

MHR: I believe she's countercultural. Even in the Christian community, it's not easy to withstand secular expectations of what is successful and important. When Lily came into my life, she struck the deepest chord. Truth is not about size. It's not about numbers. It's not about recognition. It's about faithfulness. People can mean that in a very blurry and unsubstantial way. But when it's coming from a person who has all the options in the world and has chosen this path with joy, it resonates deeply for me, like a long drink of cool water. I feel that in an age when young people are longing for authenticity and older people are looking for meaning and purpose, Lily has a message that resonates—pointing to beauty, the glory of God, and the joy we can have in living in communion with him. **CH**

Recommended resources

READ MORE ABOUT THE LIFE AND WORK OF LILIAS TROTTER, AND ABOUT VICTORIAN ART, PIETY, AND MISSION, IN THESE RESOURCES RECOMMENDED BY OUR AUTHORS AND CH STAFF.



BOOKS

For a while most of Trotter's **own works** were out of print. Liliias Trotter Legacy is bringing many of them back into print—consult its site (in the websites section) for the most up-to-date list. Two of Trotter's most famous books, *Parables of the Cross* and *Parables of the Christ-life*, have already been reprinted, as have some of her sketchbooks and journals. LTL also publishes other resources connected to or inspired by Trotter's life.

Biographies of Trotter include Blanche Pigott, *I. Liliias Trotter, Founder of the Algiers Mission Band* (1930); I. R. Govan Stewart, *The Love that Was Stronger* (1958); Patricia St. John, *Until the Day Breaks* (1990); and Miriam Huffman Rockness, *A Passion for the Impossible* (2021). *Lily: The Girl Who Could See* (2015) by Sally Oxley is a biography for children; Elisabeth Elliot's *A Path through Suffering* (1992) is a devotional book inspired by Trotter's work; so also are Rockness's *A Blossom in the Desert* (2007) and *Images of Faith* (2019).

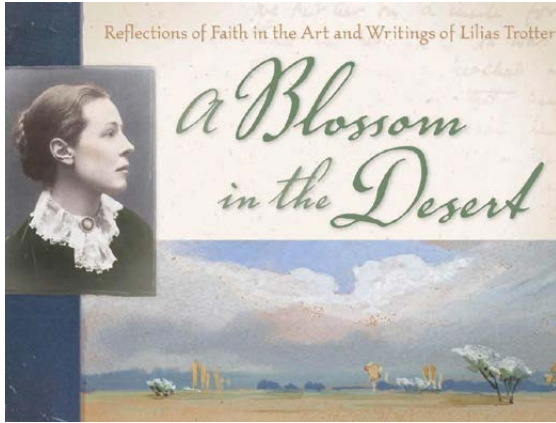
Many of Trotter's colleagues, mentors, and associated organizations are worthy of entire Recommended Resources articles of their own. Here are just a few books to guide you through their stories.

For the world of **art and culture** Trotter was connected to, see John Rosenberg, *The Darkening Glass: A Portrait of Ruskin's Genius* (1961); Kenneth Bendiner, *An Introduction to Victorian Painting* (1985); Rolland Hein, *George MacDonald: Victorian Mythmaker* (1993) and *George MacDonald: Images of His World* (2004); Francis O'Gorman, *John Ruskin* (1999); Herbert Schlossberg, *The Silent Revolution and the Making of Victorian England* (2000); Stephen Prickett, *Victorian Fantasy* (rev. ed., 2005); and—for lots of examples of art—Tim Baringer et al., *Reading the Pre-Raphaelites* (2012).

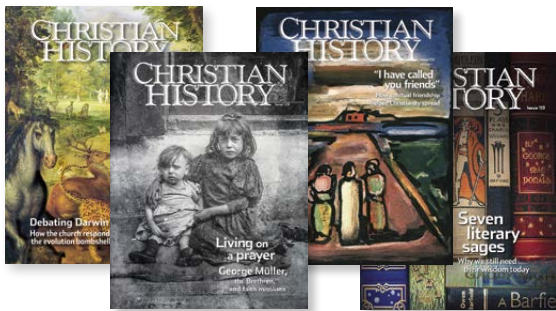
Learn more about Victorian movements for **piety and service** in Steven Barabas, *So Great Salvation* (1952); J. C. Pollock, *The Keswick Story* (1964); D. W. Bebbington, *Evangelicalism in Modern Britain* (1993) and *The Dominance of Evangelicalism: The Age of Spurgeon and Moody* (2005); Bruce Evenson, *God's Man for the Gilded Age: D. L. Moody and the Rise of Modern Mass Evangelism* (2003); Richard Carwardine, *Transatlantic Revivalism* (2006); and Kevin Belmonte, *D. L. Moody: A Life* (2014).

