Reviews

Edited by Peter Faulkner


As Tony Pinkney notes in his Introduction to this attractive and informative book, we tend to think of Morris’s relationship with Oxford in terms of what he gained from it personally and aesthetically when he was an undergraduate, perhaps with some awareness also of his later indignation over the ‘vulgarization’ of the once beautiful city. But Pinkney shows that there is a great deal more to the relationship than that: Morris was to devote a good deal of attention specifically to Oxford in his later, campaigning years, especially in the two areas of architecture and politics. Pinkney bases the book around the nine lectures and speeches Morris gave in the city, of which, as he reminds us, only three are to be found in the Collected Works: ‘Art under Plutocracy’, ‘Useful Work versus Useless Toil’ and ‘The Dawn of a New Epoch’. The others Pinkney has skilfully pieced together from press accounts, published extracts and manuscripts. For each of the nine occasions, we are given a full account of the setting and organisation of the meeting, of Morris’s contribution and that of any other main speakers, of the reception of the speeches, and of any follow-up that may have occurred.

Of the two areas of Morris’s particular concern in Oxford, the earlier was that concerned with architecture. The SPAB – founded in 1877 – became concerned about proposals to restore one of the most famous buildings in Europe, St. Mark’s, Venice, and a protest meeting on 15 November 1879 brought together an impressive assembly of the Oxford Establishment. The meeting was harmonious in its opposition to the proposed restoration work, which did not in fact take place, though the reasons for this are not clear and may have had nothing to do with the SPAB’s protests. However, Pinkney suggests, the Oxford Establishment was less responsive to SPAB views when it came to the city itself, where political and economic issues were involved. So it was that the campaign to prevent the widening of the elegant Magdalen Bridge in 1881 was unsuccessful, despite the gathering of signatures for two petitions. From this time on, the SPAB was active in Oxford, though with limited success, and Morris became increasingly critical of the failure of the university to defend its ancient buildings.
Morris's concerns were now moving beyond the built environment into the politics that underlay the situation he deplored, and he was to give five Socialist lectures in Oxford in three years. The first was the celebrated ‘Art under Plutocracy’, given at University College on 14 November 1883, and dramatically marking Morris's commitment to the Socialist cause. Pinkney uses contemporary accounts to show that the chair was taken not by either Ruskin or Jowett, as has previously been believed, but by an undergraduate, A.H. Hawkins (later to write the popular Prisoner of Zenda under the name Anthony Hope). He also shows that Ruskin's speech was not the final one on that occasion. It seems to me impressive that Ruskin, despite all his recent problems, made the effort to attend, and to pay an eloquent tribute to Morris, and I am not sure why Pinkney accepts Tim Hilton's view that his speech consisted of 'emollient and meaningless remarks' (quoted p. 65) The lecture, despite its strong argumentation, was not included in Hopes and Fears for Art, and Pinkney suggests that this was because of its very strong Oxford orientation, which perhaps made Morris think it unsuitable for a wider public. Unfortunately for Morris, he apparently ended the lecture with a trailer for a forthcoming visit by H.M. Hyndman, leader of the SDF, in which he said something to the effect that Hyndman would be able to provide a full account of the economic issue, which he was unable to do. Not surprisingly, this provoked a good deal of critical response in the newspapers, with opponents suggesting that it made nonsense of Morris's position if he did not understand the economic basis of his own argument. It would seem that Morris fell victim to his political naivety here. Something similar was to occur, according to Bruce Glasier, in Glasgow in November 1884, although E.P. Thompson indignantly denied the accuracy of Glasier's memory. The visit by Hyndman took place in late January 1884, when he spoke effectively on 'Constructive Socialism'. Morris was also on the platform, but his was 'a decidedly subaltern role'. (p. 72) The following morning, Hyndman and Morris went to the Bodleian Library where, to Hyndman's surprise, Morris was taken by the Librarian to help to identify a collection of recently acquired medieval manuscripts, which he did with speed and precision. Pinkney sees this as an example 'in embryo' of 'a third, more interactive stage in his developing relationship with the city and University of Oxford', in which he is a 'co-worker or collaborator... interacting with it in shared cultural projects'. (p. 76)

Morris was not to speak again in Oxford before the break-up of the SDF, and the establishment of the Socialist League in 1885, but in that year he spoke on three occasions, in an attempt to establish a Socialist presence in the city. He was strongly supported in this by his old friend and faithful supporter Charles Faulkner, a Fellow of University College and by this time its bursar. Pinkney gives a full and sympathetic account of the contribution of Faulkner, who is usually a

118
marginal figure in the Morris context. Attention is drawn to his contributions to *Commonwealth*: ‘Inhuman Arithmetic’ – about the disparities of wealth in the nation concealed beneath official statistics – in 1887, and ‘Law and War’ – on the functions of legal systems and their relation to class and privilege – in 1888. Faulkner had managed to convert the Oxford Radical Association from its traditional Liberalism into becoming a Socialist Association in February 1885; it soon became a branch of the Socialist League. Publicity for the cause was organised around lectures by Morris and Edward Aveling on 25 February. *The Oxford Review* contrasted the appearance and manner of the two speakers: ‘they rather reminded us of the lion and the fox’. (p. 90) Morris returned to Oxford to lecture on 9 June, his topic being, Pinkney shows, ‘Useful Work versus Useless Toil’, not ‘Socialism’, as has usually been thought. (p. 98) This is of one of Morris’s best and best-known lectures, and well suited to an audience containing both workers and students. Morris was followed on this occasion by the Danish American socialist, Laurence Gronlund, who had recently published *The Cooperative Commonwealth* and may have been chosen because that title had a strong appeal to Christian Socialists, well represented in Oxford.

Morris’s third Oxford lecture of 1885 took place on 10 November. Morris lectured sitting down, as he was suffering severely from gout – a disease, as some of his audience pointed out, usually associated with upper-class self-indulgence. The lecture was a new one, entitled ‘The Rise of a New Epoch’. Morris was to give it on five occasions in the following year, and to use as the final lecture in *Signs of Change* in 1888, substituting ‘Dawn’ for ‘Rise’ in the title. (p.104) By this time the Oxford branch of the Socialist League had some twenty-four members, nearly all working-class. But it was very dependent on the energy and capacity of Faulkner himself, and was weakened when divisions in the League itself came to be reflected locally, and when local employers began to victimise its members. (p.112) Then, disastrously, on 3 October 1888, Faulkner suffered a stroke, from which he never recovered; by the time he died on 20 February 1892 neither the branch nor the League was still in existence.

There are only two later occasions to record, one architectural, the other political. Pinkney argues that Morris thought that the idea of Culture put forward by Matthew Arnold had proved its feebleness by its failure to withstand the tide of destruction of the ancient buildings of Oxford during the 1870s and 80s. (pp. 122–6) The particular case that was to bring Morris and the SPAB into action again was that of St Mary’s, the university church, which had been extensively restored by George Gilbert Scott in 1861–2. The church’s dire condition became apparent in the late 1880s, as pieces of stone began to fall dangerously from the steeple and parapet. The architect Thomas Jackson, a Fellow of Wadham, was called in to write a report, and argued for more restoration. Morris and the SPAB
were most concerned about the free-standing statues on the tower, which they valued as the only surviving genuinely medieval parts of the building. Jackson scorned their approach, although he did go with Morris and William Blake Richmond to look at the statues on 6 June 1893. On the same day, in the afternoon, the problem was discussed by Convocation, and Morris made a speech urging the retention of the statues as they were. Again, he and the SPAB were unsuccessful. The only consolation Pinkney can offer is that the unrestored statues are now to be seen in the cloisters of New College, which Morris and his friends had always regarded as one of the finest sites in Oxford.

Morris’s final Oxford speech was given on 30 October 1895 to the inaugural meeting of the Oxford and District Socialist Union. The lecture was ‘What We have to Look For’, described by Pinkney as ‘an important late meditation on the reformist and revolutionary paths along which contemporary socialism might travel’. (p.140) Morris presented the labour movement as having the future in its hands, and wanted to encourage its members not to be satisfied with half-measures, but to seek to create a truly free and democratic society. The meeting and lecture evidently succeeded in giving a good start to the Socialist Union, although we are not told how long it lasted. On the following morning Morris went to the Christ Church library and looked at two important medieval manuscripts. This leads Pinkney to comment on a slightly earlier visit to Oxford, in late November 1894, when Morris and Emery Walker had gone to the Bodleian to look at the thirteenth-century Douce Apocalypse. Their plan was to produce a facsimile of it as a Kelmscott Press volume. This plan was not to be fulfilled, but Pinkney sees it as another example of the third kind of relationship with Oxford, the cooperative or co-productive one, (p.153) that was seen earlier in Morris’s identification of manuscripts for the Bodleian.

