Reviews


The sisters of the title are those same siblings who stand at the core of two other works of biography: A.W. Baldwin’s *The Macdonald Sisters* (London: Peter Davies, 1960) and *The Magnificent Macdonalds* by Ina Taylor (London: Weidenfeld & Nicolson, 1987). Here are four women who, born into obscurity, earned their place in history through the renown of their respective husbands or offspring. The eldest was to be the mother of one of England’s most celebrated writers, two wedded men who rose to be leading artists of the day, and the fourth was to be the mother of a future prime minister. They were Alice Kipling, Georgiana Burne-Jones, Agnes Poynter and Louisa Baldwin. Judith Flanders’ first book is kaleidoscopic in its scope; she recounts the lives of the sisters themselves, supplementing her account with a substantial volume of material concerning their forbears, siblings, spouses and children. In so doing, she deftly handles a narrative of daunting complexity, the unimpaired continuity of which is one of the great strengths of the book.

In her introduction, the author tenders her belief that family lies at the heart of life, and therefore, unsurprisingly, at the heart of this book. She sets herself the dual tasks of exploring the creation and dissolution of a family, and, whilst doing so, examining also the ‘ingredients’ of women’s lives during the mid- to late-Victorian era. Flanders ambitiously seeks to delineate a family situated in its allotted moment in history, at the same time as highlighting its specific dynamics and emotions, placing the notion of the former before the reader as ‘them’ and the latter as ‘us’. Maintaining equilibrium between these two polarised vantage points is not without its challenges.

In writing about a subject already comprehensively treated in the biographies by Balfour and Taylor, as well as the published memoirs of the Macdonalds’ unmarried sister, Edith (Edith Macdonald, *Annals of the Macdonald Family*. London: Horace Marshall & Son, 1923) and their brother, Fred (Frederick Macdonald, *A Tale that is Told*. London: Cassell, 1919), it is impressive that Flanders finds so much new to add. Unlike Balfour and Taylor, however, she professes no emotional bond with the subjects of her study. She capitalises on this detachment, refusing to be beguiled by force of personality, and provides for the reader an account untrammelled by partiality. The author’s primacy of interest appears to lie in the contextual detail in which *A Circle of Sisters* is steeped; domestic, economic and social minutiae provide an iron-clad context. Indeed, they are given such weight that they threaten at times to overwhelm the personalities seeking to emerge from beneath their burden. It is not without significance, then, that her second book is to be a study dedicated to domestic life in the nineteenth century.
Given the lavish pains that the author takes to set the scene for her chosen 'characters' (Flanders' term), it is a little disappointing that she does not allow them to enliven it more. In her evident desire to present the reader with as complete a picture as possible, she is fearless in employing conjecture when evidential sources are ambiguous or lacking. There are frequent passages drawn directly from family correspondence, for example, after all too many of which she permits herself to draw conclusions from nuances imperceptible to even the most perceptive reader. In so doing, she grants the reader as little autonomy as she does the Macdonalds, and those coming to the book without some prior knowledge of the individuals with whom it is concerned run the risk, at times, of being fed hypothesis clothed in the guise of fact.

*A Circle of Sisters* gives a worthy overview of the dynamics of the ever-evolving network of relationships which formed around the Macdonald sisters, but it does not augur well for the Morrisian that, in her introduction, Flanders succinctly dismisses Burne-Jones as an artist 'old-fashioned even at the height of his career'. There are issues a-plenty to grapple with for those with a specific interest in the second generation pre-Raphaelites, perhaps due in part to the fact that Flanders has chosen to paint on a broad canvas with a small brush, leaving the reader contemplating many blank spaces. The authorial pronouncements with which the text is punctuated are often an unsettling amalgam of candour and astringency, such as her statement that by 1880, 'nothing about Morris was right for Burne-Jones now', which displays a staggering lack of understanding. Neither Morris nor Burne-Jones escape unscathed, though it is for the latter that she reserves her deepest acerbity.

