Reviews


THREE SCORE AND TEN years ago Carter and Pollard shook scholars' confidence in the reliability of Buxton Forman's information about the earlier editions of works by William Morris. Nevertheless, Buxton Forman's bibliography has remained the standard reference for such works. Now we have something better. Professor LeMire has probably worked on his book ever since he retired in 1994; he certainly has done so since 1996, when he outlined in a letter the form he planned for the completed work. The culmination of this labour has given us a book of immense scholarly stature. Students of Morris's written works owe LeMire a lasting debt of gratitude.

Morris's written works have a complicated publishing history. This arises partly from the volume and diversity of his writing, partly from his popularity, which prompted others into reprints, partly because of forgeries, and partly because he established his own press, at which he printed much of his writing, with all the extra editions, announcements, and ephemera which that entails. This complexity requires a corresponding level of organisation in a bibliography inclusive of all such material. Indeed, LeMire devotes ten pages to describing the format he settled upon. Broadly speaking, he orders material by date of the first edition of each work, and divides his book as a whole into five major sections: 1. All editions to 1915 and first editions to the present. 2. Contributions to books. 3. Collections and anthologies (the latter to 1915 only). 4. Contributions to periodicals, limited to items not already existing in independent form. 5. Forgeries. He places
printed accounts of interviews in one appendix, and ephemera in a second.

One does not read far before appreciating the meticulous and thorough descriptions accorded all items, the vast majority of which are based on the author’s personal examination. LeMire uses standardised categories — edition, collation, contents, technical notes, location of copies — and other sections as needed, such as collaborators and later issues. All entries are clear and concise without sacrificing detail. He supplements the written descriptions with numerous excellent illustrations, mainly of title pages and covers, which add greatly to the visual appeal, and bring immediacy to the written word. At a different level, he presents the complicated publishing history of such works as The Earthly Paradise clearly and with authority. The list of Morris’s contributions to periodicals seems equally comprehensive, though described in less detail. LeMire is adroit in guiding the reader through the confusing changes of name undergone by some works of Morris. While this applies particularly to printed versions of lectures, we see it also in some of the poems. For example ‘Missing’ in A Book of Verse (1870) becomes ‘The Dark Wood’ (D-28) in the Fortnightly Review (1871) then ‘Error and Loss’ in Poems by the Way (1891). Finally, he includes a section he calls Notes in many of his entries. These notes consist of information not descriptive of the item, but relevant in providing background information often not easily accessible elsewhere, such as the disputed identity of the designer of the decorative covers for the first edition of The Volsunga Saga (A-6.01).

LeMire’s adherence to a strict chronological sequence creates occasional problems. The first arises when two or more works, originally published separately, and so listed at different points in his book, are combined in one volume at a later date, a not infrequent occurrence, as in the Longmans Pocket Library series. For example A Dream of John Ball and A King’s Lesson, News from Nowhere, and A King’s Lesson published separately in 1891 all come together in Volume XVII of The Collected Works. LeMire lists this volume of The Collected Works in each of the sequences dealing with its component works, and thereby allocate three different numbers to the one book (A-45.07, A-50.08, and
A-55.04 respectively). Beyond this he assigns yet a fourth number (A-126.01) to the twenty-four volume set of *The Collected Works* as a whole. A simple notation and cross-reference, without repeating the number, could have avoided ambiguity.

The second difficulty inherent in LeMire's strict chronology relates to books published as a series or in multiple volumes. Component volumes tend to become scattered, either because the set came out over a period of years, such as the six volumes of *The Saga Library*, published between 1891 and 1905, or because the set comprises later editions, each described in the sequence headed by the first edition of that particular work, as in the eight-volume set of Chiswick Press quartos using Morris's Golden type in which appear all of Morris's works not published at the Kelmscott Press. LeMire seeks to tie these scattered volumes together with a section, called *Series* in all applicable listings. In the first listing he gives a description of the series as a whole, and back references to it in the listing of later volumes. I feel that in all such cases a sense of the set as a unity is weakened by this diaspora. I would have preferred an additional section for series only, with cross-references to their appropriate location in the first and later editions section.

LeMire probably knows of more obscure editions of Morris's works than any other man alive. Many such titles are first editions which come from the separate publication of an extract from a larger work. *The Defence of Guenevere and Other Poems* provides several examples. Some later publications contain a selection from *The Defence*, some a single poem. The author has been assiduous in ferreting out such works. How many Morris scholars, for example, have heard of the first separate edition of *Near Avalon* (A-118.01)? The practice of printing short extracts is a hallmark of small private presses, often a one-man operation. Small works like this stem partly from limited resources, but partly too from the reverence felt by some printers, especially in the generation after Morris, who saw him as a spiritual forefather. Some gave particularly tangible form to their admiration by reproducing his writing on book design. Thus we see editions of *The Ideal Book* (A-91.01-02) and *Printing* (A-105.01) among others, with newer editions continuing to appear to this day. These later offerings do not satisfy LeMire's criteria for inclusion in his
bibliography. However, I am aware of about a dozen books and booklets which do seem to satisfy his criteria which do not appear, admittedly all of a minor nature. Roughly half of them are documented in published bibliographical sources which LeMire cites in describing other items (see below). A dearth of references creates difficulty in locating and detailing the rest.

If this book has a fault, it lies in its abbreviations, an aspect too easy to ignore in the early stages of writing and too hard to alter when embedded in a long text. The system is somewhat haphazard, and consequently difficult to use. These difficulties range from minor, such as the absence in the list of abbreviations for at least one which appears in the text (ICU found on page 139), to significant, namely the frequent problem encountered in trying to identify an abbreviation in the text from the twelve-page list in the preliminary pages. The latter problem arises for two reasons. Firstly, the abbreviations chosen, while attempting to match the initials of the object, institution or organisation being identified, seem random all too often. Even an alumnus would be hard put to recognise the University of Toronto Library from ‘An-C-TU’. Secondly, LeMire divides his list into two parts. He separates private collections and the holdings of university libraries on the one hand from the remaining entries on the other. He further subdivides the former group by country. Thus the reader potentially has to comb the list for each country, and then perhaps the other principal list before finding the entity he seeks. A single list would have solved the problem in part: rationalising the symbols (a single letter for country, postal designation for state or province, one or two letters for the institution) would have simplified the system enormously.

Criticism occupies nearly half of the space in this review. The reader should not take this proportion as a guide to the value of LeMire’s achievement. I decry minor features, I applaud major ones. This bibliography will replace Buxton Forman’s book as the standard reference for editions up to 1896, unless I am greatly mistaken. Beyond this it offers significant information about later editions. From now on no students of Morris’s written oeuvre can afford to be without their LeMire.
Works cited in this review:


Robert Coupe


Sadly, the death of Nick Salmon in 2002 deprived William Morris Studies of one of its most energetic and wide-ranging scholars. Among other research activities on Morris, Nick had been working on a series of interviews with Morris and had transcribed six of them, but his premature death at the age of 44 meant that he couldn’t bring the book to fruition. Fortunately, Nick’s excellent and important work has been continued and now been published in *We Met Morris: Interviews with William Morris, 1885–96*, edited by Tony Pinkney.

The volume, which is dedicated to Nick and includes a bibliography of his work on Morris, comprises thirteen interviews with Morris preceded by an introduction by Pinkney. As Peter Faulkner emphasised in his obituary of Nick (*JWMS* 14.4 [2002], pp. 5-6), one of Morris’s strongest appeals to Nick lay in the extraordinary breadth of his interests, and it seems fitting that the collection mirrors this breadth of interests: we are given insights into Morris’s activities, his views on socialism, anarchism, the arts and crafts, aesthetics, architecture and printing, but also more

SADLY, THE DEATH of Nick Salmon in 2002 deprived William Morris Studies of one of its most energetic and wide-ranging scholars. Among other research activities on Morris, Nick had been working on a series of interviews with Morris and had transcribed six of them, but his premature death at the age of 44 meant that he couldn’t bring the book to fruition. Fortunately, Nick’s excellent and important work has been continued and now been published in *We Met Morris: Interviews with William Morris, 1885–96*, edited by Tony Pinkney.

The volume, which is dedicated to Nick and includes a bibliography of his work on Morris, comprises thirteen interviews with Morris preceded by an introduction by Pinkney. As Peter Faulkner emphasised in his obituary of Nick (*JWMS* 14.4 [2002], pp. 5-6), one of Morris’s strongest appeals to Nick lay in the extraordinary breadth of his interests, and it seems fitting that the collection mirrors this breadth of interests: we are given insights into Morris’s activities, his views on socialism, anarchism, the arts and crafts, aesthetics, architecture and printing, but also more
personal insights into his moods, gestures, habits, clothes, Kelmscott House and his outward appearance. Pondering why Morris was considered so interview-worthy (the newspaper interview was an invention of the mid-Victorian period), Pinkney suggests that it must have been Morris’s ‘hybrid identity – Poet as Printer, Poet as Socialist – that so bemuses and intrigues many of his interviewers’ (p. 9) of the time. Praising Nick as ‘the leading Morris scholar of his generation’ (p. 7), Pinkney has integrated Nick’s rough draft introduction into his own and, with his customarily thorough scholarship, gives an excellent general context for the main three areas which emerge in the interviews: Morris’s politics, his views of crafts in general and tapestry in particular, and the Kelmscott Press and its books. Each of the interviews is then complemented by detailed headnotes and footnotes.

In the interviews primarily concerned with politics we find ‘A Talk with William Morris on Socialism’ (Daily News, 8th January 1885), ‘The Poet and the Police: An Interview with Mr William Morris’ (Pall Mall Gazette, 23rd September 1885), ‘Representative Men at Home: Mr William Morris at Hammersmith’, (Cassell’s Saturday Journal, 18th October 1890), ‘A Socialist Poet on Bombs and Anarchism’, (Justice, 27th January 1894) and ‘A Living Wage for Women’, (The Woman’s Signal, 19th April 1894). The first of these interviews, ‘A Talk with William Morris on Socialism’, catches Morris in what Pinkney terms a ‘crucial transitional moment in his career as revolutionary’ (p. 10). Here Morris explains why he and others felt compelled to break away from H. M. Hyndman’s Social Democratic Federation (SDF), and how they founded the Socialist League and its new paper, Commonweal, whose first issue appeared in February 1885. One of the reasons for this split, as Pinkney indicates, was Hyndman’s autocratic editing and jingoistic tendencies. Another was that Morris, unlike the SDF, was committed to what he termed ‘the purest doctrines of scientific Socialism’ (p. 31); Pinkney notes that at this time Morris was profoundly opposed to the parliamentary focus of the SDF and to getting socialists elected to Parliament in order to argue their cause there. Instead, Morris favoured an educational and organisational movement in which one must ‘make socialists’,
i.e. ‘slowly build a great movement outside Parliament dedicated to the eventual overthrow of capitalism’ (p. 11). As the Daily News reporter, calling Morris ‘a high priest of Socialism’ (p. 24), emphasises, ‘[w]hoever wishes to understand Mr. Morris must bear this in mind: his Socialism is an educational instrument’ (p. 30). Morris himself put it like this in the interview: ‘I do not care for a mechanical revolution. I want an educated movement . . . an intelligent revolution . . . the working-classes must understand that that they are not appendages of capital’ (pp. 24-25; 32).