The final chapter is divided into two parts. In the first, Pinkney re-examines the relationship between Morris and Oxford in these later years, concluding that his dismay at the architectural developments helped to revitalise his medievalism, as manifested in references to Oxford in A Dream of John Ball and particularly in News from Nowhere. The references are so pervasive, Pinkney claims, that ‘what we witness is something like the “Oxfordisation” of space and society in the world of Nowhere’. (p.159) This is a striking and interesting claim, well supported by references to the texts. But it has to be admitted that what Morris achieved was no more than compensatory reversal in fiction of the actual developments that had so distressed him, and which neither the SPAB nor the Socialist League had been able to hold up. Indeed, by the irony of history, the William Morris who was to have most effect on Oxford was ‘the capitalist car manufacturer’, not the Socialist activist. (p.163) In the second part of the Conclusion, Pinkney discusses the legacy of Morris in twentieth-century Oxford. This he finds in three areas. Architectur
ally, groups like the Oxford Preservation Trust, founded in 1927, sought, with limited success, to preserve the best of Oxford from insensitive development. In literature, Morris's late prose romances became significant influences on the fiction of the Anglo-Saxon scholar J.R.R. Tolkien and his colleague C.S. Lewis, who also managed in 1931 to reform the Oxford English School to give greater attention to early literature, as Morris had advocated. But neither Tolkien nor Lewis had any sympathy with Morris's politics. In so far as his political legacy was taken up, it was by 'the socialist theorist G.D.H. Cole' (p.168), a great admirer of Morris. Thus Morris was influential in three separate areas, but no-one in twentieth-century Oxford was able to bring these concerns together an overall vision of society. Nevertheless, Pinkney concludes, Morris 'created an inspiring model for the ways in which culture ... and politics can come fruitfully together in a socialist synthesis'. (p.171)

This is a lively and well documented book – a wide range of relevant sources has evidently been consulted – which extends our knowledge of Morris in illuminating ways. It also gives a clear picture of the evolution of ideas in Oxford in the later nineteenth century, from socially-committed Liberalism, through Christian Socialism and Fabianism to the Imperialism of the last years of the century, with the revolutionary Socialism of Morris and Faulkner never able to achieve the dominant role. The account is enlivened by the strong cast of supporting characters. This includes the well-known, like Ruskin and Arnold, but many others too, such as Ingram Bywater, Greek scholar and Fellow of Exeter, a keen member of the SPAB; the Idealist philosopher T.H. Green and his disciple Arnold Toynbee; Sidney Ball, somehow combining Liberalism with membership of the Fabian Society; Edward Nicholson, the modernising Librarian at the Bodleian; Henry Shuttleworth, the muscular Christian Socialist; Frederick York Powell, the Icelandic scholar and translator; George Brodrick, Master of Merton and Establishment figure; and, in striking social contrast, William Hynes, the university chimney-sweep, indefatigable activist and editor of *A Penny Garland of the Songs of Labour*, which included poems by Morris. The memories of some undergraduates are also effectively quoted, the most vivid being that of Michael Sadler just before Morris gave his lecture 'Art under Plutocracy':

A little man with short legs and a small meerschaum, a tangle grey beard, high forehead, rough hair, and blue flannel shirt with tie. A keen talker but slangy. Himself and his friends always 'chaps' – salmon fishing in an Iceland glacier stream 'tremendously jolly', Teuton excellence lying in their love of the 'rough and tumble hullabaloo of a battle', the Romans slack because 'they didn't like fighting for its own sake don't you know?' I could hardly credit his having written the EARTHLY PARADISE.
All in all, Pinkney has provided us with a book that it is a pleasure to read, in a form that is a credit to its publishers (not previously known to me), illuminati books of Grosmont. I hope it will be widely read.

Peter Faulkner


The first of the annual Kelmscott Lectures – Peter Faulkner’s memorable *Wilfrid Scawen Blunt and the Morrises* – was given in 1980 and printed the following year, but thereafter publication has become very selective with only fourteen other lectures so far appearing and with an increasing interval after delivery. So the previous lecture to be published, Ruth Levitas’s 2002 *Morris, Hammersmith and Utopia*, was then held up for three years and now Peter Preston’s 2003 Lecture (not 2002 as has been printed erroneously) comes four years late. The latter delay is partly explained by Preston dating his work as ‘November 2003 — October 2006’, for he sweated over it in ‘Richmond-on-Thames, Delhi and Nottingham’. (The exotic trifoid location was inaugurated, of course, by Joyce’s ‘Trieste-Zürich-Paris’ and continued in 1988 by the ‘Amherst-Konstanz-Merton Street’ of Valentine Cunningham’s *British Writers of the Thirties*.)

It has however been worth waiting for the stimulating, suggestive *Dreaming London*, which, as Preston explains, reads *News from Nowhere* ‘in relation to works by other London dreamers, other visionaries of a future city’, and demonstrates that ‘consciously or unconsciously, Morris contributes to a body of prophetic writing’ concerned with London’s future. (pp. 7—8) For Preston, this body of writing ranges with admirable eclecticism from Horace Walpole and William Blake to T.S. Eliot and Bertrand Russell, but focuses on the influence of Thomas Babington Macaulay’s fictitious New Zealander, and on Richard Jefferies and H.G. Wells, as well as Morris himself. (A final section on Edwardian writers is considerably less achieved.)

In 1840, Macaulay foresaw a time ‘when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St Paul’s’. (p. 11) This image impressed many other commentators and imaginative writers, including Dickens, Hawthorne, and Blanchard Jerrold and Gustave Doré in their *London: A Pilgrimage* (1872), to which Doré contributed a powerful engraving of ‘The New Zealander’ (reproduced on both the cover and p. 14 of *Dreaming London*). Yet, most striking of all, is an early work by Trollope, written between *The Warden* and *Barchester Towers*, but not published until 1972, actually entitled *The New Zealander*, in which he
surveys critically the major institutions of British life, centred as they were (and are) in London: the monarchy, parliament, the legal system, the civil service, the press and the Church of England.

It is well-known that Morris read Jefferies's *After London* on its publication in 1885 and was significantly influenced by it. As he wrote to Georgie Burne-Jones from his stay with Edward Carpenter at Millthorpe:

I read a queer book called 'After London' coming down [from Scotland]: I rather like it: absurd hopes curled round my heart as I read it. I rather wish I were thirty years younger: I want to see the game played out (Norman Kelvin, ed, *The Collected Letters of William Morris*, vol. ii, p. 426).

The novel is remarkable for breaking with nineteenth-century sentiment by creating a barbaric medieval dystopia out of the collapse of contemporary 'civilization' (how breakdown occurred is unspecified, save that vast numbers of the more enterprising emigrated, leaving their less forward fellows to be tyrannized in a radically deskilled society). Jefferies does this with an imaginative richness of detail which must have appealed to Morris, as much as the medieval barbarism certainly did – for as he wrote two weeks later, again to Georgie Burne-Jones:

I have [no] more faith than a grain of mustard in the future history of 'civilization', which I know now is doomed to destruction, and probably before very long ... how often it consoles me to think of barbarism once more flooding the world, and real feelings and passions, however rudimentary, taking the place of wretched hypocrisies. (p. 18)

Yet whereas Jefferies's vision is of a brutish, despotic world, Morris after several years proceeded to create his great utopia out of a very different – for now positive – medievalism.

In *After London*, central southern England has been flooded by an enormous lake which the hero, Felix Aquila, explores in his self-built boat. Preston is especially impressed by the chapters in which Felix enters, at the extreme eastern end of the lake, 'a vast stagnant swamp' (p. 20), and finds himself walking in the blackened wasteland that London has become:

He had penetrated into the midst of that dreadful place of which he had heard many a tradition: how the earth was poison, the water poison, the air poison, the very light of heaven, falling through such an atmosphere, poison. There were said to be places where the earth was on fire and belched forth poisonous fumes ... Upon the surface of the water there was a greenish-yellow oil, to touch which was death to any creature; it was the very essence of corruption. (p. 22)

This is Jefferies's future London and Preston regards his extended description
as ‘one of the most extraordinary and memorable passages in Victorian fiction’, rightly commenting: ‘In a context of global warming, oil spills, pollution and nuclear accidents, [his] words seem eerily prophetic …’. (pp. 21, 23)

Preston moves immediately on to a discussion of Wells’s magnificent, still insufficiently appreciated, science-fiction works, The Time Machine, The War of the Worlds, When the Sleeper Wakes and The War in the Air, stressing that they are set in and around London, even The Time Machine, whose Time Traveller, despite his temporal instability, lives throughout in Richmond (with many references to the Thames Valley and mention also of Wimbledon, Wandsworth and Battersea).

In conclusion Preston enquires how Morris’s vision differs from all the others he has discussed or alluded to. His answer is partly that: ‘It lacks that element of enforcement, that sense of troubling hallucination or dissolution, or those feelings of fear, danger and vulnerability that mark so many fictions of the future city’. But the central difference is bracing and deserves to be pondered:

… the city experienced by William Guest has taken shape as a result of a desired change, formed by the collective will of men and women thinking and acting in accordance with a desire for peace, harmony and beauty … the city’s physical transformation has not been effected by disaster or invasion; it has taken place by consent and has been completed cooperatively.

(p. 44)

David Goodway


Carol Jacobi’s book on Holman Hunt fills a long-standing gap; it is the first monograph about this Pre-Raphaelite painter in twenty-five years, and the only one now in print. Jacobi’s new assessment of the artist and his work is based on existing criticism and a wide range of primary sources, among which are Hunt’s personal correspondence and diaries.

In recent years there has been a significant increase of interest in the painting techniques of the Pre-Raphaelites. Elizabeth Prettejohn paid considerable attention to them in a special chapter of her The Art of the Pre-Raphaelites, 2000. There was also Townsend, Ridge & Hackney’s book Pre-Raphaelite Painting Techniques, 2004, and in 2005 Paul Barlow published the monograph Time Present and Time Past: The Art of John Everett Millais, which pays long-overdue attention to Millais’ painterly qualities.
Thanks to Jacobi, our eyes are now opened to the technique and style of William Holman Hunt. For many decades these aspects of Hunt's work, as indeed of all Pre-Raphaelite art, were neglected. Whereas existing criticism often ignored the visual effects of Hunt's paintings in favour of their literary and biographical aspects, Jacobi focuses also on their aesthetic and physical characteristics. In Hunt's case this angle of approach proves to be particularly rewarding, because as the only lifelong adherent to the strict 'truth to nature' principles of the Pre-Raphaelite Brotherhood, he was no less than obsessed with technique and materials. Jacobi mines Hunt's own writings on these subjects and reveals how extremely well informed he was about developments in the science of artists' materials. She also has interesting things to say about Hunt's experiments with pigments and his 'wet white' ground system to achieve maximum luminosity in his works. Most important, throughout her chapter 'Practice: materials and technique', the ways in which Hunt broke with many technical conventions become clear.