Finally, read about **missions and interfaith dialogue** (especially to and with Muslims) in J. Christy Wilson,





Apostle to Islam (1952) and *Flaming Prophet* (1970); Willy Normann Heggoy, *Fifty Years of Evangelical Missionary Movement in North Africa, 1881–1931* (1960); Francis Rue Steele, *Not in Vain: The Story of North Africa Mission* (1981); Elisabeth Elliot, *A Chance to Die: The Life and Legacy of Amy Carmichael* (1987); Sam Wellman, *Amy Carmichael* (1998); Nehemia Levtzion and Randall Lee Pouwels, *The History of Islam in Africa* (2000); Thomas Kidd, *American Christians and Islam* (2009); and Miriam Huffman Rockness, *Strong & Courageous: The Daring Adventures of Lilius Trotter and Amy Carmichael* (2023).



CHRISTIAN HISTORY MAGAZINES

Read these past issues of *Christian History* related to this issue's theme online; for some issues, printed copies are still available for purchase.

- 25: *Dwight L. Moody*
- 36: *William Carey and the Great Missions Century*
- 65: *Ten Most Influential 20th Century Christians*
- 82: *Phoebe Palmer and the Holiness Movement*
- 86: *George MacDonald*
- 94: *Building the City of God*
- 107: *Debating Darwin*
- 113: *Seven Literary Sages*
- 117: *Quakers*
- 128: *George Müller and the Brethren*
- 132: *Spiritual Friendship*

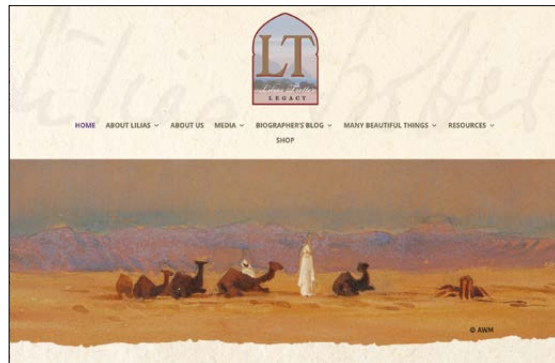


VIDEOS FROM VISION VIDEO

Related videos include *The Fantasy Makers*, *Many Beautiful Things: The Life and Vision of Lilius Trotter*, and *Speaking the Truth in Love to Muslims*.

WEBSITES

For all things Trotter, visit [Lilius Trotter Legacy](#), which has information about Trotter's life and works, as well as the film *Many Beautiful Things*. The blog *Lilius Trotter* by Miriam Rockness publishes modern reflections inspired by Trotter's words and art. (Here you can browse through



Trotter's art and see why Ruskin was so amazed!) *Missiology Blog* has posts about her life and downloadable PDFs of the original editions of some of her books and of some older biographies.

The [Victorian Web](#) is a comprehensive overview of the Victorian period in general, including in-depth sections on religion, art, and literature.

Some selected websites about Trotter's friends, colleagues, and mentors include the [George MacDonald Society](#), the section devoted to MacDonald at the [Wade Center](#), and the [Works of George MacDonald](#) website; two different societies devoted to John Ruskin, in the United Kingdom and the United States, and the [Ruskin Museum](#); resources on John R. Mott at the [Nobel Prize](#) and [Boston University Missiology](#) websites; resources on Amy Carmichael at the [BUM](#) and at [Dohnavur Fellowship](#); and resources on Samuel Zwemer at the [BUM](#) and at the [Zwemer Center for Muslim Studies](#). Many of these people's works can be found at the [Christian Classics Ethereal Library](#) and [Project Gutenberg](#). You may also want to look at the websites of [Keswick Ministries](#) and [Arab World Ministries](#). **CI**



Questions for reflection

Lilius Trotter: art, culture, mission

Use these questions on your own or in a group to reflect on the experiences and impact of Lilius Trotter.

1. Had you ever heard of Lilius Trotter before reading this issue? If so, what was your impression of her life story? If not, what impression did you gain of her story from this issue? Where in it can you make connections with your own story?
2. If you had to come up with one word to describe and unify all the different aspects of Trotter's life as described in our lead article (pp. 6–10) and interview (pp. 40–41), what would that word be?
3. What lessons from nature did Trotter draw for the spiritual life in the excerpt from *Parables of the Cross* (p. 11)? Think of one or two applications of her points in your own life (and share with others if you feel led).
4. How did authors and artists like John Ruskin and George MacDonald connect truth, beauty, faith, and art (pp. 12–16)? How would you?
5. How did MacDonald and Trotter experience God's creation as an aid to prayer (p. 17)? How has experiencing creation affected your prayer life?
6. Our article on Victorian piety and service organizations (pp. 18–20) mentions uniting themes behind all these organizations. Do you agree? Do you see other common threads?
7. Trotter used an extended metaphor in the excerpt from *Parables of the Christ-life* (p. 21). What is it, and what is the

SEEING HEAVEN IN A GRAIN OF SAND Trotter excelled at miniatures; the original of this painting is only seven centimeters long.

spiritual application she made? Again, think of one or two applications of her points in your own life (and share with others if you feel led).