One of the many attractions of this collection is that it covers several years and thus allows an insight into Morris’s changes of attitude. By 1894, as becomes obvious in ‘A Socialist Poet on Bombs and Anarchism’ (Justice, 27th January 1894), Morris’s view on the utility of Parliament for socialism had changed. In connection with a string of anarchist bomb-throwing which had occurred in Europe, Morris was asked whether he would support insurrectionary methods. He replied:

Here in England, at any rate, it would be simply madness to attempt anything like an insurrection. Whatever may be said of other countries, we have here a body, in our Parliament, at the back of which lies the whole executive power of the nation. What we have to do, it seems to me, is to get control of that body, and then we have that executive power at our back. (p. 82)

Although here Morris clearly acknowledges the role of Parliament for socialism, Pinkney rightly points out that this does not mean that he simply collapsed into the reformism and gradualism of the Fabian socialists of his day, but that for him socialist representation in Parliament was part of a revolutionary struggle. By advocating such a course for socialism, Morris achieved, as Pinkney shrewdly observes, ‘a dialectical synthesis of the two “extreme” options represented by the anarchists and the Fabians’ (p. 12).

While ‘The Poet and the Police: An Interview with Mr William Morris’ (Pall Mall Gazette, 23rd September 1885) reveals Morris as a champion of free speech, ‘[p]erhaps the most spirited of the political interviews’ (p. 13) is Sarah A. Tooley’s interview entitled
‘A Living Wage for Women’, (The Woman’s Signal, 19th April 1894). Tooley, a prolific author at the time, challenges Morris on questions such as a living wage for women, how to bring about a better state of things, the pit-brow women, the art of housekeeping and suffrage for women. Pinkney notes that Morris comes across as ambivalent from our viewpoint. On the one hand, he ‘wants to see all the legal, political and moral inequalities under which women suffer in the 1890s removed’ (p. 13). For example, Morris argues that under a socialist system opportunity would be given to all persons for doing the work most suitable to them, and he strongly advocates suffrage for women (‘That is but common fairness’; p. 95). On the other hand, it is undeniable that Morris reveals ‘deep-seated Victorian assumptions about sexual and gender difference [which] continue to constrain his thought’ (p. 13). An equally challenging interview is ‘Representative Men at Home: Mr William Morris at Hammersmith’, (Cassel’s Saturday Journal, 18th October 1890), in which Morris ably refutes the claim that his position as head of a manufacturing firm is not in line with his socialist principles. He differentiates himself tellingly from his critics:

The difference is this: that while I believe the competitive system to be wrong, I am doing my best to sweep it away and set up what I believe to be right in the place of it; my individualist critics are equally well aware that the present system is wrong, but they are doing their best to defend and perpetuate it. (p. 49)

The second group of interviews focuses on Morris’s views of crafts in general and tapestry in particular, and comprises the interviews ‘Art, Craft, and Life: A Chat with Mr. William Morris’ (Daily Chronicle, 9th October 1893), ‘The Revival of Tapestry-Weaving: An Interview with Mr. William Morris’ (Studio, July 1894), and ‘Do People Appreciate the Beautiful? A Chat with Mr. William Morris’, (Cassel’s Saturday Journal, 9th October 1895). While Morris argues in ‘Art, Craft, and Life’ that ‘a book is nowadays perhaps the most satisfactory work of art one can make or have’ (p. 78) and that a work of art is always a matter of co-operation, in ‘The Revival of Tapestry-Weaving’ Morris
discusses the tapestry panel *The Legend of King Arthur* and the differences between his Merton workshop and the Windsor Tapestry Works, which had been established under Queen Victoria's patronage in 1875. 'Do People Appreciate the Beautiful?' catches Morris probably in his most gloomy mood of all the interviews ('everything is going from bad to worse'; p. 108) but the variety of situations and moods is one of the beauties of the collection, and in 'The Kelmscott Press: An Illustrated Interview with Mr. William Morris', *(Bookselling*, Christmas 1895), Morris is extremely enthusiastic about his Kelmscott Press and the art of bookmaking.

The last group of interviews deals with Morris and the Kelmscott Press and its books, and comprises the interviews 'The Poet as Printer: An Interview with Mr. William Morris', *(Pall Mall Gazette*, 12th November 1891), 'Master Printer Morris: A Visit to the Kelmscott Press' *(Daily Chronicle, 22nd February 1893)*, the aforementioned 'The Kelmscott Press' *(Bookselling)* and 'A Visit to William Morris', *(Modern Art; Boston, July 1896)*. While in 'The Poet as Printer' and 'Master Printer Morris', Morris gives an introductory exposition of the principles of the Kelmscott Press (by February 1893 the Kelmscott Press had printed thirteen books, although not all had been issued), in 'The Kelmscott Press' Morris points out how difficult it is to make a profit out of his book press. In the case of his printing of *Chaucer*, Morris observes, 'The cost will hardly be covered by the subscriptions' (p. 119). W. Irving Way, in his interview 'A Visit to William Morris', reiterates this point half a year later: 'The Kelmscott Press is not a money-making venture' (p. 136). Although 'Interview with William Morris' *(Clarion, 19th November 1892)* is somewhat difficult to classify, it certainly serves to prove Pinkney's point that 'it is clearly Kelmscott House which dominates the collective imagination of his interviewers' (p. 9).

*We Met Morris* is an outstanding collection of newspaper interviews in an under-represented and under-researched area of Morrisian studies. It has an excellent introduction, is immaculately annotated (Pinkney even spots mistakes in the newspaper reports) and beautifully illustrated (we find relevant illustrations accompanying the interviews, such as a picture of
high-warp weaving at Morris's Merton Abbey works, the first page of the Kelmscott Press *Works of Geoffrey Chaucer*, two of the 'Holy Grail' tapestry panels and Edward Burne-Jones's caricature of Morris weaving at the 1888 Arts and Crafts exhibition. Although the *Daily Chronicle* reporter is afraid that in his interview he might not convey 'the freshness, the charm, and the magnetism which live in the personality and conversation of Master Printer Morris' (p. 71), the collection as a whole certainly does. Pinkney hits the nail on the head when arguing that it is 'the circumstantial presence of the man, and not just the force of his thought, which makes these interviews such a vivid introduction to William Morris' (p. 21), and this is probably best summed up in the words of the interviewer for *Cassell's Saturday Journal* on 18th October 1890 who describes Morris as follows:

Personally he gives you the impression of a strong, resolute, eminently capable man. His strongly marked face, his high, broad forehead, surmounted by a rather shaggy, dishevelled head of hair, and the vigorous restlessness with which he twists about in his chair as he talks to you, or walks rapidly up and down the room — all convey the impression of a man of superabounding energy, both of mind and body, no less than the terse, rather rugged English in which on occasion he can give expression to his opinion. (p. 46)

Providing invaluable insights into key issues of Morris's thought and personality between 1885 and 1896, *We Met Morris* is one of the best, and most entertaining, introductions to Morris. In this way, it is a significant contribution to Morrisian studies and will be of interest to undergraduates, graduates, teachers and researchers alike.

*Martin Delveaux*


Almost as soon as Red House became a National Trust property in 2003 plans were put in place to publish a book on the house. In

Almost as soon as Red House became a National Trust property in 2003 plans were put in place to publish a book on the house. In
November 2004, following two summer openings, a seminar – ‘Red House: Past and Future Lives’ – was held at the Art Worker’s Guild which brought together specialists and those closely associated with the property. Papers were read on specific aspects of the house, its architecture, decoration and garden. Jan Marsh spoke about ‘Life at Red House’, concentrating on the period of the Morrises’ occupation, and Tessa Wild, the National Trust Curator in charge of the house, identified subsequent owners. The day proved extremely useful in gathering together existing knowledge and providing information for any future publication.

By this time the Trust had already approached Jan Marsh to write a book, sensibly recognising that the property’s importance lay not simply in its architecture and decoration but in the social and emotional significance in being the first, short-lived home of William and Jane Morris and as an important early meeting place for what is now described as the Morris set.

As an experienced biographer of members of the group, and in particular of two of the leading figures, Jane Morris and Dante Gabriel Rossetti, Jan Marsh was well suited for the task, and the book is more comprehensive than the usual historical survey because of its emphasis on people rather than things. It is recommended reading, easily consumed in one sitting on the evening prior to visiting the house, and compliments the room by room guidebook published by the Trust in 2003.

Red House has featured in all the major Morris biographies since the first, Aymer Vallance’s William Morris: His Art, his Writings and his Public Life which was published in 1897. This book, which relied not just on the recollections of others but also visits to the house made by the author in the 1890s, together with J. W. Mackail’s The Life of William Morris (1899), which used the reminiscences of close friends (chiefly Georgie Burne-Jones and the notes of her recently deceased husband), are the earliest descriptions available. All published works since that time have used these two accounts, both of which have proved in retrospect to be very valuable but also confusing and, in some instances, inaccurate. Jan Marsh is dismissive of Vallance’s contribution (which is left out of her list of recommended reading) based chiefly on the fact that his book was not authorised by the family, who
were unwilling to help him. But it must be remembered that Jack Mackail had already been approved to complete this task and, as the son in law of Edward and Georgiana Burne-Jones, was considered family. Vallance’s account is important for it records the house as an outsider and is not deflected too greatly by the story of the inhabitants. As Vallance was an experienced art critic and journalist it is also written with the benefit of his wide knowledge of the architecture and decorative arts of the time and for this reason alone it should be essential reading.

Throughout the second half of the twentieth century there have been a wealth of articles dedicated to aspects of Red House, with two publications in the final decade devoted to its architecture and interior decoration. These are Ted Hollamby’s Red House which concentrates on Philip Webb’s architectural drawings, published initially by The Architecture Design and Technology Press in 1991 (and repeated as part of Phaidon’s series ‘Arts and Crafts Houses’ in 1999) and Red House: A Guide by Ray Watkinson and Ted Hollamby, published by the William Morris Society in 1993.

Marsh’s book also benefits significantly from research published since the centenary of Morris’s death in 1996. These include publications by Derek Baker and Jill, Duchess of Hamilton, on Morris’s gardens, the catalogue of the 1996 Victoria and Albert Museum exhibition and Sheila Kirk’s comprehensive architectural biography of Philip Webb. All contain new material concerning Red House and whereas these books do appear in ‘Further Reading’ their use is not always identified, where appropriate, in the text. Had footnotes not been used in the book this would have been acceptable but a selective crediting of sources is puzzling.

Faced with a wealth of published material (few houses can be so well covered) what does an author include and leave out? The book’s avowed intent is the celebration of Red House’s move into public ownership, a campaign stretching back to 1935. This admirable aim is achieved very successfully by relating a complicated story in a very readable and interesting manner. The book is also visually attractive and of a format that makes it easy to handle, quite an achievement nowadays. The range of illustrations is good and adds much to the story but some are not tied in or explained in the accompanying text.
Holme’s album’ is listed in six captions but the album is not explained in the text (more later). One can only surmise that these and other illustrations have been included by a picture researcher without the value of the author’s caption. The text, however, more than makes up for these small irritations and has the quality of a good novel.

The first few chapters give a concise account of William and Jane Morris’s life up to their move to Upton, in Bexleyheath; the finding of the site, the house’s conception and design, building, decoration and occupation. Much of this is familiar but this book also includes a short but interesting survey of Bexley and Bexley Heath (as it was then) in the mid nineteenth century. Despite the author’s declaration that ‘it is hard to appreciate the compelling attraction of Upton’ what follows is a an illustrated account of a rather interesting area with bucolic, if unkempt, heath and a range of interesting historic buildings ranging from Lesnes Abbey (medieval), Hall Palace (Tudor), the Danson estate (now seen as one of the most significant British examples of classical architecture and decoration) and Aberleigh Lodge (Victorian) all of which could be found not too far away. The developing High Street and arrival of the railway to Bexley all must have made life there more convenient even if Morris in his time, and the majority of people since then, have judged such ‘New Town’ developments as retrograde.