As Barlow did for Millais, Jacobi reconnects Hunt's technique with his iconography by making these two components of his art explain each other. For instance, she shows how Hunt strove to create a perfect representation of nature by his painstaking and detailed technique, but was agonisingly aware of the impossibility of achieving this. Consequently, the physical imperfections of his paintings may be said to represent the doubt and fragmentation associated with the transition from a pre-modern to a modern society. Jacobi sees these same pivotal concerns of Hunt's time expressed by his iconography in, for instance, *The Shadow of Death* (1869–73), which in her view shows the isolation of the individual, the collapse of faith, and the changing status of art. Moreover, Hunt's keen interests in conservation as well as in the composition of paints, and his use of strong, rigid canvases, linings and backboards is described as his means of expressing the notions of health, virtue and spiritual immortality which are similarly expressed through the religious and moral subjects of his paintings.

This approach also reveals how Hunt's character and religious convictions informed his art. Hunt regarded himself as an apostle, a Christian hero and a missionary. This is how he presents himself in his two-volume memoir *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood* (London: Macmillan, 1905, 2 vols). Jacobi shows how Hunt's self-image affected his technique: '... his work insists on a painstaking historical and visual realism. His antidote to the spiritual insecurity arising out of contemporary religious debates is to dismiss them as ill informed. Objective religious truth is to be found in research and experience, an energetic exploration of the historical evidence of the Bible and its extant landscape'. (p. 43)

Jacobi further points out how Hunt attempted to turn his very personal religious imaginings into a sort of reality by means of his mimetically precise art. Hunt combined imagination with almost scientific observation in strange depic-
tions such as *The Shadow of Death* (a shadow Crucifixion) and *The Triumph of the Innocents* (the flight into Egypt, overtaken by the spirits of the child-martyrs). The scientific detachment with which Hunt produces these peculiar and highly emotional images represents his desire for material 'proof' of his unusual imaginings. Thus his works were intended to be an antidote to the religious doubt which plagued so many Victorians.

This combination of imagination and observation becomes even more evident when we consider that Hunt went all the way to the Holy Land in order to create accurate representations of biblical scenes. Jacobi shows how Hunt transformed the visual data gathered through his observation in the Holy Land into his sacred imaginings by means of adding symbolic content. In *The Scapegoat*, the desolate landscape and the dying animal are rendered into an optimistic interpretation. Jacobi suggests, by 'references to the sacred in the form of the red fillet, the olive branch and the skull (relating the site to Golgotha), as well as the biblical text on the frame. The skull is circumscribed by a reflection of the moon to suggest a halo'. (p. 75)

Jacobi also highlights that Hunt’s position towards modernity was more complex than many have thought it was. Although he always insisted on sound workmanship and earnestness in art, both of which became unfashionable attitudes during his career, his work does include some similarities with modernity in general and even with modernism. For example, his painting about a 'kept woman', *The Awakening Conscience* (1853–54), pre-dated Manet’s prostitute in *Olympia* (1863) by a decade. Moreover, Jacobi stresses that even Hunt’s apparently pre-modern religious subject-matter can ‘... be seen as a vehicle for broader themes of materialism and relativism that were central to modern experience in the nineteenth century’. (p. 42) As we have seen, paintings such as *The Shadow of Death* address concerns which were pivotal in a society on the edge of modernity. Furthermore, Jacobi notes that Hunt’s compositions are often quite radical. Examples are the turned back of the Virgin in *The Shadow of Death*, but also the way the artist distributes his figures about the canvas to create an illusion of depth. Jacobi even sees similarities with the composition of Cubist pictures.

However, there are also many differences which separate Hunt’s work from modernism, the most significant of which is that Hunt never created ‘art for art’s sake’. He did not believe in this ideology; art to him had to be a reflection of something outside itself. His work always includes messages which go beyond the use of symbolic objects. We learn how Hunt wanted to illustrate the presence of God in nature, and how to him the act of painting was something prophetic, with the artist functioning as an instrument of God. This led him to assign spiritual qualities to the paint surface itself.

Throughout her book Carol Jacobi proves that investigating Hunt’s divided-procedure of painting with an equally divided methodology can be very reward-
ing. Her methodology embraces style as well as content to explain the apparent clash between materialism (the meticulous execution) and belief (the visionary subjects) in Hunt’s work. By means of this unusual approach Jacobi succeeds in revealing how the artist intended his work not as the location of such a clash, but as one where the observed was transformed into the imagined. Last but not least, she points out the way in which Hunt’s biblical subject matter, and even his technique, refer to concerns associated with the dawn of modernity. All this teaches us how Hunt the man influenced Hunt the painter and vice versa, and allows us to find new values in his work, without overvaluing it.

Jacobi’s monograph coincides with Judith Bronkhurst’s massive William Holman Hunt: a Catalogue Raisonné (New Haven and London: Yale University Press, 2006, 2 vols). Bronkhurst’s thirty-six page introduction to this catalogue is a clearly written, well-informed and up-to-date evaluation of Hunt and his art. Although this very accessible introduction and Jacobi’s slightly more challenging book sometimes overlap, the latter contains enough exclusive information and critical insight to merit its purchase.

Nic Peeters


Was Dante Gabriel Rossetti – painter, poet and co-founder of the Pre-Raphaelite Brotherhood – also a kind of Rosicrucian? Rodger Drew answers in the affirmative, and the central part of his book is devoted to arguing this case. Drew also traces numerous other esoteric and symbolic elements, including Neoplatonism, Renaissance Hermeticism, alchemy, nature mysticism, numerology, Freemasonry and the Tarot in both the poetry and painting of Rossetti.

He explores all of these themes in a colourful, kaleidoscopic way. In the early part of the book he examines Rossetti’s sonnets, and his emphasis on the Neoplatonic ideal of beauty and the themes of divine light or fire and the transforming power of love. On almost every page Drew follows trails of connecting links between various symbolic motifs in a way which is not always well substantiated, but which makes the book a stimulating and thought-provoking read, full of intriguing observations. For example, he has interesting things to say about the structure of the sonnet and why it was such an important medium for Rossetti:

The sonnet symbolically divided between octave and sestet, like the Platonic soul, is a ‘divided self’ composed of male and female components,
each complementing the other. One part is solar, the other lunar. Thus the octave (the ‘matter’) is feminine and lunar, and is illuminated by the light (the ‘insight’) shed by the male solar sestet. The two parts of the sonnet are not only lovers, with connotations of the alchemical ‘sacred marriage’, but also mother and son, the first giving birth to the second. (p. 31)

In the second part of the book Drew turns to a detailed examination of what he sees as the Rosicrucian influences on Rossetti and the Pre-Raphaelites. Prima facie one would not be surprised to find echoes of Rosicrucianism in the Pre-Raphaelite movement. Later in the nineteenth century there is an interesting parallel in the Rose Croix Catholique of Joséphin (Sar) Péladan, which was both a Rosicrucian order and an artistic movement encompassing painting, music, theatre and literature. There is also the case of the German Romantic painters of the early 19th century, who were steeped in that hermetic-alchemical worldview which can be called Rosicrucian in the broadest sense. Surprisingly, Drew does not mention Péladan’s movement and makes only a passing reference to Caspar David Friedrich, the most famous of the German Romantics. His notion of Rosicrucianism is a very broad and diffuse one, which is capable of including many diverse motifs under that heading. This position leads him to see Rosicrucian allusions repeatedly in Rossetti’s work, where the evidence is not always convincing. For example, the fact that the theme of sacred light appears in both Rossetti’s work and in the Rosicrucian literature is taken as evidence of a Rosicrucian connection, as is the appearance of roses in certain paintings by Rossetti and his contemporaries.

There may or may not have been, as Drew argues, Rosicrucian ideas behind the Pre-Raphaelite brotherhood and its predecessor, the short-lived Brotherhood of Seven, conceived by Edward Burne-Jones and William Morris. However, I was fascinated by his discussion of these brotherhoods and their link with the Victorian cult of chivalry, promulgated by such works as Kenelm Digby’s The Broad Stone of Honour, first published in 1823, and Charlotte M. Yonge’s The Heir of Radcliffe, which first appeared in 1853. In later chapters Drew deals, equally interestingly, with such themes as musical mysticism, the Holy Grail and the Goddess figure in Rossetti’s paintings and poetic works.

The impression of Rossetti I am left with is of someone whose mind was rather like the interior of his house in Cheyne Walk, London, as William Gaunt describes it:

Rossetti collected romantically, indiscriminately, things that were old or diverting. Draping his antique four-poster bed, hung thick heavy curtains with seventeenth-century crewel work, in a pattern of fruit and
flowers. Around the house were littered brass repoussé bowls, curiously wrought candlesticks, mandolines, lutes, and dulcimers, antique chests, filled with necklaces, crystals, old costumes, and a hundred other miscellaneous things, which satisfied his passion for what was ancient. (William Gaunt, *The Aesthetic Adventure*. London: Harmondsworth Pelican, 1957, p. 48)

His mind, like his house, must have been a rich treasure-trove, full of much that was esoteric and perhaps Rosicrucian. Having read Drew’s book I feel I understand the mind of this remarkable man a good deal better.

One rather disappointing feature are the black and white plates, which do not do justice to Rossetti’s hauntingly beautiful paintings, but this is perhaps something which could be corrected in a later edition.