Through her unswervingly egalitarian treatment of all the individuals with whom she concerns herself in *A Circle of Sisters*, Judith Flanders succeeds in one pre-eminent aim: that of prompting the reader to ponder anew upon the sheer import of the familial framework and the day-to-day incidents which shape the lives of the anonymous and illustrious alike. Biography and social study struggle for supremacy in this book, and the latter, with its wealth of detail and analysis, emerges triumphant.

*Kathy Haslam*

This curiously conceived book is at base a very welcome addition to the corpus of information on Victorian painting in British public collections, being a well-illustrated volume about the works in the small but well endowed art gallery on Bournemouth's East Cliff that was originally the home of Sir Merton and Lady Russell-Cotes. Their money came from the town's Royal Bath Hotel, and in due course both house and works became Bournemouth's property.

The building, the setting and the collection make the Russell-Cotes one of the
nicest small museums for Victorianists to visit, and recent refurbishments have
further enhanced the site. There has never as far as I know been any publicly
available catalogue of the holdings, and so the present book goes some way to fill
this gap by reproducing 84 items, many in colour and at a good size. From
the text, one gathers that there are many more in the collection – but how many
and by which artists remains unclear, since the book nowhere provides a straight-
forward account of the founding collection or subsequent accessions. In his short
introduction, the curator Mark Bills notes only that ‘successive curators’ made
additions to the Russell-Cotes’ bequest, as did their son Herbert.

So, in place of a more or less informative catalogue of the Bournemouth
collection, the book contains a sequence of essays on aspects of nineteenth-century
art, illustrated by Russell-Cotes items. Given the extent and scope of the main
subject, this is rather like illustrating the geography of Africa by reference to
Kenya. As Mary Cowling observes in her overview of the age, the Russell-Cotes’
taste was conservative. It was also eclectic, in that it is hard to discern any
individual ‘eye’ or predilection; although one must assume that the choices reflect
the purchasers’ liking, one might otherwise think they were the result of dealers’
persuasion. Some pieces, such as Arthur Hill’s Egyptian Water-Carrier, draped in
transparent black gauze, are frankly grotesque, while Rossetti’s half-nude Venus
Verticordia (purchased in 1946 when his reputation was at its nadir) must rank
among his worst pictures.

From the illustrations, the better pieces are the sculptures – especially if one
likes white marble nudes and busts – and the works by Louisa Starr Canziani and
Lucy Kemp-Welsh, the notable horse-painter. The latter are discussed by Pamela
Gerrish Nunn, sharing some of her unrivalled knowledge in ‘We are not a Muse’,
her essay on the women artists represented in the collection. Alison Smith, curator
of the recent Victorian Nudes at Tate Britain, recaps on the same themes in
relation to the Russell-Cotes holding, noting inter alia that sexy female nudes were
plainly inappropriate for display in the hotel, where the pictures were first hung.
Smith claims, however, that other works were ‘daring’, following this with a
comic account of how when Edwin Long’s Flight into Egypt was loaned to a local
school in the 1950s, the troupe of dancing girls showing half a breast each were
carefully draped in muslin.

Without exactly ignoring the collection, Mark Bills contributes two essays, on
the context of public exhibition and sales practice, and on the role of the art print
in the period. Matthew Craske, an eighteenth-century scholar, writes on Landseer
and animals in the Bournemouth collection, noting that Sir Merton’s admiration
for the artist’s royal connections was matched by his taste for sentimental canine
dramas. Finally Benedict Read writes, well and informatively as ever, on the lesser
known field of European sculpture and the curious nature of the Russell-Cotes
items. Curious, because there is virtually no mention of sculpture in Sir Merton’s
memoirs and, apart from the ‘royal’ items like John Gibson’s Victoria and Ernesto
Gazzari’s Edward VII, no easy way of deducing why anything was chosen, except
maybe to furnish a salon, entrance hall or gallery in the conventional mode. One
is glad, however, for details of at least one of the five pieces by Pietro Calvi, an
Othello or Moor in blackened bronze, swathed in a white marble burnous.

‘A Wealth of Depictions’ is therefore an accurate sub-title, and despite the
inconsistencies and uneven quality of the contents, *Art in the Age of Queen Victoria* contains dozens of unfamiliar pictures and many acute observations, as well as offering an invaluable introduction to a most visitable museum. Worth a detour any day.