Two chapters cover the Morris family’s occupation of the house moving from the early exciting years when companionship and decorating and furnishing the house was the chief occupation of the family and their friends (‘no protestations only certainty of contentment in each other’s society’ was how Georgie Burne-Jones described it thirty-five years later), to a more serious period in 1862 brought on by Lizzie Siddal’s death, Edward Burne-Jones’s illness and Morris’s increasing pre-occupation with London and developing the new firm of Morris, Marshall Faulkner & Co. Further developments of the Morris firm included plans, in 1864, for an extension to be built on Red House for the Burne-Jones to occupy. Morris saw this as the final phase of his ambition to move production from London and create his own medieval inspired idyll, living and working in close community with others. With the
death of the Burne-Jones's second son and a re-occurrence of illness in the family they withdrew. Suffering from rheumatic fever at the time the news pushed Morris into deep depression as testified in a recently discovered letter from Philip Webb, found under the floorboards at Red House and discovered too late to be included in this book. In January 1865 Jane fell ill and by Easter she and her husband had decided leave Red House forever. Four reasons are listed for this: the remoteness of the house and lack of good facilities, such as doctors in the area, the difficulty of commuting for Morris and finally the social isolation felt by both William and Jane in being so far from London. Jan Marsh is right to try to consider Jane's state of mind at the time for it is likely to have been one of the major causes of the move, but to describe her mood as reserved, insecure and weakened by illness displays too sympathetic a view for what appears to be a cooling of her affections for Morris and a restlessness brought on through Rossetti's increasing attentiveness and interest in using her as a model for his work. This is unlikely to have survived had she stayed in Kent.

The chapter 'Red House after Morris' is a real revelation for it lists the subsequent owners of the house until the outbreak of war in 1939 and records many of the changes they made to the house and garden. Of the eight families who lived there after the Morrises, Charles Holme, who resided between 1889 and 1905, is the most significant and interesting. Now famous as the publisher and first editor of The Studio magazine, he was also a leading importer of oriental goods both for Arthur Lazenby Liberty and for his own firm in which his partner was Christopher Dresser. Photographs from this period show the house decked like an eastern bazaar, much in line with the fashion of the period. The photographs are from an album recently given to the National Trust by the family of the late Edmund Penning-Rowsell. It is a pity that this generosity is not recorded here. It was during Holme's time at the house that the glass screen was erected in the porch and the many scratched signatures there show how widely and exclusively he entertained.

The penultimate chapter records the period from the end of the Second World War when the house was lovingly looked after and
lived in by three families. These were Dick and Mary Toms and Ted and Doris Hollamby who moved in in 1946 keen to recreate the semi-cooperative living so desired by Morris but never achieved. At a period when Morris was out of fashion the price of the house at £3,500 was just £600 more than when it had been sold to Charles Holme in 1889 and £500 less than the price of the plot and initial construction. In 1956 Jean and David Macdonald took over residency from the Toms. Dick Toms, Ted Hollamby and Jean Macdonald all worked together as architects and anyone who had the privilege of a guided tour of Red House with Ted Hollamby would know how proud he was to describe what he believed to be a direct linear connection with Philip Webb through his work as socially aware architects attached to the LCC. From 1964 Ted and Doris Hollamby and their children took over the entire house. It is thanks to the Toms, the Macdonalds and particularly the Hollamby in the later years that the house is in such good shape today and that their strong public spiritedness allowed them to share it with so many others. It was Ted’s request for assistance in securing the future of the house that eventually led to its transfer to public ownership in 2004. The complex and, at times, seemingly impossible route is recorded here stage by stage, providing both a warning and also encouragement to others who find themselves in a similar position.

Linda Parry


Brian D. Coleman, Historic Arts & Crafts Homes of Great Britain, (Salt Lake City, Gibbs Smith, 2005), 159 pp., £30.00 hbk, numerous colour illustrations, ISBN 15868 5531X.

Thames and Hudson have added steadily to their stable of books on the Arts and Crafts in recent years. Amongst others there have been William Morris and the Art of Design, edited by Diane Waggoner, Elizabeth Cumming and Wendy Kaplan’s The Arts and

Brian D. Coleman, *Historic Arts & Crafts Homes of Great Britain*, (Salt Lake City, Gibbs Smith, 2005), 159 pp., £30.00 hbk, numerous colour illustrations, ISBN 15868 5531x.

Thames and Hudson have added steadily to their stable of books on the Arts and Crafts in recent years. Amongst others there have been *William Morris and the Art of Design*, edited by Diane Waggoner, Elizabeth Cumming and Wendy Kaplan’s *The Arts and
Craft Movement, The Arts & Crafts Sourcebook by Charlotte Kelley, and another book by Pamela Todd called The Arts & Crafts Companion. They have varying levels of academic substance and general appeal and occasionally suffer from over-design. It is difficult to understand why the idea of William Morris or the Arts and Crafts movement should bring on a flush of curlicues or eccentric print.

Pamela Todd has carved a useful notch in the aspirational source-book sector. As well as William Morris and the Arts & Crafts Home and The Arts and Crafts Companion, she is the author of Bloomsbury at Home, The Pre-Raphaelites at Home and The Impressionists’ Table. William Morris and the Arts and Crafts Home is a magnificent-looking coffee table book, at a reasonable price when allowing for the sheer number and quality of its illustrations. Red House, Standen, Kelmscott Manor and Wightwick are used as the main source for illustrations throughout the book but Blackwell, Gravetye Manor and Munstead Wood also feature. The book is accessible and easy to read. Six short chapters about William Morris and the Arts and Crafts movement are followed by six case studies, written by Caroline Ball, who is, strangely, unacknowledged on the title page or the cover of the book. A gazetteer follows in sections entitled ‘Where to See Arts & Crafts’, ‘Help & Advice’ and ‘Specialist Suppliers’ – useful for those who wish to commission a replica Hammersmith carpet.

Todd provides a good survey of Morris’s life, geared to the general reader. Occasionally her prose runs away with itself and veers towards inaccuracy; in the introduction for instance she relates how at Merton Abbey ‘men and women worked alongside one another in a heady atmosphere of emancipation and equality’ (p. 10), which perhaps reads a little too much into the situation at Morris and Company. She also seems to imply that Morris and his friends attended the Great Exhibition and on page 124 describes Edward Burne-Jones as ‘Morris’s prim friend’. However, her comparison between the new, brightly-lit department stores and Morris & Company is delightful, as is her description of the prompt payment expected by the Firm, unlike other high-class shops at the time. There are plenty of quotes from Morris,
including 'It is not an original remark, but I make it here, that my home is where I meet people with whom I sympathise, whom I love' (p. 27) and 'I have never been in a rich man's home which would not have looked the better for having a bonfire made outside it of nine-tenths of all it held' (p. 38).

The first chapter, 'The Outside View', describes the exterior of Red House, the formation of SPAB and the general principles behind Arts and Crafts gardens, while the second concentrates on interiors. Morris interiors, which 'blend the homely with the heroic, the practical with the romantic, simplicity with beauty', are contrasted with fashionable Victorian living-room decoration. Chapter three, 'Decorative Patterns', describes the revolution produced by Morris's ideas of simplicity and white paint, and his ideas about such issues as 'the ignominy of the paper dado'. We are shown that between 1872 and 1876 he produced seventeen new patterns for wallpaper in addition to the Firm's existing range. The breadth of choice of tasteful patterns to suit rooms of different size and shape that the customer was able to command from Morris & Co. is most impressive. Further chapters describe Arts and Crafts furniture, 'the softer elements' – textiles – and the 'finishing touches' – tiles, fireplaces, lamps and so forth.

Caroline Ball introduces her section of case studies (p. 127) as being concerned with houses 'built, or refashioned, by designers and architects inspired by the ideas that Morris generated'. Morris might have recoiled at this – a couple of the houses have some truly nasty rooms. However, most of them are designed with appropriate simplicity and one in New York, where David Berman has used his own skills in cabinet-making, metal work and embroidery to create a modern 'Arts and Crafts Home', should provide inspiration to try one's hand at Voysey-inspired light fittings or period details in wood and silk. At several points in Todd's text we are reminded that Morris and his Arts and Crafts followers were forced to rely upon affluent customers. This book makes it clear that Arts and Crafts artefacts remain in such a market. The houses from both sides of the Atlantic featured in the six case studies are clearly very expensive, and it will presumably do their resale potential no harm at all to feature in such a book.

William Morris and the Arts & Crafts Home has the odd flaw.
At certain points in the narrative, history is interspersed with disconnected illustrations of Arts and Crafts interiors not described in the text or asides about houses in the United States, as if to ensure that everyone feels included, and it is surprising that a book published in London finds it necessary to use American spelling. There is no attempt to provide proper references for quotations and on occasion the picture captions omit to provide a location. However, taken as it is, a lovely picture book with some useful text attached, it will make a pleasurable browse, and provides an introduction to William Morris and the Arts and Crafts.

Brian Coleman’s *Historic Arts & Crafts Homes of Great Britain* is dedicated to Peter Rose, establishing its provenance at the outset. Coleman is a psychiatrist in Seattle, but he also has a passionate interest in old houses. He is editor-at-large for *Old House Interiors* magazine and has written numerous articles about ‘historic home design’ as well as books on the subject, including *Extraordinary Interiors; Decorating with Architectural Salvage and Antiques*, Scalamandré; *Luxurious Home Interiors*, *Classic Cottages*, *Vintage Victorian Textiles & The Victorian Dining Room*. This book is clearly intended both as an historic design source book and a planning reference for projected trips to Britain.

The book is most appealing visually, with cover photographs featuring Red House and Charleston and end papers reproducing a Margaret Beale embroidery of Morris’s *Artichoke* design from Standen. It is clearly laid out, crisply printed, and efficiently captioned. Stephen Calloway provides the foreword and Brian Coleman’s text gives short, accessible biographies of ten Arts and Crafts houses in Britain, including those covered by Pamela Todd but also discussing Blackwell, Castle Drogo, Charleston, Cragside, Hill House and Rodmarton Manor; all open to the public. The appendices comprise a section with advice about visiting the houses, a short list of relevant antique dealers in the United Kingdom and a more comprehensive list of those in the United States.

Stephen Calloway’s concise and very competent overview of the Arts and Crafts Movement in the foreword describes ‘an uprising
of makers, not destroyers; of artists and aesthetes, not iconoclasts'. He emphasises Morris's influence on the Movement: 'In many ways, the ... houses revealed in this book ... all owe their existence to Morris's pioneering inspiration. Each ... bears the imprint of Morris's own practice or, more abstractly, of his thinking'. He argues, perhaps more tendentiously, that 'Charleston is also a quintessential expression of Englishness in the Arts and Crafts tradition'.

Coleman is keen to emphasise the vernacular aspects of the houses as he introduces them, anchoring them firmly to Arts and Crafts principles. He mentions their use of local imagery, style and materials, such as Arthur and Hubert Simpson's carvings of mountain ash at Blackwell, its sandstone mullions and its round, tall chimney stacks like those of Coniston Old Hall. A summary of the architecture and the architect of each house precedes a description of their interiors. Furniture, fireplaces, fabrics and carpets are well-described and illustrated so that a potential visitor has a good idea of what to expect when choosing an itinerary.