*Christopher McIntosh*


The dropping of the definite article from Morris’s poem ‘The Writing on the Image’ changes the word ‘writing’ in the title of this book from a noun to a verb, thus referring to the process of writing, both Morris’s and our own. The complementary verb, ‘reading’ appears in the subtitle. The sixteen essays collected here represent a range of readings of Morris’s literary, political and visual work from a variety of perspectives.

David Latham, in his engaging introductory essay, adapts Morris’s lecture title ‘How We Live and How We Might Live’ to consider ‘How We Write and How We Might Write’ about Morris, asking why Morris scholarship ‘appears to have undergone little of the post-structuralist upheaval that overturned literary studies thirty years ago’ (p. 3) Latham also claims (p. 3) that the collection of essays presented here represents a ‘significant progression’ in Morris scholarship. This comment is certainly justified, the essays utilising linguistic, literary, post-structuralist, Marxist, post-colonial and feminist approaches. Latham’s claim that ‘scholarship devoted to the revolutionary Morris has progressed at only an evolutionary pace [...] until now’ (p. 3) is perhaps overstated and a use of current methodologies is no guarantee of quality, but the collection certainly represents a varied set of approaches to Morris’s work.

The text most often treated in the volume is *News from Nowhere* (1891), form-
ing the focus of four of the essays and reflecting Latham's claim that the book is Morris's most widely read since his death. (p. 14) David Faldet considers the image of the River Thames in both *News from Nowhere* and Morris's decorative work, imaginatively exploring its importance socially, environmentally and emotionally, arguing that the river serves as a metaphor for many interconnected aspects of Morris's thought. Karen Herbert explores the role of 'autoethnography' (a form of writing or research which places the writer's self within the cultural context studied) in *News from Nowhere*, drawing parallels between Morris's work and the theories of Edward Said and E.H. Gombrich, claiming that all three share an interest in history and tradition in relation to social, political and artistic spaces. More could be done to establish the grounds of the connections between Morris and Gombrich suggested, but the essay is theoretically sophisticated, and the treatment of Nowhere as a 'post-colonial autonomous communist “centre”' (p. 87) is definitely enlightening. Wanda Campbell examines the function of clothing in *News from Nowhere*, taking as her starting point Thomas Carlyle's consideration of costume as a social signifier in *Sartor Resartus* to ultimately suggest that 'Morris's use of costume becomes symbolic of these three hopes of revolution: liberty, equality, and fraternity'. (p. 109) Campbell's analyses are close and persuasive, although the discussion of taste could have been probed further; she claims that 'in Nowhere, where all are equal, dress becomes an expression of taste rather than class'. (p. 111) This 'expression of taste' is treated as unproblematic as it exists in a classless society. But how are tastes shaped in this society, what informs them and are they really exempt from hierarchical values? Presumably in Morris's utopia there would be no cultural hierarchies but the question nevertheless needs asking. This aside, however, the essay is very insightful. Matthew Beaumont also focuses on *News from Nowhere*, relating its representation of the present to that in other late-Victorian utopian fictions, using theories of ideology, alienation and modernity to suggest that rather than an escape from modernity, it is, in fact, a 'critical meditation on the conditions of modernity in the late-Victorian period'. (p. 121) *News from Nowhere* emerges, therefore, as a work through which Morris explored and expressed some of his most deeply held political, environmental and social beliefs, and one which clearly retains a hold on the imagination of many readers today. Herbert's interest in the mapping of spaces is shared by Frederick Kirchhoff, who explores relationships between history, geography and journeying in *The Roots of the Mountains* (1889) and *News from Nowhere*, pointing to the ways in which the protagonists of both experience a journey which involves recovering the past as 'Morris employs geography as a trope for [...] history'. (p. 174)

Several of the essays, as we might expect, seek to link Morris's work with that of his contemporaries, resulting in the recovery of some illuminating relationships. As well as the essays already mentioned, there is D.M.R. Bentley's exploration of
the links between Dante Gabriel Rossetti’s painting *Arthur’s Tomb* (1855), Morris’s poem ‘King Arthur’s Tomb’ (1855), Morris’s wallpaper designs and volumes three, four and five of John Ruskin’s *Modern Painters* (1856, 1856 and 1860). Here the potential connections are interesting and the formal readings attentive but it is never really clear until the conclusion why recovering these particular links is important. If there are similarities or meaningful connections between an 1862 wallpaper and an 1858 poem, what exactly are we to make of them – that the poem was a direct source for the wallpaper or that both were the product of shared ideas?

Whilst some of the essays link Morris with his contemporaries, others deal with his encounters with medieval literature. Yuri Cowan compares Morris’s *A Dream of John Ball* (1886–87) to fourteenth-century allegorical dream-poetry in order to identify possible sources for its imagery and as a route through which to explore the connections between Morris’s medievalism and his socialism. Charles Laporte explores Morris’s engagement with Chaucer in relation to Victorian editorial theory and suggests that in presenting Chaucer ‘as the author of a coherent oeuvre’ in their Kelmscott *Chaucer* (1896), Morris and Burne-Jones contributed to the canonicity of Chaucer today, creating a ‘beautiful’, ‘influential’, but problematical text. (p. 218)

Gender is also a theme well represented in this collection. Florence S. Boos examines the representation of Medea and Circe in Morris’s poetry, comparing it to that of Augusta Webster. Boos explores how Morris departed from his classical sources to present a sympathetic account of these two heroines in what Boos calls Morris’s ‘revisionist sexual economy’. (p. 57) Although not feminist in itself, Boos suggests that Morris’s texts were precursors for later feminist visions of these characters.

Jane Thomas takes Morris’s poem ‘Pygmalion and the Image’ (1868) as representative of the Pre-Raphaelites’ idolising of women and their belief in the transformational power of art, whilst also relating the myth to Morris’s interest in the ‘Woman Question’. Ruth Kinna too deals with the ‘Woman Question’, this time in relation to Morris’s socialism and notions of fellowship, challenging the view of Morris’s opinions on women as reactionary. The picture which emerges is of Morris as a man who concerned himself with feminist issues of the day and whose radical socialism often led to a progressive view of gender relations but less so of gendered characteristics, in his attitude to which a more essentialist view may be discerned. None of the essays in the collection deals explicitly with masculinity but the issue does feature in Thomas’s essay in relation to notions of femininity and in the discussions by Faldet, Campbell and Kinna of William Guest’s interaction with Ellen in *News from Nowhere*. It is also implicit in Janet Wright Friesen’s essay about Morris’s treatment of the hero in ‘Sir Peter Harpdon’s End’ (1858),
which Wright Friesen describes as 'a reflexive poem about the making of a hero and about the shaping and crafting of a heroic tale'. (p. 32)

The subtitle of the volume – 'Reading William Morris' – is particularly relevant to those essays which deal with responses to Morris's work, for example Chris Jones's account of the reception of Morris's translation of Beowulf (1895). Employing detailed linguistic analysis, Jones challenges an often negative reception of the work and defends its method and style of translation. The final article is Janis Londraville's discussion of the American poet Marya Zaturenska's essay, 'The Dream of William Morris', part of a collection begun towards the end of Zaturenska's life (she died in 1982). No aims are stated in this essay, so that it is difficult to know its purpose beyond the uncovering of archival material and the demonstration of how a twentieth-century writer was inspired by Morris's work. This it does well, however, and the essay is a fitting end to the volume as it suggests the imaginative appeal of Morris for a twentieth-century reader.

One of the things which struck me most whilst reading this book was the currency of the issues with which Morris was concerned. We live in an age where environmental issues have finally made it onto government agendas, and where the quality of daily life is a concern for many. Latham contributes to the volume a discussion of 'work and play' in Morris's writing; a theme which resonates in a society which advises us on our 'work-life balance', a term of which Morris would not have approved for its in-built assumption that one is not fulfilled or living whilst at work. Equally pertinently, Kinna claims that Morris feared that women under capitalism 'would end up facing a double burden of paid and domestic work whilst still competing for the favour of men'. (p. 196) This might just as easily be described as a problem of the post-feminist era. Ultimately, therefore, I am left with a strong sense of Morris's importance to us today and how, far from escaping into the past – a myth that is repeatedly rejected in this book – Morris, in many ways looked to the future.

My only complaints about the content of the book are minor: not all of the authors cite dates for the texts they are discussing and not all authors explain their terminology. For example, in Herbert's essay an understanding of the term 'autoethnography' is taken for granted. With regard to the design and layout of the book, the numbering of the illustrations is not clear; the first three illustrations are numbered 1.1, 2.4 and 6.1 respectively and the next three 2.2, 2.3 and 1.2. Although the first digit appears to refer to the chapter number, there does not seem to be any reason for the illustrations to be placed out of order. However, the book is otherwise well organised and well laid out.

In conclusion, Writing on the Image is a very valuable addition to Morris studies – one which will appeal to students and scholars in many fields, including, but certainly not limited to, those of the visual arts, literature, politics, gender
studies and environmentalism. Some of the essays will be less appealing to a non-academic audience but overall both the specialist and the general reader will find much of interest.