8. How did Trotter collaborate with other missionaries (pp. 24–28)? How have you collaborated with other Christians to do ministry?"
9. How were Trotter and Amy Carmichael similar (p. 29)? How were they different? How would you describe and compare the impact of each of them?
10. In what ways did Trotter's attempts to evangelize Muslims echo other attempts (pp. 30–33)? In what ways were they different? How do you think she evaluated her efforts? How would you?
11. How did Trotter define union with God in her outreach to the Sufi brotherhoods (p. 34)? How does it resemble other definitions you have encountered?
12. If you could ask one question of someone in our gallery (pp. 35–38), what would your question be and who would you ask?
13. How might your understanding of "Turn Your Eyes Upon Jesus" change after reading the entire metaphor that inspired it (p. 39)?



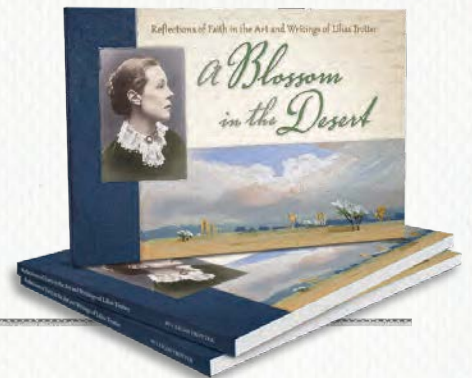
Lilias Trotter's Inspired Artistry **PRESERVED. DISCOVERED. RECLAIMED** *for a* **NEW GENERATION.**

Lilias Trotter's paintings & prose available in new formats:

A BLOSSOM IN THE DESERT

Reflections of Faith in the Art and Writings of Lilias Trotter

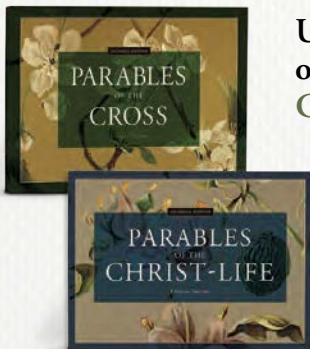
A fully illustrated devotional and gift book prominently featuring Lilias's art with complementary journal writings. Open to any montage page and delight in the work of a masterful hand. *240 pp.*



BEHOLDINGS

A Book of Journaling & Sketching Inspired by the Art & Writings of Lilias Trotter

In diaries, Lilias penned and painted her life—the mundane and memorable. Serendipitous sightings—she called them “beholdings.” Now it’s your turn. In these pages, adorned with Lilias’s art and inspirational snippets, you’re invited to write or sketch remembrances, hopes, prayers. Even *unexpected* beholdings. *202 pp.*



Upscale facsimile editions
of two illustrated Trotter
CLASSICS:

**PARABLES OF
THE CROSS &
PARABLES OF
THE CHRIST-LIFE**

MUST-SEE DOCUMENTARY



**MANY
BEAUTIFUL THINGS:
THE LIFE AND VISION
OF LILIAS TROTTER**

**“The whole world
should see this movie.”**
—Michelle Dockery, *Downton Abbey*



To order these—and other fine Lilias Trotter resources—visit <https://liliastrotter.com/shop>.



Subscriber #

Source Code



LILIAS TROTTER'S SPIRITUAL LEGACY

On her deathbed, LILIAS TROTTER saw “a chariot and six horses,” presumably ushering her soul into a new realm. As she lifted up her hands to the heights, her spiritual mantle slipped away. She had trained other ministry leaders who served for generations. Then time took its toll . . . Yet in her writing she had claimed the Revelation 14 word that Christians’ “works do follow them.”

Now, nearly a century after her death, a new band of visionaries has accepted a heartfelt challenge and formed the **Lilius Trotter Legacy**, a not-for-profit organization dedicated to its three-point Mission:

- To gather, preserve, and make accessible the written and artistic work of Lilius Trotter
- To present to a global audience the thought, works, and life of Lilius Trotter
- To use the enduring legacy of Lilius Trotter to convey the light and love of Jesus to others



Lilius Trotter Legacy (established 2013) has produced 8 bound volumes—sketchbooks, teaching narratives, compilations—of Trotter’s vital works. Also **Miriam Huffman Rockness’s** definitive biography, *A Passion for the Impossible*, and *Images of Faith*, contemporary reflections prompted by

Trotter’s writings and artwork, as well as several picture books for young readers. They also co-produced the award-winning documentary film *Many Beautiful Things: The Life & Vision of Lilius Trotter*.

Lilius Trotter Legacy—your go-to site for Trotter resources. To order materials or to learn more about the ongoing ministry of Trotter’s life and work, go to: liliastrotter.com.

Visit the Wheaton College (Ill.) library archives—Special Collections “Lilius Trotter Papers”—to view original artwork and much more: archives.wheaton.edu.