The book is clearly aimed at an American market. There is nothing wrong with that of course, but occasionally a turn of phrase catches the British reader out, as when Coleman delineates Blackwell's history, mentioning it being 'restored as a public house museum' (p. 10) which conjures images of beer mat collections: in the kitchen at Wightwick the 'walls are tiled for sanitation' (p. 145). There are however most useful snippets of unexpected information, like Blackwell's Sir Edward Holt's 'help in developing a reservoir that revolutionised the supply of freshwater to Manchester'. Presumably this reservoir was Thirlmere; Sir Edward cannot have been a popular man in the Lakes. There is also an unfamiliar image of Charleston, of the kitchen, which is very welcome (p. 39). It is interesting to read that 'A debate continues over whether to furnish it [Red House] as it appeared during Morris's occupancy (before he produced most of his famous wallpapers and fabrics) or to use the products of Morris & Co., which would not have been available when Morris resided there' (p. 85). Cragside (1869 onwards) sits oddly with some of the other houses with its cutting-edge, innovative use of hydro-electric power and hydraulic lifts, despite employing plenty of
Morris & Co wallpapers and fabrics. Its vast, opulent, Renaissance-style, Italian marble fireplace in the drawing room, designed, somehow improbably, by W. R. Lethaby and weighing ten tons, would probably have horrified Morris, and the garden with its obsessive carpet-bedding in the high Victorian manner would certainly have done so.

Diana Andrews


IN THIS REVIEW, I SHOULD like to draw initial attention to the publication by D. S. Brewer of these three splendid volumes, continuing the work inaugurated by W. E. Fredeman, and to urge any readers who have influence with any institutional libraries to recommend them for purchase. Scholarship of this quality does not come cheap, but deserves to be supported by all who value it.

These three volumes together, dealing with the period 1863–1872, are collectively provided with two subtitles, the topographical ‘The Chelsea Years’ and the psychological ‘Prelude to Crisis’. They thus take us through Rossetti’s career, mainly as a painter, into the period of his shared tenancy with Morris of Kelmscott Manor, his affair with Jane, the publication of his poems recovered from the grave of Lizzie Siddal, and the attack on
IN THIS REVIEW, I SHOULD like to draw initial attention to the publication by D. S. Brewer of these three splendid volumes, continuing the work inaugurated by W. E. Fredeman, and to urge any readers who have influence with any institutional libraries to recommend them for purchase. Scholarship of this quality does not come cheap, but deserves to be supported by all who value it.

These three volumes together, dealing with the period 1863–1872, are collectively provided with two subtitles, the topographical ‘The Chelsea Years’ and the psychological ‘Prelude to Crisis’. They thus take us through Rossetti’s career, mainly as a painter, into the period of his shared tenancy with Morris of Kelmscott Manor, his affair with Jane, the publication of his poems recovered from the grave of Lizzie Siddal, and the attack on...
them by Robert Buchanan in ‘The Fleshly School of Poetry’, which had such a devastating effect on Rossetti. Volume 5 concludes with an impressive series of nine appendices, which provide full details of the publication of the exhumed Poems in 1871 and of their reception by the reviewers, as well as of Lizzie’s death, Rossetti’s interest in spiritualism, the ‘Fleshly School’ controversy, and the events leading up to Rossetti’s breakdown in the summer of 1872 as described by Fredeman. Finally, the three volumes share the detailed ‘Bibliography of Works Occasionally Cited’ and the ‘Biographical and Analytical Index’, which runs to 189 pages and is a major tool for research.

The qualities that emerge most clearly in a preliminary reading are warmth of family affection and ties of friendship (particularly with Ford Madox Brown), concern to help other artists in their careers, commitment to art and its technical demands, and difficulties, both self-created and imposed, in dealing with patrons. There is less of the laddish joviality seen in the two earlier volumes – we hear less about gatherings of blokes and coves, although Rossetti’s sociability is evident until the breakdown. And of course there is the development of his preoccupation with Jane, and all that meant to him. Not much of the material is new, but to read it all together in this form is to obtain an enriched sense of Rossetti’s increasingly complicated and difficult life in these years.

I will conclude this brief review with a quotation from each volume to exemplify different aspects of Rossetti and his concerns in these years. The first, dated 4th Sept. 1865, is to William Cowper-Temple about stained glass:

Thank you for your letter of the other day. It is my conviction that, in spite of the lower price of the Munich glass & the competent execution of Kaulbach’s design, the whole would bear no comparison, in beauty of the right kind for the purpose, and consequently in real return for outlay, with such a window as Morris would furnish. Kaulbach’s would be a work of general merit, Morris’s of special genius for this class of art.
The second is dated by the editors to 21 September 1869, and is to Alice Losh, telling of his return to Chelsea after a visit to the north:

I have seen no one as yet except the parrot and the Wombat who are on either side of me as I write – the former letting fall a remark – or shall I say an animadversion? – from time to time – and the latter burrowed deep in the sofa cushions indulging apparently in the more abstruse forms of thought. He is a round furry ball with head something between a bear and guinea-pig, no legs, human feet with heels like anybody else, and no tail. Of course I shall call him ‘Top’.

In the final volume, Rossetti writes on 27 Aug 1871 to his uncle Henry Polydore from ‘The Manor House, Kelmscott, Lechlade’:

It is a most lovely old house, purely Elizabethan in character, though perhaps built somewhat later, as in this district architectural style wd. change but slowly. It is in the most unaltered and genuine state, & no better specimen of a middle class house of that time could well be found. It still belongs to the family whose ancestors built it & whose arms are still on some of the chimney-breasts. The garden, and meadows leading to the river-brink, are truly delicious – indeed, the place is perfect; and the riverside walks are charming in their way, though I must say the flatness of the country renders it monotonous and uninspiring to me. However it is of the very essence of all that is peaceful and retired – the solitude almost absolute.

Rossetti’s letters are those of a man fully engaged with whatever he undertook, and it is a great pleasure to salute these volumes from D. S. Brewer as fulfilling the ambitions of their scholarly inaugurator so handsomely. Each of the three volumes will be reviewed in more detail in subsequent issues of the journal.

Peter Faulkner

The first thing one should say about this book is that it has the wrong title. The marriage of William James Stillman and Marie Spartali was not a ‘Pre-Raphaelite’ one. Rather, the story which David B. Elliott recounts is of the lives of two fascinating Victorian people who seem, between them, to have experienced at first hand many of the most important cultural and political phenomena of the later nineteenth century, and who certainly do not need to have the Pre-Raphaelite label attached to them in order to make them interesting.

That said, both husband and wife had significant connections with the Pre-Raphaelite circle, and Marie Spartali Stillman, as a capable though minor artist of Rossettian influence, may fairly be described as a Pre-Raphaelite. Marie was closely associated with literary and artistic life from young adulthood. Her father, a successful banker and pillar of London’s close-knit Greek community, was a business associate of Alexander Constantine Ionides, the prominent art patron; and through the friendship between the two families, Marie was drawn at the age of about twenty into the Holland Park Circle, where she met Rossetti, Whistler, and G. F. Watts, and where she, Ionides’s daughter Aglaia Coronio, and Aglaia’s cousin Maria Zambaco, became known as the Three Graces. At around the same time she persuaded her father to let her study under a professional painter, and became the pupil of Ford Madox Brown, who probably fell in love with her. She painted consistently throughout her adult life, exhibiting regularly at the Dudley, Grosvenor, and New Galleries. She was also much in demand as a model, sitting first of all for the pioneering photographer Julia Margaret Cameron, and later for both Rossetti and Burne-Jones, and earning the equivocal title of ‘Mrs Morris for Beginners’ from one acerbic critic (p. 20). (Unfortunately for Marie, perhaps her most well-known appearance was in one of Rossetti’s least appealing paintings, *A Vision of Fiametta* of 1878.)
At the age of twenty-seven, this beautiful, talented, charismatic woman dismayed her friends and alienated her family by marrying William Stillman, an American widower some fifteen years her senior. By the time they met in 1869, Stillman had already lived a full and colourful life. As a young man he studied painting, and became a Ruskinian landscape artist. In the 1850s he founded the Adirondack Club, a group of young intellectuals experimenting with the simple life in the wilderness of the Adirondack Mountains of New York State; participants included Emerson and the poet James Russell Lowell. As a critic, Stillman had also edited a short-lived art journal called *The Crayon*, in which Ruskinian principles were vigorously espoused (though he soon afterwards came to think Ruskin ‘fundamentally wrong on all practical questions’ of art (p. 49)). He travelled to London and met Ruskin and the Rossettis, and in 1860 went to Switzerland for a painting holiday as Ruskin’s guest. They did not get on. Imbued with a lambent moral sense which seems to have been largely the result of his strict Seven Day Baptist upbringing, Stillman also had an impressive talent for involving himself in international affairs. In 1849, aged twenty-one, he fell under the influence of the exiled Hungarian revolutionary Lajos Kossuth, and travelled to Europe to establish a communications network between dissident Hungarians. With this as his only relevant experience, he succeeded during the 1860s in securing the post of US consular officer first to the Vatican, then to Crete. In both roles, Elliott argues, he proved ‘deplorably short-sighted’ (p. 54), in Crete involving himself heavily in a local revolt against the Turkish ruling power. Despite all this varied experience, however, by the time he met Marie Spartali he had abandoned painting, having decided that he had no vocation for it, and was struggling to make his way as a freelance journalist. So unpromising did the American suitor seem that Marie’s father had spent the period of the engagement attempting to enlist Rossetti and Madox Brown in persuading her to change her mind (both artists thought the match unfortunate, but refused to get involved), and, following the marriage, did not speak to his daughter for almost a year.

If Stillman’s life up to his marriage to Marie had been, if not Pre-Raphaelite, then at least artistic, once married he proved
remarkably unsympathetic to his wife's work. Almost his first act was to attempt (unsuccessfully) to break off her supportive friendship with Madox Brown, and he tried repeatedly to separate her from her circle of artistic friends. Such inconsiderate behaviour seems, from Elliott's account, to have been quite characteristic of Stillman, whom Elliott describes ambivalently as 'fearless but not brave, self-centred without selfish intent, self-absorbed and unable to express the warmer of his emotions' (p. 194). While Marie's acquaintances mostly spoke respectfully of him, few seemed able to understand what had made her fall so passionately in love that she was ready to endure her family's censure and stake her happiness on marriage with a man of such uncertain prospects. And in fact, despite Elliott's access to what is evidently an extensive archive of letters, their relationship remains something of an enigma. For significant periods of their thirty-year marriage they were necessarily separated by Stillman's work as a journalist (he served as a special war correspondent for the *Times* in Herzegovina and Montenegro, and was later the newspaper's regular correspondent in Rome), but there were also times when Marie declined to go out to join him abroad even when it was feasible for her to do so, preferring to remain at home in London perhaps in the interest of providing stability for their children. Nevertheless, their marriage appears to have been consistently amicable; she bore him three children, and in later life they became, as Elliott puts it, 'old friends' (p. 144). When Jane Morris's philandering lover Wilfrid Scawen Blunt made advances towards Marie in the late 1880s, he received little encouragement.