Amelia Yeates


The distinguished American scholar Gertrude Himmelfarb has produced a selection of essays, seventeen in all, by distinguished Victorian writers. These are selected from the numerous and influential quarterly and monthly journals which were, as the second part of the Introduction lucidly describes, so significant a part of the literature of the age. The first part of that Introduction, 'The Spirit of the Age', suggests that they have been chosen to illustrate what the historian Halevy is quoted as having described as 'the miracle of modern England', the ability of the country to have survived the nineteenth century without serious disruption of the body politic. Himmelfarb develops this notion to argue that, despite the length of the period, which makes it reasonable to divide it into three chronological units, the overall power of Victorian culture was to contain extremes and achieve a kind of capacious unity. However different Mill may have been from Carlyle, Thackeray from Dickens, George Eliot from Newman, or Ruskin from Wilde, all their views could be contained within a kind of 'English' consensus. These writers thus come to constitute parts of the anthology, along with Macaulay, Bagehot, Arnold, Acton, Millicent Fawcett, Gladstone, Beatrix Webb and Huxley. Himmelfarb argues interestingly that the stability and social progress of the mid-Victorian period was made possible by the improbable conjunction of Christian Evangelicalism and secular Utilitarianism, although she evidently could not find any exposition of the former point of view worthy of inclusion. She insists that, although the Victorian ethic was an earnest one, it was neither narrow nor mealy-mouthed. She finds in the periodical literature in particular, 'a vigor and variety of opinion, a spirited questioning of received wisdom, a contentiousness and provocativeness that belie the stereotypical images of conformity and complacency'. (p.15)

There is indeed much of interest in all the essays selected. Some are well-known, like Carlyle's 'Signs of the Times', Arnold's 'Culture and Its Enemies', Wilde's 'The Soul of Man under Socialism' and Huxley's 'Evolution and Ethics' — though I had forgotten that Huxley ends by quoting stirring lines from Tennyson's 'Ulysses'. Of the less known essays I particularly enjoyed Dickens's defence
of the worker's right to enjoy a drink in 'Demoralisation and Total Abstinence',
George Eliot's demolition of sanctimonious 'unscrupulousness of statement' in
'Evangilical Teaching: Dr. Cumming', Millicent Fawcett's resolutely feminist
'The Future of Englishwomen: A Reply', Beatrice Webb's account of work in an
East End sweatshop, 'Pages from a Work-Girl's Diary', and Gladstone's eloquent
defence of orthodox Christianity in "'Robert Elsmere': The Battle of Belief': 'A
Christianity without Christ is no Christianity; and a Christ who is not divine is
one other than the Christ on whom the souls of Christians have habitually fed'.
(p. 272)

Nevertheless, there are some omissions, which seem to me most serious in
the final section, on 'Late Victorian England'. Himmelfarb's view of Victorian
ideological cohesion leads her to play down the significance of the challenges to
her. She necessarily draws attention to the feminist movement, but emphasises
that Fawcett's 'mode of feminism, like Mill's, was well within the framework of
Victorian liberalism and Victorian values'. (p.11) She refers to other distinguished
women who did not support the suffrage movement, but pays no attention to the
contrasting New Woman phenomenon. She argues that the 'true radicalism of
the period - a moral rather than a political radicalism - is associated with those
self-styled "decadents" Aubrey Beardsley and Max Beerbohm, and with the mag-
azine the Yellow Book ...'. (p.13) However, she then suggests that this 'radicalism'
did not have much impact, and claims, in a challenging phrase, that Wilde's plays
'velified Victorian values even as they seemed to mock them'. (p.13) In this con-
text, it is surprising she has nothing to say about the wider Aesthetic movement,
and does not represent it in her selection: a contribution from Pater, Whistler
or Vernon Lee might surely have been expected. At another end of the spectrum
of ideas, the book gives no consideration at all to Imperialism, a pervasive and
powerful part of the late-Victorian outlook. The only reference to the Empire I
found - as there is no index, I could not check this - was in Mill's 'A Few Words on
Non-Intervention' of 1859. Here Mill distinguishes absolutely between the rules
that may exist among civilised nation, and those that apply to 'barbarians', and
this leads him to condemn those who have criticised the conduct of the French in
Algeria or the British in India as having proceeded 'mostly on a wrong principle'.
(p.166) Apart from this, the essays are concerned with matters internal to Britain.
I am not sure how much was contributed to the periodicals by Haggard, Dilke,
Froude or Seeley, but failure to acknowledge the importance of their outlook
towards the end of the century seems to me a serious omission.

And finally, and most importantly from the point of view of readers of this
Journal, Himmelfarb does not think the challenge of Socialism was a powerful
one, and so includes nothing by Morris. Her account of the political situation at
the time suggests that British socialists tended to remain 'incorrigibly Victorian'.
She goes on: 'Although Karl Marx lived and died in London, he had few English
associates or disciples. The two Marxist sects, the Social Democratic Federation and the Socialist League, were small and ineffectual. Among the other varieties of socialists were reformist Fabians like the Webbs, Christian socialists like Charles Kingsley, aesthetic socialists like Morris and Ruskin, and even Tory socialists modelling themselves on Disraeli'. (p. 12) Here Morris's Marxism disappears into aesthetic ineffectiveness. However, the movement is not totally excluded. Beatrice Webb's account of work in a sweatshop is genuinely moving, and Wilde's 'Soul of Man' is an interesting, if characteristically mannered piece. Introducing it, Himmelfarb congratulates Wilde on his 'prescient' critique of authoritarian Socialism, remarking that this was a tendency within Socialism that 'few other people, still less other socialists, conceived of at the time'. (p. 295) Morris's critique of Bellamy's Looking Backward had appeared in Commonweal in June 1889.

The Spirit of the Age is produced at the high level of typography that we have come to associate with Yale University Press. It contains, as one would expect, an interesting selection of essays across the period from Carlyle in 1829 to Huxley in 1893. The texts of the essays are not annotated; the only footnotes are to the parts written by the editor herself. Those who do not recognise Gladstone's 'creed of the Homooousion' or know who Acton's Melito and Optatus were will find no enlightenment, although today's students should know where to look for relevant information. It is not clear to me whom the book is addressed to, but anyone who comes to read it is likely to have his or her range of knowledge extended and his or her admiration for the vitality of Victorian culture increased.

Peter Faulkner


Few people are willing to declare themselves publicly as anarchists, either because of the misunderstanding, fear or ridicule which this would cause, or because they regard their opinions as not entirely anarchistic. Of the eleven writers here considered in detail, only three – Herbert Read, Alex Comfort and Colin Ward – are indubitably anarchists. Edward Carpenter, Oscar Wilde, John Cowper Powys, Aldous Huxley and Christopher Parris are, allowing for some points of difference, claimed for the cause on the evidence of their views. The other three writers, 'who were definitely not anarchists', are George Orwell, E. P. Thompson and 'the great William Morris'. They feature prominently in this book because they were 'libertarian communists or socialists' who contributed in important ways to the
development of left-libertarian thinking in Britain. (p. 10) David Goodway's argument is that, taken together, these writers 'constitute a submerged but creative and increasingly relevant current of social and political theory and practice, an alternative, left-libertarian tradition'. (p. 11)

The title alludes to Ignazio Silone's novel *The Seed Beneath the Snow* which, then newly translated into English, was read by Colin Ward in 1943. Though he was already an anarchist, this novel helped Ward to realise that the essential characteristics of a truly free society, such as self-determination and mutual aid, are vigorously functioning all around us. There is, he later contended, 'a mode of human organisation, rooted in the experience of everyday life, which operates side by side with, and in spite of, the dominant authoritarian trends in our society' (quoted, p. 316). Ward's revelation was anticipated by Morris, who championed 'that true society of loved and lover, parent and child, friend and friend ... which exists by its own inherent right and reason, in spite of what is usually thought to be the cement of society, arbitrary authority' ('True and False Society', 1888).

In E.P. Thompson's appraisal, communicated in a lecture to the William Morris Society in 1959, 'It was the greatest achievement of Morris, in his full maturity, to bring this concept of community to the point of expression: to place it in the sharpest antagonism to his own society: and to embody it in imaginative terms and in the “exalted brotherhood and hope” of the socialist propaganda'.

Readers of this Journal will be most interested in the second chapter, where, beginning in 1880, Goodway examines Morris's ideas and opinions on politics and society as they developed in relation to anarchist and libertarian-socialist thought and activity, then traces these strands in radical politics up to 1920. According to Goodway, 'There can be no doubt ... that *News from Nowhere* depicts an anarchist society' (p. 22), a view shared with Bob Holston, who credits 'the anti-state traditions of William Morris and the Socialist League' (p. 24) as being the principal indigenous influence on British anarcho-syndicalism as it emerged in the first decade of the twentieth century. Although, in principle, as well as practical contingency, Morris had to part company with the anarchists who gained ascendency within the Socialist League, his thinking on work, property, education, social relations and the environment was and remains a potent source of inspiration for many left-libertarians. Drawing upon Ruth Kinna's analysis, Goodway suggests that 'the root cause of Morris's opposition to anarchism' is revealed by comparing his assessment of medieval society with that of Peter Kropotkin, who attributed the loss of freedom and co-operation (features of 'natural' society) to the development of the state, whereas Morris held that some kind of government is necessary for the smooth running of human affairs. If, as he advocated (in common with Kropotkin), the state should be dispensed with, the alternative society, a communist one, has 'to be painstakingly constructed' in its stead; it cannot be expected to come about by default, as Kropotkin
trusted it would. (p. 23)

In this chapter, I noticed just one trivial error of fact, when Goodway states that *News from Nowhere* is set in the twenty-second century (p. 21), instead of the twenty-first, not very long after 2003. I would also gently question the accuracy of his comment that, in this novel, Morris was giving his fellow socialists 'a glimpse of the socialist future' (p. 21; my italics), rather than a desirable — maybe possible — socialist future; and it is a fictional projection of Morris's personal ideals and hopes, not a blueprint for what should nor a prediction of what will transpire. When Goodway asserts that anarcho-syndicalism in Britain 'was terminated by the outbreak of war in 1914' (p. 24), he might helpfully have added that it has re-emerged here in recent years, mainly under the auspices of the Solidarity Federation.

Chapter 3 is devoted to one of Morris's most enthusiastic disciples, Edward Carpenter. Whilst he was 'truly undogmatic and ... supported all sections of the labour movement and all trends within it', Carpenter 'was strongly inclined to anarchism itself' (p. 51), an interpretation Goodway shares with Peter Marshall, who stated, in his authoritative book *Demanding the Impossible: A History of Anarchism* (1992), that 'Although ... Edward Carpenter did not call himself an anarchist, his highly personal form of libertarian socialism comes very close to it'. (p. 54) As Jan Marsh has already shown, Goodway reminds us here, 'Of the three men who inspired English agrarianism in the late-nineteenth and early-twentieth centuries, it was Carpenter alone, and not Ruskin or Morris, who provided the practical example'. (p. 46) Perhaps of equal significance, Carpenter was also a prophet of sexual liberation, especially for gay men. Surely Goodway's complaint is justified: 'Whereas both Morris and Ruskin have been reassessed during the last thirty to forty years and restored to their full Victorian grandeur, Carpenter, not of their stature but an interesting, original and important writer and practical thinker, whose name it is not foolish to mention alongside theirs, has returned to the periphery and neglect'. (p. 36)

At one point, Goodway remarks that 'Carpenter had only read *Walden* as late as 1883' (p. 47), thus suggesting that he was tardy in doing so; but as this work was first published in Britain in 1886, Carpenter must have read a US edition, so he was keenly ahead of most radicals in this country. I would also challenge the description of Thoreau's way of life by Walden Pond as 'reclusive individualism' (p. 48): it was not a recluse who, although he did live alone, often entertained visitors in his home, and who, every day or two, walked into Concord to hear news and gossip, even sometimes to attend lectures there.

Next comes a chapter on Oscar Wilde, where it is established that he was indeed an anarchist, announced it publicly on several occasions, and to some extent imbued his literary work with hints of this position; but it seems excessive to count Wilde as a 'major British socialist' of his time. (p. 69) The final section
of this chapter (pp. 86–92), where Goodway analyses a lengthy unpublished interview by Thomas H. Bell, of Wilde in the final year of his life, concentrating on his politics, certainly warrants the attention of all Wilde scholars.

Uniquely within Anarchist Seeds beneath the Snow, two chapters are devoted to John Cowper Powys, because of 'the originality and importance of his life-philosophy and its contribution to anarchist thought', the 'reformulation' of his outlook in response to the Spanish Civil War, and 'the still insufficient appreciation of his literary achievement'. (p. 93) Unfortunately, Goodway's strenuous attempt to promote Powys's stature as an author along with his reputation as a thinker has actually served to remind me how his worthwhile and often brilliantly expressed observations on landscape, culture, society and individual psychology are hopelessly mixed up with a lot of quasi-mystical nonsense and lamentable misconceptions about the ancient history of Britain. (see pp. 164–74) I remain ambivalent about this problematic writer. According to Goodway, 'Powys's essential sociopolitical position is one of individualist anarchism'. (p. 97)

Between those chapters on Powys is one on the Spanish Revolution and Civil War which carefully explains how it affected left-libertarian thought in Britain, most notably that of George Orwell. Goodway argues convincingly that, although Orwell was not absolutely an anarchist, he was very sympathetically disposed towards that position, especially in his distrust of any kind of state power and his belief in the decency of ordinary people. Orwell's maxim, 'You can't have a revolution unless you make it for yourself' (p. 148), encapsulates his attitude perfectly.

As the best-known self-professed anarchist in twentieth-century Britain, Herbert Read can be found where he belongs, just about at the middle of the book. When aged eighteen or nineteen, Read was converted to anarchism through reading Carpenter's pamphlet on Non-Governmental Society (1911). Goodway reckons him 'a marvellous writer' (p. 201), but he is reluctant to grant much significance to Read in the left-libertarian tradition: 'the broad outlines of Read's anarchism are unexceptional' (p. 189) and, in Goodway's estimate, his main contributions were solely of the moment, as an educationalist, art critic and propagandist. Being already acquainted with Goodway's other writings on Read, I was disappointed to find that large chunks from those have been reused almost verbatim here (yet it seems ironically apt on this occasion, for this was a common practice of Read himself in his later career).

'War and Pacifism' and 'Nuclear Disarmament and the New Left' would be essential topics in a history of left-libertarianism in twentieth-century Britain. In Anarchist Seeds beneath the Snow, they each receive a chapter, as probably the best means to explain the ethical dynamics which led some people to desert or simply by-pass party-political socialism. Morrisians are likely to find most interesting the analysis of E.P. Thompson's political, scholar and literary develop-
ment, which is embedded into the latter chapter. Here Goodway suggests that, as influences upon Thompson's total career, 'Blake was more significant overall than Morris, and of equal importance to - probably of more importance than - Marx'. (p. 281)

The chapter on Aldous Huxley reveals an enigmatic personality whose inconsistent politics defy adequate classification: 'Yet what there is of Huxley's libertarian thinking is impressive enough, since it is an anticipation of the new kind of anarchism which has developed so strongly and influentially, particularly in Britain and the USA, since the 1960s'. (p. 232) This 'new kind of anarchism' is well exemplified by Colin Ward and Murray Bookchin, who are much more interested in 'biology, ecology, anthropology [and] alternative technology' (*ibid.*) than in economics and class struggle. Similarly, in Chapter 11, Goodway shows that Alex Comfort was much else besides a sexologist; he was 'a pioneering scientist and acclaimed creative writer' (p. 238), whose substantial and accomplished work not only reflected his anarchism but promoted left-libertarian attitudes to a wide public. Even *The Joy of Sex* (1972) had a political aim.

*Anarchist Seeds beneath the Snow* amply fulfils its author's stated purpose of providing 'a serious, scholarly contribution to the cultural history of Britain', specifically by demonstrating 'that there has been a significant indigenous anarchist tradition, predominantly literary, and that it is at its most impressive when at its broadest as a left-libertarian current'. (p. 337) In this book, Morris is the figure most often mentioned, maybe because of Goodway's special admiration and knowledge of him, or alternatively that he really has been the most pervasive influence upon left-libertarian writers in Britain. Ward appears to think so: 'As the decades roll by, it becomes more and more evident that the truly creative socialist thinker of the nineteenth century was not Karl Marx, but William Morris'. (quoted, p. 321)

Anarchists are idealists, certainly, but it is a mistake to see them as utopians. The do-it-yourself ethic of anarchism grounds it in practicality more surely than those political creeds which trust rulers to manage our welfare. Morris's *Nowhere* is emphatically located in England, with a topographical precision that invites readers to trace Guest's journey themselves, and, like him, to observe and assess every detail of human life and its physical surroundings. How far that vision - or another vision - is to become reality is a matter for each and all of us to decide.

*Anarchist Seeds beneath the Snow* is an impressive achievement for its rigorous scholarship across a wide range of sources, for collating this diverse material in a cogent and systematic narrative-argument, and for elucidating it with clarity and flair. This book will be very valuable to scholars and other serious readers concerned with political ideas, British cultural history and the individual writers who are here discussed in depth. It is a book that needed to be written and now deserves to be read.
NOTES


*Martin Haggerty*


This is a rare example of an exhibition catalogue which stands almost equally well – and more permanently – than the display it illustrates. Most artwork items are represented by a full-page picture, and most are originally monochrome, so lose little in black-and-white reproduction. The seventy two images of figures from the British arts fields during the fin-de-siècle period encompass a variety of media, from the fine finished pencil drawings of Swinburne by Rossetti and Blanche Lindsay by George Howard, through lithographs of Pater, Beardsley, Sargent, Shaw, Yeats and Henry James by William Rothenstein, to lively caricatures of Wilde, Le Gallienne, Hall Caine and himself by Max Beerbohm, and celebrity photos of Tennyson, Arnold, Meredith, Olive Schreiner, E. Nesbit and others. Whatever the medium, all are 'quality' images, none is run-of-the-mill, and the selection is a tribute to the judgement and taste of the collector, Mark Samuels Lasner, known to all Morrisians through his long-term role in the US chapter of the Society.

Women feature in the selection: Ellen Terry, George Eliot, Frances Arnold, Ida Nettleship, Alice Meynell, Sarah Grand, Violet Manners, Ella D'Arcy, 'George Egerton', and the composite Michael Field among the sitters, in addition to those
already mentioned (the 'New Woman' representation being a particular specialism of Margaret Stetz, catalogue author and, one guesses, co-curator), and Helen Allingham, Sarah Eddy and Violet Manners among the artists. There are self-portraits by Sickert, Will Rothenstein, Beirbohm, Harry Furniss, Phil May, Joseph Pennell and Rudyard Kipling.

The spectrum of portrait modes, from solemn to comic, from thumbnail to full mise-en-scène, provides more than diversity, however. Stetz's introduction, which succeeds in being concise and scholarly, informative and witty all at the same time, explains how the portrait image in its various guises functioned and grew as a marker of fame in the late nineteenth century. Careers were advanced by portrait photos — as today, writers required a literal public face in order to take their rightful place on the literary scene. Artists recognised the value of self-presentation in staking their claims to celebrity. A whole raft of pictorial conventions came to dominate the visual world. The public became adept not just in consuming portraiture through the purchase of 'famous men' (and women) photos, attending exhibitions and reading illustrated magazines, but also in decoding appearances by perceiving character in facial features. As Stetz writes, images of faces, including those of artists and writers, were inescapable accompaniments to daily life, making the physical appearance of the producer inseparable from the circulation and reception of literary texts and art works.

As previously, whether for public or private consumption, the images were produced by those with skill and training, as the box camera was not yet available for amateur snaps, and the demand was high. Simultaneously, the age in which print culture was paramount was also fast-moving and irreverent, supporting what may be called the serious satirists, producing cartoon-style portraits that pricked pretensions but also underlined the sitters' status. To be lampooned by Furniss, May or Max was to be recognised, the face to go with the 'name'.