The lives of two such people can hardly fail to interest, and indeed one criticism which one could make of Elliott's book is that it is not longer. In particular I would have liked more detail about Stillman's remarkable forays into international affairs; in the years 1887 and 1888 alone, his journalistic work for the *Times* led to him involving himself in attempting to prevent war between Greece and Turkey, and becoming embroiled in the Thomas Parnell affair, as he was dispatched to New York to procure a letter allegedly written by Parnell to an Irish-American supporter. It is also unfortunate that, despite the title's claim to address the 'lives and works' of the Stillmans, there is relatively little
discussion of Marie’s paintings, the best of which – Italianate and medievalising watercolours clearly influenced by Rossetti and Burne-Jones – display an impressive sense of colour and atmosphere, and are certainly worthy of serious study. (The volume is, however, very well illustrated, and ought to provoke further investigation by future scholars – though the dispersal of many of the works in private collections may prove an obstacle.) Further, the reader is likely to be distracted by Elliott’s habit of attempting to weave lengthy quotations into his prose, as well as by the occasional repetitions and numerous typographical errors. Against this, however, the book also contains a wealth of fascinating details and asides, such as the commentary on the ‘aesthetic set’ by an outsider of conventional tastes, Jeanette Marshall, whose father was a friend of Madox Brown and surgeon to members of the circle including Rossetti. Miss Marshall’s letters, when not preoccupied with the aesthetes’ ‘dubious cleanliness’, record Pre-Raphaelite social occasions where guests included ‘Mrs Morris (who looks like a maniac) & her eldest daughter (who is out and out the ugliest person I ever saw)’ (p. 154; the letter is sadly undated). One feels that with such a trove of interesting material to draw on, Elliott might have produced an even richer account than he has; yet he is certainly to be applauded for his diligent research, which has added new sources to scholarly knowledge of the circles in which the Stillmans moved; and also for bringing to our notice two figures whose full lives should be of interest to Victorianists in general, and not just to Pre-Raphaelitists.

Richard Frith

The most recent volume in the National Portrait Gallery’s *Insights* series, Jan Marsh’s *The Pre-Raphaelite Circle* presents thirty-nine concise, engaging, and richly illustrated accounts of the lives of the
Pre-Raphaelites and their associates. Based largely on the collections housed in the National Portrait Gallery in London, Marsh’s biographical survey is part of an ongoing series of books that (according to the gallery’s website) has set out to examine the significance of portraiture to the discussion of certain literary and artistic groups and their impact on cultural history. This volume is an illuminating and thoroughly accessible guide to the artists and writers of the Pre-Raphaelite movement, and focuses upon the creative, intellectual and personal connections between the members of the group. Written with a broad audience in mind, and complete with colour illustrations, an index, and select bibliography, Marsh’s book has much to offer specialists and non-specialists alike. For those just beginning their study of the Pre-Raphaelites, *The Pre-Raphaelite Circle* provides an authoritative introduction to the movement’s aesthetic ideals and the artists’ achievements. For readers of this journal, and all scholars of the Pre-Raphaelite movement, this volume is potentially a highly valuable research tool. Although the text cannot provide as much detail as Morris scholars might like, its remarkable breadth and illustrations make it a useful and enjoyable source on less well-known members and associates of the circle.

In the opening sentences of the book’s comprehensive Introduction, Marsh writes: ‘In 1853 Dante Gabriel Rossetti told his Pre-Raphaelite Brother Thomas Woolner that his new picture contained all the important themes: Art, Friendship, Love. These were in fact the same links that bound the Pre-Raphaelite circle together’ (p. 7). With these remarks Marsh offers an apt introduction to the subject of the rest of the book: each of the biographical entries is concerned with tracing the complex and at times highly fraught friendships, marriages and artistic collaborations between the diverse members and associates of the group. Beginning with the original Brotherhood’s formation in London in 1848, the Introduction describes the shared artistic ideals and aspirations of the PRB, their recruits and their patrons. While Marsh utilises drawings, paintings and photographs successfully to convey a sense of the personalities of the artists, the text also points to a narrative of close but shifting personal and
professional relationships between members as varied as Dante Gabriel Rossetti, William Allingham and Julia Margaret Cameron. Yet Marsh is quick to acknowledge that 'the movement came into being, only a little before the Brothers themselves began to move apart' (p. 11), and though discussion of the Pre-Raphaelites is grounded in the group’s dynamic and stylistic evolution over half a century, the Introduction, like the biographical entries, is equally interested in outlining the separate paths many of the individual members chose to take over the course of their careers. This fascinating interplay between the disparate, even conflicting individuals of the circle and their ties to the group often surfaces in the rest of the volume, and is one of the book’s compelling features.

The biographical entries begin appropriately – and unsurprisingly – with Gabriel Rossetti, followed by entries on William Holman Hunt and John Everett Millais. From these founding Brothers Marsh includes the rest of the original PRB, as well as close associates and contributors to The Germ like Christina Rossetti and the ‘lost Pre-Raphaelite Brother’ Walter Deverell (p. 52). While there does not appear to be any precise overarching structure to the book – there is no obvious alphabetical or chronological order to the entries – the next portion of the book seems to be dedicated, with a few exceptions, to biographical accounts of the group’s ‘larger fringe’ and the ‘second wave’ Pre-Raphaelites such as Algernon Charles Swinburne and Simeon Solomon. Of interest to Morris scholars, May Morris is the subject of the book’s penultimate entry, and the volume finishes with the engraver and typographer Emery Walker. Though the entries are necessarily brief, the book is impressive in its scope. Marsh includes a surprising number of artists and writers whose personal connections and significance to the movement are often unmentioned in longer scholarly studies, for example John Roddam Spencer Stanhope, Wilkie Collins, George Frederick Watts and Val Prinsep. Thoughtful entries on female associates Effie Gray, Marie Spartali Stillman and Lucy Madox Brown will also prove valuable to scholars in the field.

Within each entry, Marsh tends to begin with a concise introduction to the artist or writer’s achievements, giving particular
attention to their influences, the most celebrated works in their oeuvre, and the nature of their commitment to the movement’s ideals. As is demonstrated in the entries on George Price Boyce, Ford Madox Brown and Allingham, Marsh often strives to locate within each member the motivating factor for their attraction to the movement’s aesthetic ideology. Excerpts from the Pre-Raphaelites’ diaries, letters and notebooks, complemented by the fascinating portraits, clearly and effectively illustrate the development of each member’s career, a brief sketch of their personality, and their role within the group. The entry on Ford Madox Brown, for example, highlights the artist’s initial disdain for the PRB, his quick, enthusiastic acceptance of the movement’s ideals, his irascible disposition, and finally his magnanimity, as Marsh describes him ‘growing into his role as doyen of the circle’ (p. 49). Marsh’s concise entry on William Morris, which is supplemented by both G. F. Watts’s rather somber 1870 portrait (p. 84) and the photograph of Morris taken at North End Lane, Fulham, by Frederick Hollyer in 1874 (p. 86), successfully communicates Morris’s creative energy, his prolific output and his enterprising restlessness, as well as ‘his expanding girth and his explosive temper’ (p. 85).

Many of the successive biographical entries in this volume and the portraits which accompany them further express the closeness of the group and evoke richly textured impressions of the artists themselves. When describing Julia Margaret Cameron’s passion for photography, Marsh deftly conjures a strong sense of Cameron’s determination, as she ‘bullied friends, relatives and strangers to don costumes and stand still for her lens’ (p. 80). Readers are left with the wonderfully funny, imaginative impression of Cameron pestering Tennyson and Carlyle for photographs. Later on in the book, another especially informative and sensitive account is devoted to Joanna Boyce Wells, whose entry includes the beautiful deathbed portrait drawn by Rossetti in 1861 (p. 68).

Throughout this volume Marsh complements the individual surveys with other rewarding examples of Pre-Raphaelite portraiture in a variety of media, many of which have seldom appeared, at least together, in other biographies and critical
studies. Of particular significance to Marsh’s biographical review are the informal mutual portraits of the original Brothers, created at a gathering at Millais’s studio for Thomas Woolner in April of 1853. Many of the warmly expressive portraits made are included here, among them Millais’s study of Frederic George Stephens (p. 46). It would seem that for Marsh the creation of these informal drawings most strikingly expresses the intimate collaboration and camaraderie that characterised the movement as a whole. ‘A function of close friendship’, Marsh writes in the Introduction, ‘this characteristic allows posterity to glimpse individuals and their relationships through their informal images of each other’ (p. 11).

Marsh’s familiarity with her subject matter is evident in the confident crafting of these entries and the wealth of information that is provided, though some readers may find that certain entries leave something to be desired. There is no mention, for instance, of Elizabeth Siddal’s poetry, and the author Mary de Morgan is mentioned only in reference to her work as an embroiderer for Morris and Co. Readers may also question why certain people were included in this biographical survey and others excluded; scholars of the Pre-Raphaelite circle may be disappointed by the absence of an associate or model they had wished to see discussed in the accounts. I was rather disappointed to find no reference to the poet and children’s author Jean Ingelow, and was surprised to find no mention of J. W. Waterhouse, the ‘third generation’ Pre-Raphaelite painter and later contemporary of Burne-Jones and the de Morgans. These exclusions are understandable, however, given the necessary limits to the book’s length and depth, and they do not diminish the book’s value or the reader’s enjoyment. Authoritative and informative, Marsh’s study offers a valuable survey of the Pre-Raphaelite circle and the fascinating portraits they created.

Christine Whitney

David Peters Corbett’s recent monograph, part of the continuing British Artists Series published by the Tate Gallery, is an insightful and beautifully illustrated introduction to the life and work of Edward Burne-Jones. Written with a broad audience in mind, this accessible volume, though concise, is nonetheless comprehensive in its examination of Burne-Jones’s *oeuvre*, and has a number of objectives. Central to Corbett’s book is a discussion of the ways in which Burne-Jones’s technique, motifs and subject matter developed over the course of his career. This volume also seeks to underscore Burne-Jones’s significant position within the Pre-Raphaelite circle, and to situate the artist within the late nineteenth-century artistic milieu. Thirdly, Corbett offers a brisk and informative discussion of Burne-Jones’s powerful artistic imagination and the artistic ideals which are central to his images. For readers who are less familiar with Burne-Jones’s life, artwork and impact on art history, Corbett’s book offers a highly valuable survey. For Burne-Jones and Morris scholars, perhaps the book’s most worthwhile features are the handsome reproductions of Burne-Jones’s paintings, drawings, book illustrations and stained-glass designs, as well as Corbett’s engaging readings of the artist’s style, themes and ideology.

In the opening paragraph of the Introduction, Corbett describes Burne-Jones as a painter ‘whose art defined for both his contemporaries and posterity the “dream world” of late nineteenth-century Aestheticism and the role of art as an alternative to the vulgar and disturbing world of the everyday’ (p. 6). While emphasising the intensity and individuality of Burne-Jones’s alternative dream worlds, however, Corbett is careful to reject the notion of escapism by establishing the pressing concern over industrialisation and its subsequent social ills that Burne-Jones felt from an early age. ‘This is not an art which ignores reality by cleaving to its dream’, Corbett asserts, ‘but one that concerns itself with the ways in which art, and specifically painting, can hope to engage meaningfully with reality’ (p. 8).
Corbett builds on the arguments for contemporary relevance and the importance of the real to Burne-Jones’s work made in past critical studies, most notably Robert de la Sizeranne’s 1898 book *Contemporary English Art*, and looks to Burne-Jones’s belief in art principles and art materials as tangibly realising the actual through the imagined. Through a succinct examination of two of the luminous paintings from the series entitled *The Days of Creation* (1870–76) and the much later *Love Among the Ruins* (1894), Corbett also examines the process of Burne-Jones’s meticulous and reflective building of fictional worlds on the canvas, as well as the artist’s imaginative reaction against materialism and his yearning for a spiritualised alternative to the modern world. This tension between dream and reality characterised Burne-Jones’s creative process throughout his career, and is given particular scrutiny in Corbett’s book.

‘The Nicest Young Fellow in Dreamland’, the first of four chapters, begins with Burne-Jones’s experiences at Exeter College, Oxford, and his new understanding of the role of the artist from the writings of Ruskin and Carlyle. From there, the chapter traces Burne-Jones’s introduction to the Pre-Raphaelite circle and the lasting impact of the work of Dante Gabriel Rossetti on the young painter’s artistic and spiritual ideals. Burne-Jones’s developing aspirations and his enthusiasm for the medieval past and Arthurian legend are demonstrated clearly, as is the development of his technique in painting and drawing. The three pen and ink drawings included in the chapter, entitled *Sir Galahad* (1858), *Going to the Battle* (1858) and *Buondelmonte’s Wedding* (1859), with their astonishing detail and extraordinary, richly textured hatching, not only reveal the artist’s growing skill, but also ‘mingle Rossetti’s romantic medievalism with Ruskin’s focus on the smallest levels of reality’ (p. 18). Corbett skilfully communicates the visual pleasure of studying the precisely rendered narrative drawings, with ‘focused movement of the eyes over the surface of the drawing, engaging with each aspect and moment of the visual story in turn’ (p. 20). Although we see Burne-Jones’s ability with watercolor and gouache before his 1862 trip to Italy with Ruskin, Corbett asserts that it is with paintings like the meditative *Green*
Summer (1864) created after his return from Venice in which we find Burne-Jones’s truly distinctive manner.

Chapter two, ‘Exile and Achievement’, and chapter three, ‘The Grosvenor Gallery and Fame’, offer an examination of the difficulties and triumphs that marked Burne-Jones’s exhibitions and professional endeavours. Corbett begins his study of this stage in Burne-Jones’s career with the well-known scandal over the psychologically charged Phyllis and Demophoön (1870) at the Old Water-Colour Society, the experience which led to the seven ‘desolate years’ and the re-forging of Burne-Jones’s aesthetic and spiritual vision. Burne-Jones’s experimentation with mixtures of watercolour, gouache and gum, and his increasing preference for thickly textured oils after his second trip to Italy in 1871 are given close consideration, as is the artist’s increasing interest in the themes of contemplation and passivity. Perceptive readings of two series of oil paintings, beginning with Pygmalion and the Image (1875–78), followed closely by analysis of The Briar Rose series that was begun in 1869, point to Burne-Jones’s sophisticated and powerfully emotive images and to his desire to create pleasurable and ameliorating alternative worlds. Chapter three firmly grounds Burne-Jones in the Aesthetic movement, though discussions of paintings like The Beguiling of Merlin (1874–76) emphasise Burne-Jones’s continued preoccupation with the values of love and spirituality, heightened states of mysticism, the potency of artistic expression, and art’s potent ability to affect reality.

In ‘Avalon’, the fourth chapter of this volume, Corbett focuses upon Burne-Jones’s return to the themes and iconography of the Arthurian legends during the final stages of his career. Yet rather than the narrative cycle of chivalry and glorious heroes admired in his youth, Corbett notes, it is ‘their dark negative’ which Burne-Jones finds most compelling, ‘those parts of the cycle concerning death and failure, the introspection that is the product of frustrated action’ (p. 64). Failure, inaction and hope are the subjects which preoccupy Corbett’s discussion in the final chapter; as can be seen in the paintings The Dream of Launcelot at the Chapel of the San Graal (1895–96), Hope (1896), and The Sleep of Arthur in Avalon (1881–98); the somberness of the hues and the subdued emotion communicate the sense of despair and
lassitude perceptively identified by Corbett. Although the motifs of water, music and gentle movement that were equally central to Burne-Jones's artwork are not discussed here, Corbett does present a persuasive analysis of the delicate melancholy and mystical symbolism of Burne-Jones's highly contemplative final works.

Readers of this book will take away an enhanced understanding of not only Burne-Jones's intense creative energy, but also how the values of a spiritualised, medieval past which underpinned his richly imagined dream worlds became interwoven with his belief in the power of art as a vehicle for social change. Although Corbett's study might have benefited from further discussion of Burne-Jones's career as a designer and the inclusion of additional examples of his painted furnishings, the scope of the artwork reproduced is ultimately remarkable in its thoroughness. The text is supplemented by a useful chronology as well as a select bibliography, and provides both an engaging biographical account and enriching readings of Burne-Jones's art.

Christine Whitney

‘If you arrange pebbles at a beach or put together a stunning building or an incredible tapestry; why isn’t that as important as a painting?’ (p. 169), asks Kaffe Fassett in his article on knitting, and his question might be seen as the fundamental question of The Beauty of Craft, a collection of articles taken from Resurgence, the international journal of radical thought on ecology, art and culture.

Morris would have been thrilled with the publication of The Beauty of Craft, not only because he is mentioned several times but also because the contributors extend the word art beyond matters which are consciously works of art. As one of the editors of the collection, Maya Kumar Mitchell, notes in her introduction,
craft often gets described in negative comparison with art, craft being ‘a bit like art only useful and not so amazing’ (p. 11). However, for the contributors to this collection, ‘craft’ and ‘art’ have ceased to be divided, since they see ‘craft’ referring to both the work of creating and the finished piece: ‘Craft brings us into contact with nature and with environmental issues. Craft is a way of developing creativity, consciousness and spirituality … Craft is for doing and for having, for using and for enjoying’ (Mitchell, p. 13).

Informed by such an understanding of craft, the contributors to this anthology are not concerned with the glamour, originality or brilliance often associated with being an artist, but with the daily relationship, both harmonious and confrontational, with materials, intentions, necessities and possibilities. Through these essays, which focus on living craftspeople, most of them still producing, we can see the role of craft in relationship to community, to work, the natural environment and economics, and it soon becomes obvious that these craftspeople understand their craft as a way of life as well as a profession.

The inspiration for this anthology was the articles already published in *Resurgence*, and the editors have supplemented these in order to expand the range of crafts covered. Six chapters, each comprising between seven and ten articles, focus on the world of craft (e.g. glassblowing, recycling, design and pottery), ways of living (e.g. furniture and basket making), the culture of community (tribal art, quilting, cooking, the local community), caring for nature (e.g. architecture, gardening, bodging and willow work), enduring skills (e.g. lithography, bookbinding, silversmithing and hand skills), and seekers of meaning (e.g. craft traditions, cabinet making, weaving and knitting). One of the delights of the collection is that several types of crafts are covered in different sections and seen from different cultures and perspectives. Pottery, for example, is discussed in chapter one, ‘The World of Craft’, in the context of Breon O’Casey (son of playwright Sean O’Casey), but also in chapter two, ‘Ways of Living’, in the context of the Devon potter Clive Bowen, the Dorset potter Richard Batterham, the city potter Edmund de Waal and the Japanese potter Shoji Hamada. Similarly, architecture is
focussed upon both in chapter three, 'Caring for Nature', under the aspect of sustainable architecture, but also in chapter six, 'Seekers of Meaning', under the aspect of the metaphysical dimension of Indian architecture.

In the light of this holistic treatment of craft, the reader of this journal will be delighted that Morris is a constant presence in the book. The first statement by Morris, next to a beautiful photograph of 'New Sentinels' by the American artist Philip Baldwin, serves as the introductory quotation to chapter one: 'Have nothing in your house that you do not know to be useful or believe to be beautiful' (p. 14). The second reference to Morris is a picture of Cray (p. 25), the printed chintz by Morris (in the William Morris Gallery) in John Lane's article 'Art Elevated, Craft Degenerated'. Lane, a painter and the Art Editor of Resurgence, gives a short exposition of art history and explains how in traditional cultures, on the Indian continent and in other cultures, such as Balinese, the 'Fine Arts' were not separated from craftsmanship, craftsmanship from labour, and beauty from everything else. Today, however, some artists dissociate themselves from craftsmen and craftswomen, and some crafts are considered more important than others. Although Morris is not mentioned in the text, Lane argues in a distinctly Morrisian tone that all skills should be equally celebrated: hairdressers, cooks, boat builders, plasterers and restorers should be considered alongside their more favoured creative contemporaries.

The next reference to Morris appears in Sara Hudston's intriguing article on the furniture-maker John Makepeace. As we learn early in the article, 'Makepeace's thinking is strongly influenced by Ruskin, William Morris and the nineteenth-century Arts and Crafts Movement' (p. 59), and we soon realise why. Sentences such as 'Good design is when an object expresses its role, its particular function, with delight' (p. 59) and 'I am particularly attracted by woods that are grown in England, trees which have been grown over aeons and have come to thrive in our particular climate. That has a kind of wholeness about it' (p. 59) call to mind Morris's belief in the importance of the functionality of objects and his campaign to protect nature and the local environment. Makepeace's Hooke Park, 330 acres of mixed
broad-leaved and conifer woodland near Beaminster in Dorset, would have particularly appealed to Morris. Trying to help protect woodlands while creating wooden structures with woodland thinnings — that part of the crop which in the UK usually gets burned or thrown away — Makepeace makes ‘an ecologically-aware attempt to realise the nineteenth-century Arts and Crafts philosophy using twenty-first-century knowledge’ (p. 60).

On a similar note, the fourth reference to Morris surfaces in Alexander Murdin’s article ‘Treading Lightly’, which focuses on environmental responsibility in, and a sustainable approach to, craft. Embracing practices in craft that help protect resources, many craftspeople are working towards what Murdin calls ‘a new counter-culture of sustainability’ (p. 98). In practical terms, this means using local or recycled materials, insisting that wooden materials come from sustainable forestry, and avoiding imported hardwoods such as mahogany and indeed any imports that involve energy-consuming transportation. Murdin quotes Bernard Leach, the famous St. Ives potter, arguing in 1940 that craft, ‘since the day of William Morris, represents the chief means of defence against the materialism of industry and its insensitivity to beauty’ (p. 99). As Murdin rightly reminds us, perhaps ‘the widespread acceptance of the need for environmental responsibility has finally confirmed this [Morris’s] point of view and contemporary craft will reach the larger audience it deserves’ (p. 99).

The fifth reference to Morris appears in Peter Bunyard’s article on the ‘bodger’ Tino Rawnsley (in the nineteenth century, bodgers were highly skilled itinerant wood-turners, who worked in the beech woods on the chalk hills of the Chilterns). The problem, according to Bunyard, is that when we buy mass-produced products, we turn a blind eye to the environmental damage caused by long-distance transportation and by the destructive exploitation of natural resources. By contrast, Rawnsley, who works near Liskeard in Cornwall, sees his mission, in addition to making his living out of wood, as helping to bring back the woodlands that a few centuries ago provided people with a way to sustain themselves and their families. Bunyard introduces Rawnsley to the reader as someone whose individual approach to
the raw material he uses leads to extremely high quality and beauty of the product. As Bunyard succinctly notes, ‘the challenge is to revive the good quality of the past so as to compete with the mass-production of the present, a return to many of the principles embodied in William Morris’s social artisan revolution of a century ago’ (pp. 120-21).