Whistler and Wilde were masters of this cultural phenomenon. Our dear Morris, by contrast, was largely averse to self-advertising, and the limited number of portrait photos of him testify to his reluctant agreement to sit — and indeed to sit still, when he might be getting on with the thousand other tasks he had set himself. He did agree to a few shots, largely it seems as fund-raising for the Socialist movement. As a result, while Burne-Jones is represented in the Samuels Lasner collection by one of George Howard's detailed drawings, and Janey Morris by Rossetti's soft pencil study of her asleep on the sofa, Morris himself is seen only in the large group photo of the Hammersmith Socialist League shot in the garden of Kelmscott House, on an unrecorded occasion in the late 1880s. He is one alongside two dozen other men — visually dominant with his white hair and beard, but not centrally-placed — standing behind the nine seated women members, including Jenny and May. The photograph is uncertainly attributed

141
to Frederick Hollyer, who had taken the well-known group shots of the Morris
and Burne-Jones families in 1874 and was a proponent of photography as an art
form. This image looks less accomplished, in the immortal style of the class photo.
But it is a corrective to the self-regarding solo images which form the majority of
those here reproduced, offering yet another aspect to the rich sampling of late-
Victorian portraiture.

A final plum is the cover image, reproduced in colour, of a composite portrait
of current celebrities produced as a Christmas card for Cope's tobacco firm in
1883. Victorianists can spend a happy hour identifying the myriad figures, from
Gladstone to Millais, Browning to Cetewayo. Above all, atop the fairground of
publicity, stands the irrepressible Oscar, with signature sunflower.

Jan Marsh

Lachlan Blackley, Wall paper. Laurence King Publishing, 2006, 191pp, 25 x 29 cm,
Fully illustrated in colour, £19.95, ISBN 1856695026.

A visually striking and colourful book, designed by Rudd Studio, Lachlan Blackley's Wall paper gives an account of fifty two contemporary creators of wallpaper, either individual or practices, operating at the top end of the market. In a brief Foreword, Max Akkerman and Lotje Sodderland of the practice Maxalot, formed in Barcelona in 2003, inform us confidently that 'The era of white-washed minimalism is very much a thing of the past; the desire to customize space is making a comeback'. As the language of this suggests, we are in the world of post-modernist consumerism here: 'the art-like custom prints and landscape pieces which we are seeing today, are a far cry from the repeat-pattern wallflowers of yesteryear'. For those included in this book, these are exciting times in which 'the standard-setting contemporary creatives use both traditional analog and the latest digital tools, creating limitless new approaches to spatial experience'. Lachlan Blackley follows with an equally enthusiastic Introduction: 'Wallpaper is back. No longer bland peripheral decoration, wallpaper today shouts out individuality'. The 'creatives' represented here come from various backgrounds in fine art and in graphic- and interior-design, and belong to a generation for which the traditional distinctions between, say, art and craft, make no sense. 'Art and design have merged and all the rules are thrown out'. Computers are of central importance to these designers, as are the new materials and technologies becoming available at the time. Andy Warhol, Morrisians will be surprised to learn, 'was the first artist to make a connection between art and domestic products', and his Cow wallpaper of 1966 is said to have led others into this field, particularly in the United States. What we are shown here are less often traditional wallpapers than flamboyant 'wall coverings'
— including vinyl adhesives and stickers, which may even be ‘interactive’ — created to attract interest and excite attention in bars, restaurants and hotels, as well as in the penthouses of the rich. What it would be like to live with any of them I do not know, but many of them certainly succeed in catching the reader/viewer’s eye.

Apart from the illustrations, the book consists of interviews with all the designers. Among the questions they are asked is one about the influences on their work. Most of those specified — apart for the ever-popular ‘Nature’ — are very recent, but it is notable that Morris appears more often than any other pre-twentieth-century name. The Rio-born artist Eli Sudbrack, founder of the New York creative collective Assume Vivid Astro-Focus (AVAF), cites Morris along with ‘German expressionism, a sunny day at the beach, a movie by Fellini, a building by Le Corbusier …’. Bruce Slorach of Deuce Design cites Morris as an influence along with ‘Anything Japanese … the Hairy Who and many others. Linda Florence in London has ‘always been fascinated by patterns’ and cites ‘traditional Morris’ alongside maze patterns, Bridget Riley, and Space Invaders. The early work of the Glasgow company Timorous Beasts has, we are told, been described as ‘William Morris on acid’, and Morris’s name appears on a long list that they supply, along with Paul Klee, Leonardo da Vinci, Picasso and the Chapman Brothers.

But there is one designer, Christopher Pearson, for whom Morris appears particularly important. Blackley draws attention in the Introduction to Pearson’s ‘innovative reworking’ of a Morris design which ‘animated willow leaves on an LCD panel and is an exciting example of how technology is being used to expand the definition’. The pages devoted to Pearson show four of his works. In the interview, Pearson puts Morris first among those whose work he admires: ‘I have found myself going back to his [Morris’s] ideas many times to look at how my own work can try to fit with our version of the “industrial revolution” — the digital revolution’. In this spirit he has used the ‘Willow Bough’ design of 1887 to create, in his ‘Environment Sensitive Wallpaper’, ‘a physical wallpaper that will change pattern depending on room temperature and UV exposure’. Similarly, his ‘Digital Wallpaper’ ‘animated’ a Morris design on wall-sized screens, so that it changed form before the viewer’s eyes. Pearson is ‘quietly watching the development of e-paper and polymer screens’. His view of the future of wallpaper may sound appealing or appalling according to one’s taste: ‘Walls will become animated, along with many other surfaces’.

This is a book to get hold of if you want to know about an extraordinary world of which people of my generation know very little indeed. The rich can now decorate their walls with a remarkable variety of lively and exciting coverings, which are here vividly displayed. I particularly liked the exuberant colours of Chisato Shinya of Kinpro; the thoughtful complexities of Loop.ph; the wit of Rob Ryan; the weird vitality of Kustaa Saksi; the inventiveness of Studio Job.

Jonathan Meyer is a director of Sotheby’s and an expert on nineteenth-century furniture. His book Great Exhibitions discusses aspects of two international exhibitions held in London in 1851 and 1862; two in the United States, New York 1853 and Philadelphia 1876, and four in Paris, in 1855, 1867, 1878, 1889 and 1900. The title of this lavishly illustrated and physically heavy book—one needs the support of a table or pillow to read it—does not provide a fair indication of the actual contents. It is by no means an exhaustive study of great exhibitions or world fairs—which would, of course, fill several volumes. Instead, it provides a most useful research tool and source of background information for the collector of high Victorian furniture and decorative objects.

William Morris’s visit to Great Exhibition of 1851 at the age of seventeen is described in the introduction to the first chapter, rather implying that his ‘socialist zeal’ and resentment about ‘the decline in traditional crafts and local industry’ and ‘all that was bad in an industrial age’ sprang partly from it. (p. 18) More than one biography states that Morris sat outside and sulked, calling the architecture ‘wonderfully ugly’. It is more likely that his ideas about his life’s work came from other sources—his medievalism was already well established by the age of seventeen, and questionable design furnished most Victorian drawing rooms. Morris, Marshall, Faulkner & Co. exhibited in the Medieval Court in the 1862 London exhibition, described in Chapter Four of Great Exhibitions, where quotations from reports by William Burges make interesting reading. There are no illustrations of their products.

Large exhibitions were first instituted in France in 1797. Indeed, there was something of a glorified market or fair about them. Meyer clearly states the importance of great exhibitions to the nineteenth-century political and fiscal arena. The highest aim of each exhibition was perceived to be international reconciliation, delivered with a distinctly moral tone. In 1851, Prince Albert described ‘man’ approaching ‘a more complete fulfilment of that great and sacred mission which he has to perform in this world’;

"Today we love the Flemish primitives [fourteenth century]") And the vitality of TAKORA Kimiyoshi Futori, as well as his answer to the question, 'What do you aim to create with your work?' - 'Make people happy!'

Peter Faulkner
The Exhibition of 1851 is to give us a true test and a living picture of the point of development at which the whole of mankind has arrived in this great task, and a new starting point from which all nations will be able to direct their further exertions. Continuing elsewhere, these aims are to be achieved, only by peace, love, and ready assistance, not only between individuals, but between the nations of the earth. (p. 13)

However, there was, of course, rivalry between the national participants, particularly old foes such as Britain and France. Exhibitions were expensive gestures, and not all countries were able or prepared to foot the bills. The Great Exhibition of 1851 made a profit, from which we still benefit, but that in London in 1862 lost money, and was the last British exhibition of the nineteenth century. Unlike Britain, France was prepared to spend lavishly in the cause of national aggrandisement and staged huge exhibitions well into the twentieth century, regardless of cost. Whereas, in 1851, nothing was for sale, everything could be purchased at the French exhibitions. Centennials of important political events were marked by exhibitions. The Philadelphia Exhibition in 1876 celebrated the Declaration of Independence in 1776 and opened with peals from the Liberty Bell, and all the bells in Philadelphia. In 1889 Paris remembered the Storming of the Bastille with another exhibition. Sadly, the ousting of Louis Napoleon and talk of the ‘triumph of the universal and of the equality of men, the sweeping away of the old order and the rights of man’ (p. 265) rocked many of the European monarchies. The British government, amongst others, refused to provide a delegation. Wars and revolution had an impact upon the exhibitions. The American Civil War intruded between those in New York (1853) and Philadelphia (1876), and the Franco-Austrian War kept France out of the field for some time.