The next direct reference to Morris appears in John Brown’s article on woodwork and hand tools. Brown argues that hand work is not only a source of livelihood but also a source of spiritual and aesthetic fulfilment. Handmade work, according to Brown, may have soul, verve, a sparkle that a machine cannot reproduce. Deploiring the fact that with the introduction of machinery in the nineteenth century the quantity of products increased while the quality decreased, Brown argues that factory owners were only interested in maximising profits while unskilled labourers could be trained in days to work a single-operation machine. It is in this context that Morris is mentioned: ‘The fact that these operators had no interest in their work and did the job for what money they could get interested no one, except people like John Ruskin, C. R. Ashbee and William Morris’ (pp. 145-46). Although Morris was not against machinery per se, he certainly would have supported Brown’s claim that ‘There is no excuse for lazy or shoddy work, by hand or machine, but it is nice to think that this table or this chair was made by a human being’ (pp. 146-47).

Given the importance of the quotation, it is perhaps no coincidence that the last direct reference to Morris is the same as the first. In David Charlesworth’s article on cabinet making, Morris’s first quote appears again, slightly adapted, as ‘Have nothing in your house that is not useful and beautiful’ (p. 179). In distinctly Morrisian terms, Charlesworth, a cabinet maker from North Devon, argues that simplicity is the key in design and that satisfaction comes from the work, or making the work, itself, rather than from making money. Working with wood, for Charlesworth, is ‘a communion: one does have a relationship with the piece one is working with’ (p. 179).

If the number of times Morris is mentioned appears frequent, then the number of times Morris is implied in the contributors’
arguments is enormous. Whether we take the idea of simplicity, the concept of co-operation, respecting traditions and the local environment, sustainability or functionality of objects, there is hardly any article that does not establish parallels with Morris’s thought and ideas. Gardening is a good point in case. As Brigitte Nordland argues in her article ‘Growing with Gratitude’, ‘Gardening is not only the practice of a skill, it is an important agent of social and environmental change’ (p. 104) as we desire to reconnect with nature. Her arguments that a garden cannot be viewed as though it were a little aesthetic bubble, and that the surrounding buildings or open spaces are also a part of one’s garden and together make up a communal environment, are strongly reminiscent of Morris’s view of his gardens and the larger environment (one only has to think of Red House, where the house was built around established trees – Morris did not want the trees to be chopped down for building purposes). Similarly, in his article on vernacular architecture (buildings which are modelled according to regional and local climate, the geology and topography of the site), Brian Richardson argues that ‘local methods would be used as a matter of course, other materials being chosen and imported quite exceptionally’ (p. 110). To establish a parallel with Morris, one only needs to think of the way additions were made to Kelmscott Manor, and how proud Morris was of using local materials: bricks made from clay in the vicinity; stone from the neighbourhood; fences and floors from nearby trees. Every nail was fashioned by the village smith, the stone for window repairs came from local quarries, and the roof and dado were made from local elms.

If there is anything to be critical about in this anthology, then perhaps one could cite its tendency to be too spiritual at times. Phrases like ‘the language of harmony’ (p. 160) and ‘You are moving inward and flowing outward’ (p. 184) may appear vague to some readers. But can you criticise a journal that professes to be spiritual and that has been declared by The Guardian as ‘the spiritual and artistic flagship of the green movement’ for being too spiritual? Perhaps more valid a criticism is the neglect of economic necessities that force people to buy certain products. When Peter Bunyard, for example, argues that ‘we can choose to support the
trade in cheap goods irrespective of the conditions under which they are produced; or we can choose to pay a premium to protect our own heritage of traditional skills and local crafts’ (p. 120), one would wish that it were that easy. Unfortunately, however, many people just cannot afford to pay a premium. Some of the articles are also flawed by misguided biological assumptions, such as Brigitte Nordland’s claim that ‘Nature abhors nakedness’ (p. 106), which is a common misconception in ecocriticism (in fact, large ecosystems rely on a sense of nakedness, e.g. some deserts and the tundra in northern Russia).

All in all, however, these minor flaws are outweighed by the strengths of the book. Offering intriguing articles and original perspectives, The Beauty of Craft is a celebration of the beauty and importance of the crafts. From quilting, weaving, tribal art and culture, vernacular architecture, sustainable designing, leather work, bookbinding and making ‘green’ shoes to sustainable furniture making, gardening, cob sculptures and cottages, cabinet making, wabi-sabi (the Japanese culture of simplicity) and swadeshi (the Indian philosophy of local economy), this collection offers fascinating insights into the usefulness, richness, versatility and, perhaps most importantly, beauty of craft. Quite fittingly, The Beauty of Craft is beautifully designed and illustrated and, for the price of £20.00, not overpriced. Most importantly, almost every article shares some aspect of Morris’s ideas. As the editors note, the ‘possibility of being reconciled and united with what we depend upon – our work – is truly inspiring in a culture where work is resented as a constraint upon freedom, and the ideal life is an idle life’ (p. 13). The Beauty of Craft goes a long way to help achieve this goal.

Martin Delveaux

The subject of nineteenth-century stained glass has attracted ever-growing interest in the thirty years since the publication of A. C. Sewter's two-volume *The Stained Glass of William Morris and his Circle* (1974, 1975). Only one book, however, Martin Harrison's *Victorian Stained Glass* (1980), has so far attempted — and triumphantly succeeded in — a comprehensive history of the medium throughout the most formative and prolific period of its post-medieval revival in Britain. Although the title of Jim Cheshire's monograph might suggest a substantial challenge to Harrison's book as the definitive study, it promises (regrettably) a rather more ambitious coverage than it actually delivers.

In fact, Cheshire's book, which originated in his doctoral research at Exeter University, is a limited investigation of early Victorian stained glass as primarily a cultural phenomenon, with all the connotations of the modern use of the term 'cultural' and a heavy burden of underlying theory. It focuses largely on the early (1840s–1860s) work of three West Country stained glass manufacturers — John Toms of Wellington, the Beer family of Exeter and Joseph Bell of Bristol — and extrapolates from the records of their commissions and from the windows themselves a series of macrocosmic social, economic and artistic observations. Cheshire explicitly contrasts his own approach with that of Martin Harrison in *Victorian Stained Glass*, where this kind of wider interpretation is instead derived from studying the most prominent national and provincial stained glass makers active from the 1820s to the 1900s. Cheshire's Marxian-influenced theory seems to have convinced him, paradoxically, that an extremely narrow focus illuminates the whole picture. But in a field whose overall history has hitherto been seriously explored by only one book, it seems premature and misleading to propose, on flimsy foundations, an alternative methodology while critical study of the subject in general still remains so under-developed.

In claiming that 'it is important to look at the production of stained glass as a cultural exchange', Cheshire runs the risk of
shrinking his whole approach in order to make it fit the data he has chosen to examine. One problem is that the works of Toms, Beer and Bell – as shown in the illustrations – are notably deficient in qualities of artistry/design and, from the evidence of Cheshire's own research, were rarely commissioned at the instigation of any major Gothic Revival architects. Within his self-imposed and restricted parameters, therefore, his comments are all too often tangential to much of the significant discourse on patronage, issues of style, architectural context, etc., which shaped the progress of stained glass within the Gothic Revival. A good many readers of this book might agree with Cheshire that some stained glass production can indeed be seen as ‘cultural exchange’, whilst also maintaining that a much greater proportion of Victorian glass can be more profitably and accurately appreciated in far less reductionist terms. Examining the many dimensions of Morris's and Burne-Jones's collaborations in stained glass, to take an obvious example, would surely reveal the shortcomings in Cheshire's approach.

If Cheshire had resisted the urge to magnify the implications of his regional study, and if he – or his publisher – had chosen a less deceptive title, his book could have been a more persuasive and substantial contribution to the literature, for there is much useful information here which helps to build up the complex national picture of Victorian window manufacture. In this sense, the book adds to the work pioneered by the late Birkin Haward (on Norfolk and Suffolk nineteenth-century glass, 1984, 1989), by Leslie Smith (on Carlisle Diocese, 1989) and Paul Sharpling (on Rutland, 1997) and more recently by Bill Waters (on the work of Shrigley & Hunt of Lancaster, 2003).

Cheshire writes interestingly about the circumstances of particular commissions and on the calculation of costs and prices for the range of glazing work undertaken by Toms, the Beers and Bell. His discussion of West Country patrons reveals their predictably mixed responses to the Tractarianism and Ecclesiology of the 1840s, but also a relatively passive role on the part of the stained glass producers they employed, who generally do not emerge as very distinct artistic personalities. In his introduction, the author rightly points out that the study of early Victorian
stained glass allows us to learn about the ‘circulation of art history’ through the use of source material for designs, and he emphasises the importance of prints and publications such as Mrs Jameson’s Sacred and Legendary Art (first published 1848). Oddly enough, however, he apparently fails to recognise – or at least comment on – one of the most conspicuous ‘borrowings’ illustrated, in John Toms’s use of Raphael’s ‘Dresden Madonna’ for the centre light of his west window at St Giles’s, Bradford-on-Tone.

Cheshire’s writing style is admirably clear and, whether or not one agrees with his arguments, they are in general well articulated. Unfortunately, he has been badly let down by his publisher, who has chosen to print the colour illustrations on the same matt paper as the text, with disturbingly fuzzy results. For a book costing almost £50.00 this is a major defect and tends to reinforce one’s feeling that the aesthetic aspect of his subject is of least concern to the author. For those aiming to acquire a comprehensive library of books on Victorian glass-painters, this book unquestionably contains enough that is new to justify its purchase, but for many others the high price will probably be a serious deterrent. The book’s determined but flawed approach makes it in some senses a doctoral dissertation writ large, but perhaps not large enough.

Peter Cormack

*Is Mr. Ruskin Living Too Long?* presents a substantial collection of writings by E. W. Godwin, important both because of the scattered nature of this work and the insight that these writings allow into his career. If we accept the editor’s plausible assertion that Godwin chose to explore his varied interests ‘through writing as much as through his own design work’ the significance of this
book becomes apparent. As an editorial project the book is quite ambitious: despite including only a fraction of Godwin’s total output the editors set out to give an overview of his work, show how his ideas developed and preserve the integrity of individual pieces. Overall the book succeeds admirably and the reader is left with a distinct sense of Godwin’s voice as a writer.

The majority of the extracts reflect Godwin’s quite extensive career as a journalist and it is this journalistic voice that makes his writings so different from other well known Victorian architectural writers such as Pugin or Ruskin. While his prose might lack the density and grandeur of some of his contemporaries, Godwin’s confrontational stance and wit offer their own attractions and it is doubtful that many readers need the editorial assurance that ‘his criticism was certainly funnier than Ruskin’s’.

The enormous range of Godwin’s interests is well displayed in this collection. Issues surrounding his famous artists’ houses in London are well covered, including his fury at the interference of the Metropolitan Board of Works, and his vigorous attempts to control the critical reception of these buildings from his journalistic platform. Despite frequently using his journalism to defend his own interests, there is a certain consistency to Godwin’s writing that often returns to the idea of the artist-architect whose integrity must be defended against assaults from the mediocre practitioner: ‘there is no greater enemy to the progress of architecture than the architect who is not an artist.’ In his striking designs for Whistler’s ‘White House’ and the residence for Frank Miles, as in his plea to avoid approaching architecture as a mass of ornamental details in the article ‘Frozen Music’, it is clear that Godwin was setting himself against architectural orthodoxy.

One of the most enjoyable sections of the book, entitled ‘My Houses in London’, reprints two series of articles that Godwin wrote while agonising over the interior decoration of his London homes, his chambers in 1867 and 20 Taviton Street in 1874. The editors have done well to reprint these items almost complete as they are extremely revealing both in terms of Godwin’s writing and the processes involved in his creative practice. By the time he was rearranging the latter property Godwin had come out firmly against heavy historicist interiors, suggesting at one stage that a
funeral was preferable to a conventional Early English dining room and that Jacobean furniture was equally inappropriate for modern life: ‘Men do not drink deep or quarrel at table as of old; it is considered more polite to abuse a man behind his back, and should you publish your abuse, he no longer retaliates with a rapier, but with the law of libel, so that a modern Jacobean chair is quite a purposeless construction’. This entertaining critique of the current situation is followed by a very detailed description of what he actually did to his dining room, and these details give the reader a fascinating insight into how Godwin approached interior design. Never shy of promoting his own products, he finishes the dining room section with an antidote to heavy Jacobean chairs: ‘My chairs are light enough for a child to carry, and strong enough for a child to clamber on’.

Although some considered Godwin to be the archetypal aesthete, his writings show that he was careful to distance himself from the much parodied affectations of the Aesthetic Movement. In fact at certain points Godwin provides an effective counter-argument. Many parodies of Aestheticism portrayed aesthetes as pretentious, but Godwin made it clear that from his perspective it was over-ornamented furniture bought purely to display wealth that represented pretension. In similar vein, Godwin’s review of the parodic comedy *The Colonel* by F. C. Burnand suggested that it would do more to promote Aestheticism than detract from it: ‘The fact is, that Mr Burnand and his co-workers in the production of this piece have given us the really artistic for the sham artistic to such an extent that it is hard to see . . . why the very thing he has attempted to destroy should not acquire by his mode of procedure a new lease of life’.

Despite the fact that Godwin was not afraid to attack respected senior figures in the emerging architectural profession, he vociferously defended the boundary between professional and amateur, which led to much criticism of non-architects who wrote on architectural matters. This attitude seems to be behind his characterisation of Morris’s Society for the Protection of Ancient Buildings as ‘ornamental’ and frequent attacks on female amateurs, for example in the context of his criticism of the popular ‘Art at Home’ series.
There is much in Godwin’s writing that offers a new perspective on his fellow architects. His series ‘Art Cliques, published in 1865–66 identified a whole range of alignments and groupings within the architectural profession. For example among the Gothic camp measured praise for William Burges and John Loughborough Pearson under the heading ‘The Muscular Clique’ and for George Gilbert Scott under the heading ‘Commercial English Gothic’ is offset by contempt for Mr. Bassett Keeling and his ‘Gimcrack Gothic’.

Editorial commentary constitutes a significant proportion of this publication: a ten-page essay on Godwin’s relationship to the Victorian press starts the book, and each of the sixteen thematic sections is preceded by a useful introduction to the broader issues that Godwin addressed through his writing. This contextual information is complemented by a chronology of Godwin’s life and a section of biographical notes relating to people mentioned in the text. Most of the individual excerpts are also preceded by editorial comments, and while most of these are necessary and relevant occasionally the editors’ voice is tempted to interpret the piece a little too much – readers should perhaps be left a little more space to form their own opinions. After all the point of the book is to give readers direct experience of Godwin’s writing. This quibble aside the editorial commentary is lucid and helpful. The book is liberally sprinkled with thumbnail illustrations that are too small for any detailed investigation but serve effectively in enhancing the written pieces.

*Is Mr. Ruskin Living Too Long?* is an admirable and important publication. The source material is fascinating and the scholarship that supports this primary material is of a high standard. This is not a glossy publication but it is attractive none the less and surely a bargain at the price. I hope the book achieves the wide readership that it deserves.

Jim Cheshire

'I have only one subject to lecture on, the relation of Art to Labour', declared William Morris in October 1883. Much the same might be said of Tim Barringer’s sumptuously illustrated *Men at Work*, which is a powerful analysis of a rich variety of mid-nineteenth-century visual images of the labouring male body. Influenced by Marxism ('the erasure of class . . . has gone too far') and working within the tradition of Francis Klingender’s *Art and the Industrial Revolution* (1947), Barringer none the less finds Marxist categories and Klingender’s celebration of a heroic and unified Victorian proletariat too simplistic to capture the full complexity of the aesthetic images and social groups he discusses. His approach thus has much in common with a Marxist sociology of culture in its intention to 'reject a polarity in which contextual readings and formal analysis are seen as mutually exclusive', but in the end he operates a New Historicist procedure of 'thick description' as he returns artefacts to the complex historical discourses and practices of their moment of production rather than a Marxist model of 'reflection' or 'mediation' in which artworks are determined by other, more fundamental levels of social reality. Moreover, in addition to class, Barringer wants to set the concepts of masculinity, Empire, religion and region at the heart of his cultural analysis.

The result is a fine study which starts its chapters with memorable iconic images – Ford Madox Brown’s *Work* (1852–65), George Vicat Cole’s *Harvest Time* (1860), James Sharples’s *The Forge* (1859) – and then moves out from them into the dense mesh of contemporary discourses and practices that they engage and transform in their own artistic labour. The reading of Brown’s great image is something of a methodological tour de force, constantly making illuminating linkages between the painting and wider societal images and investigations of labour. The genre of history painting, Christian Socialist views of Christ’s body, Brown’s own five-page 1865 essay on *Work*, Mayhew’s social explorations, Thomas Edward Plint, the Leeds evangelical
stockbroker who was the painting’s original purchaser, anxieties over the masculinity (or lack of it) of intellectual labour: all open further dimensions of meaning in Brown’s busy and unforgettable image.

Barringer’s chapter around Vicat Cole’s *Harvest Time – Painted on Holmbury Hill* takes us into the world of rural rather than urban labour. Cole’s picture is a step beyond Ruskinian landscape painting, which privileges the artist’s response to nature over the representation of work in the countryside, yet it celebrates traditional forms of agricultural labour which, as Barringer demonstrates, were increasingly discrepant with the industrialised ‘high farming’ or ‘second agricultural revolution’ that was transforming the English countryside (indeed, one of the ironical undercurrents of *Men at Work* is that art seems capable of articulating particular modes of labour only at the moment of their historical supersession). Only in such ‘backward’ counties as Surrey did traditional rural work still survive, though the enterprising middle-class artist could always buy himself an estate to ensure that they lived on just a little bit longer; Barringer traces through the intriguing case of John Linnell who himself did exactly this in July 1851.

If James Sharples's *The Forge* takes us into the very heart of industrial labour, contrasting favourably in its precision and detail with a more external ‘theatrical imagery of the industrial sublime’, it too is subject to a law of aesthetic irony, offering ‘a utopian fantasy of craft autonomy at precisely the historical moment when the last vestiges of that autonomy were being demolished’. Sharples himself, industrial blacksmith by day and self-taught artist by night, is a liminal figure who puts many binary Victorian aesthetic concepts into crisis; and with this meditation on a life as well as an artefact Barringer’s book opens towards the broader themes of its closing chapters.

The career of Godfrey Sykes, painter and designer, links the worlds of Sheffield manufacturing and South Kensington art instruction and museums, and broaches more general questions which have, naturally, been implicit in Barringer’s account throughout: what kind of art and art education is appropriate to the labouring classes; how much art can industrial products
embody; what kind of labour is the practice of art itself? Central to Victorian meditations on such issues is John Ruskin, whose own transformative museum and land settlement schemes for Sheffield feature here too.

Ruskin’s thought opens out into what Barringer intriguingly terms ‘Colonial Gothic’. Both the Indian displays and Pugin’s Medieval Court at the Great Exhibition of 1851 were implicit critiques of the industrial modernity centrally celebrated there; and Men at Work demonstrates persuasively how a discourse of Indian crafts and traditional village life intersects with the more familiar Romantic anti-capitalist Gothic of Carlyle and Ruskin. From this fruitful cross-breeding of ideas and values there emerges, in one direction, aspects of Morris’s artistic practice – for in Barringer’s view, Morris’s ‘textile designs form the aesthetic culmination of Colonial Gothic’ – and, in another direction, Mahatma Gandhi’s anti-imperialist politics of swaraj (self-rule) and swadeshi (home industry).

Barringer closes his book with a brief glimpse at the Ruskin-Whistler trial of 1878 which for him is the moment when tense but productive mid-Victorian interactions between art and labour break decisively apart; for Aestheticism not only turns against the representation of active labouring bodies but also seeks to banish all traces of labour from the actual making of the artefact itself. We don’t necessarily have to accept this rather arbitrary closing point. Morris himself, after all, was about to embark on a major new venture in his thinking about art and labour from 1883 onwards when, as a socialist, he tries to fuse the Marxist and Ruskinian critiques of industrial modernity which in Barringer’s account appear merely as non-communicating opposites. And we certainly don’t have to accept the quality of proof-reading that this book displays, for it is marred by an inordinate number of minor errors. But these cavils aside, Barringer has given us a formidable book on the Victorian visual culture of labour, one that we shall be returning to and no doubt critically building on for decades to come.

Tony Pinkney

Buried in this ill-organised and clunkily written book is some new and interesting knowledge, which deserves better presentation. In summary, the author has looked at collections of silk fabrics from the Indian sub-continent formed in nineteenth-century Britain – notably at the Whitworth Art Gallery, Manchester and the V&A Museum, London – and explored their historical meanings in the light of, or rather in opposition to, the ideas expounded by Edward Said in *Orientalism*. The collections were formed to assist design education (the art schools of Manchester, Macclesfield and Bradford are used as ‘case studies’) and in response to both French dominance in silk textile manufacture and the threat to Indian sericulture posed by China and Japan.

The main focus however is on the endeavours of Thomas Wardle (Leek silk manufacturer and friend of William Morris) to assist, improve and promote Indian yarn exports, which folds into a survey of Indian silk’s representation at international exhibitions in the 1870s and 80s and its role in the Arts & Crafts movement, here seen in terms of two firms, Liberty’s and Morris & Co – both supplied by Wardle – and Elizabeth Wardle’s Leek Embroidery Society.

The various elements of this analysis are haphazardly ordered, so that the book’s origin in the textile collections is lost in ‘Preface and Acknowledgements’ and the theoretical underpinning placed in the concluding ‘Legacies’. It is also partly contradictory, since the author’s main assertion that British attitudes held Indian materials and crafts in high esteem is not reconciled with by repeated allusions to their economic decline, despite western valorisation and despite Wardle’s two great successes. One was a new process to get ‘tasar’ or ‘wild’ silk (presumably the thread that the Morrices knew as ‘tussore’) to take colour, either through dyeing or printing; the second was in creating, in collaboration with German manufacturers, a new fabric from waste silk known as ‘sealcloth’ which was perfect for raincaps (so the ‘sealskin’ coats of the 1870s were not what I thought).

*Silk and Empire* has many more fascinating sidelights, including
an account of the founding of Manchester’s art museum by Charles Cogland Horsfall, one of Morris’s correspondents, in 1884, and Liberty’s erection the following year of an ‘Indian village’ in Battersea, complete with forty-five skilled craftsmen. In shining her torch on Wardle, Brenda King consciously dims the light on Morris’s significance, seeing him as less innovative and radical than some design historians have claimed. But many silken threads connect him to people and events in her story. One would especially like to think about possible socio-political conversations following Wardle’s 1885 visit to Bengal and his subsequent interventions in Kashmiri silk culture, in collaboration with John Lockwood Kipling and Nilamar Mukerji, the region’s Chief Justice. ‘Empire’ is indeed a more complex affair than the simple business of economic exploitation of periphery by metropole, but the official promotion of Indian silk was surely also about British global dominance in relation to other European powers and the developing markets in the East, including China.

Jan Marsh