Exhibition architecture could be experimental or simply ostentatious. Without exception it was designed for show, so that the first manifestations of mass entertainment could be enjoyed in what were to become 'theme parks'. The success of Paxton's Crystal Palace (1851) with its innovative use of cast iron and mass-produced, interchangeable parts is well known, but in 1900 the Paris Exhibition covered fifteen hundred acres (600 ha) and was attended by 50,860,801 visitors. (p. 285) There were separate national pavilions for participating countries, examples of domestic architecture and even whole villages representing diverse ethnic groups in a voyeuristic fashion we would now regard as reprehensible.

The 1851 Great Exhibition exposed a lamentable lack of taste and coherent style in many of the exhibits, and French workmanship swept the board with its fineness and virtuosity. As the century progressed, the French held on to their pre-eminent position but other countries made great efforts to improve their style and workmanship, and by 1900, the United States could challenge the best of European producers via work by firms such as Tiffany. However, styles were
generally derivative throughout the century and illustrations in this book make clear that it was sometimes possible to enjoy gothic, renaissance and neo-classical motifs in a single artefact. There was much cross-fertilization, and French cabinetmakers were encouraged to make journeys to the South Kensington Museum in order to copy French furniture in the Jones Collection; in 1900 ‘Sormani showed two such pieces’. (p. 278) Meyer provides most interesting quotations from British artisans, who were encouraged to visit French workshops, about the superior pay, education, working conditions and methods enjoyed by their French counterparts.

Japanese design increased its influence after its first display at the London exhibition of 1862, where it was greatly admired by Burges. (p.118) In Paris 1900, an original style emerged at last, and Art Nouveau was much in evidence in furniture by Majorelle Frères, Hector Guimard, Gallé and Linke, or in room-settings by the Vereinigte Werkstätte of Munich designed by Richard Reimerschmied, or by Ludwig Schmitt of Vienna. There were also simpler displays, of suites by Heal & Son (p. 306) and a bedroom by the Bromsgrove Guild of Applied Arts, decorated with Mary Newell's needlework panels which had been exhibited at the New Gallery in 1899. (p. 311) The Finnish pavilion (p. 291) by the twenty-five year old Eliel Saarinen attracted praise for its originality and clean lines: here was real modernity. Victor Champier described it thus:

‘Pas de fla-fla, pas de sculptures disproportionnées et bâclées à la diable, pas le moindre désir d’épater le bourgeois... Un bâtiment sobre, simple, robuste et élégante, plein de couleur et de caractère, un bâtiment fait pour le Nord et conçu par un cerveau du Nord’. (p. 290)

Jonathan Meyer is strong on styles and very good on materials, which are described in a glossary in the appendices. Victorian makers were ingenious at making one material look like another and there was little attention to the mantra of ‘honesty to materials’. Gutta percha, carton pierre, Jennens & Bettridge’s papier mâché, Coade stone and its sisters, electroplate and cannabis, scagliola and slate baked to look like marble or pietra dura were all marvels of disguise. There could be a baffling mixture of materials on a single artefact. Metals, particularly cast iron, enabled not just revolutionary architecture of great size—the Crystal Palace of 1851, the Eiffel Tower of 1889 or the ‘Moving Pavement’ of 1900—but also ingenious, converting furniture. New technologies were combined with early systems of mass production to produce Thonet bentwood furniture, exhibited from 1851, the Perforating Chair Machine, displayed in Philadelphia in 1876, carving machines and mechanical methods of reducing or enlarging copies of three-dimensional sculpture. Photography was increasingly used to record exhibits, exhibitions and their visitors.

There is much that is missing from Meyer’s account which would have been
of real interest. It is not the volume to pick up when wondering about machine courts, threshing machines, the sort of people who were visitors or what they were most interested in. 'The shilling people' are not mentioned though the number of visitors is (see above). How did they travel there? The railway is not mentioned, yet such mass movements of people would not have been possible without it. How were people's bodily needs met by restaurants, lavatories, rest rooms or washrooms? How was such an inordinate amount of precious artefacts, some of them of huge size, transported, sometimes around the world, there and back? Where are the exhibits now, apart from those held by the V&A? Meyer does, however, mention that certain items appeared in auction in the 1980s and 90s or 'recently'. It would have been interesting to know how much they went for. A list of all the major international exhibitions of the nineteenth and twentieth centuries in the appendices would have been interesting. Chicago has a mention in the text, but not Glasgow or New Zealand, or for that matter The Festival of Britain. The account could have been carried into the twentieth century when the Art Déco style was celebrated at The Paris Exposition des Arts Décoratifs et Industriels—delayed until 1925 because of the first World War—together with Le Corbusier's Pavillon de L'Esprit Nouveau's firm modernist statement, ending perhaps with the Paris 1937 Exposition Internationale des Arts et Techniques Appliqués à la Vie Moderne, when the German pavilion was dominated by a swastika and an imperial eagle—so much, sadly, for Prince Albert's spirit of reconciliation, his 'peace, love, and ready assistance'.

Diana Andrews


This large and handsome book gives a fully researched account of the life and times — 1876 to 1938 — of the artist and etcher Frederick Griggs, which will appeal to all lovers of the English Romantic tradition and of the fine craft of etching. Jerrold Northrop Moore is an American whose blend of scholarship and enthusiasm makes this book both illuminating and enjoyable — though the story of Griggs's later years in Chipping Campden delivers a sadder ending than one would wish.

Griggs's father was a baker in Hitchen, but his parents believed in education and he was encouraged to begin an artistic career by training as an architectural draftsman, and then entering the office of Charles Mallows, who was associated
with the Arts and Crafts movement. But he was soon to leave and set up a studio of his own, seeking a career as an illustrator and imaginative etcher—he had already encountered and been inspired by the work of Samuel Palmer. Since Palmer was little known at the time, it is remarkable that the local Mechanics Institute library included a copy of his Eclogues of Virgil, a translation of the pastoral poem with his own atmospheric illustrations, haunting scenes of sunrise and sunset. Palmer was to remain an inspiration to Griggs throughout his life. He was given work by the fashionable publisher John Lane, and then by Macmillans, for whose series of 'Highways and Byways' he produced a great deal of topographical work over many years, from the Hertfordshire volume in 1902 to that for Essex published posthumously in 1939. But his preference was always for imaginative work, for which the medium of etching served him best throughout his life.

From 1904 Griggs lived in Chipping Campden, where he came to know many members of the League of Handicrafts, though he was never close to its leader, C.R. Ashbee. Closer relationships developed with others in the Arts and Crafts movement, notably Ernest and Sidney Barnsley and Ernest Gimson, as well as the illustrators C.M. Gere and E.H. New. He had already met Sydney Cockerell, who introduced him to the elderly Philip Webb, who became an intimate friend. It was thus fitting that Griggs should contribute illustrations of Kelmscott Manor and the garden at Kelmscott House to The Collected Works of William Morris. It is sad to relate that Griggs was several times involved in controversies with his fellow-townsmen: his generous offer of a free design for a war memorial in 1919 was to be criticised as an act of self-advertisement—happily, the memorial is now handsomely there, near the church. Later, his decision to build for himself and his family New Dover's House, along strict SPAB principles and using the finest of local materials, was to bring him great financial problems not resolved in his lifetime.

Amid all this, however, Griggs remained true to what he saw as his vocation, to record a vanishing England. He did this in various media, but most powerfully in a series of superb etchings; nearly all have an architectural basis, but they rise from realism into the higher realm of the imagination. The numerous illustrations to this volume are a delight; for me, the most impressive include 'Potters Bow', 1924; 'The Almonry', 1925; 'St. Ippolyts', 1927; 'The Maypole Inn', 1929; 'Owlpenn Manor', 1931; 'Memory of Clavering', 1934'; and 'Syde', 1935. In all these can be seen an astonishing combination of skill and imagination. As Moore finely remarks, Griggs's vision embodied itself in etchings which 'imbue their paper with mystic energy and intensity'. (p. 265)

As Moore emphasises, Griggs was associated with many participants in the Art and Crafts movement. But it is to be noted that he shared none of the political hopes that were usually part of the A&C philosophy. For Morris and those like him, love of the medieval past pointed towards a future that might reanimate its
imagined ideals of craftsmanly fulfilment and social justice. But for Griggs—who was received into the Roman Catholic church in 1912, signalling his withdrawal from 'this unholy day of Faith in nothing but money' (quoted p. 73) — love of the mediaeval was always associated with a sense of deprivation and loss; his large 1911 drawing 'Dissolution' characteristically shows a great Gothic church falling into ruin.

At the beginning of his first chapter, Moore relates the art of Griggs to Blake, Palmer, Piper and Sutherland, and makes the striking claim that 'The sequence from Blake to Sutherland traces a history of the English spirit, but only when Griggs is recognized at its centre'. (p. 2) Since publishing his book on Griggs in 1999, Moore has written an inclusive book about the tradition to which he belongs, *The Green Fuse. Pastoral Vision in English Art 1820-2000*, which is also to be recommended. It is a curiosity of the present book that the title page bears the inscription 'Clarendon Press. Oxford. 1999' — although the title seems to have changed from the original *Gothic Visions*. Only in the publication details are we told that it is a reprint. It seems a pity that there is no introductory note, and that the detailed bibliography has not been brought up to date. It would be interesting to know whether Moore's work has helped to bring about greater recognition for Griggs's achievement; I very much hope that it has. There was an exhibition of sixteen of his etchings at the Fine Art Society in February 2007, and his work was featured in the Pallant House Gallery exhibition 'Poets in the Landscape' in 2007 in the same year. But whatever Moore's success in promoting respect for Griggs, there is no doubting the excellence of this book, produced to a high standard by the Antique Collectors' Club.

*Peter Faulkner*