*Jan Marsh*

The work of Candace Wheeler is little known in Britain and, even in her home country, her reputation is not as great as it should be. The Metropolitan Museum exhibition and this book, published to accompany it, should help to put the record straight. Not only is Candace Wheeler finally recognised here as a designer and entrepreneur of considerable talent and effectiveness, but her influence on the interior arts of late nineteenth-century New York is shown to be a phenomenon not achieved by any woman before or since in any of the fashionable centres of the Western world.

The book attempts neither to establish a reputation that is not earned nor to use Candace Wheeler’s work to put forward the well-trodden argument for greater recognition of women in the arts. In fact the book tells a traditional tale in a straightforward, well-researched and effective manner. Contrary to the style of recent discourses, the authors emphasise that Wheeler’s success sprang from the conventional role of wife, mother and homemaker. It was the need to compensate for her own family’s financial problems that brought her to believe that economic, rather than political, power, was women’s most immediate need. Through her own circumstances she became aware of the needs of others and this, propelled by her powerful and determined personality, provided the impetus for her career. She may have turned her back on conventional politics, making no attempt to gain women the vote, for instance, yet in practical terms she achieved a great deal more by helping provide a livelihood for many women.

Born in Delhi, New York in 1827, Candace Wheeler was the third of eight children. She described her childhood as being old-fashioned but, despite this and against the odds for a young girl, she received a good education. She developed a love of poetry, drawing and singing but not of domestic work, an early sign of her strong will. Years before, her widowed grandmother had turned to needlework to help keep her family together, and Candace was to inherit her determination and talents for embroidery and business. At the age of seventeen Candace married Tom Wheeler. Unlike many nineteenth-century marriages theirs was an equal partnership and Tom remained Candace’s greatest friend, supporter and advisor. The young couple prospered and soon became part of a New York circle of painters, with Candace managing to develop her love of painting alongside becoming mother to four children.

As an affluent middle-class wife with time on her hands, Wheeler first turned to
charitable work during the years of the Civil War. Despite New York experiencing little of the effects of battle, she was struck by the plight of wives, mothers and sisters of her own background left destitute through the death of their sons, husbands and fathers. She joined the Women’s Central Association of Relief set up in New York to sell the handiwork of these women, so providing them with a respectable means of earning a living. The idea of encouraging women to support themselves through their own artistic endeavours was not new, and the first organisation of this type was set up in London in the early nineteenth century. The most significant development was the foundation of The Royal School of Art Needlework in London in 1872. Set up under Royal Patronage it had the dual intention of improving the standard of commercial embroidery and of providing suitable employment for ‘educated women’ of limited means. By commissioning designs from many leading British designers of the day, including William Morris and Edward Burne-Jones, it became the major supplier of all forms of embroidered furnishings. The Society’s stand at the 1876 Philadelphia Exposition (organised, incidentally, by Jane Morris’s sister, Bessie, a teacher at the School) showed a wide range of work by Walter Crane and others. Displaying work of artistic and technical merit made for a specific social need appealed greatly to American visitors.

Wheeler visited the exhibition and was excited with what she saw. In 1877 she became one of the chief instigators in founding the Society of Decorative Art which had similar aspirations to the Royal School. As well as exhibiting and selling women’s work it also offered instruction in all kinds of needlework as well as painting, sculpture, ceramics and lace. In the first full year the Society received 4,769 orders which brought in the considerable sum of $18,416 for its members. But within two years she parted company from the SDA, realising that she had more in common with the workers than the rich socialites who controlled the charity. By now her needs were more immediate if she was to compensate for her husband’s fading business. In 1878 she exhibited her own first textile, an embroidered mantle shelf decoration, and soon became well known around New York not only for encouraging the skills of others but as a decorative textile designer in her own right.

In 1879 she joined Louis Tiffany and others in a decorating business which by 1881 was known as Louis C. Tiffany & Company, Associated Artists. The company prospered, and in 1883 she started her own business retaining the name Associated Artists. It is Candace Wheeler’s work for Associated Artists that is best known today. At last she was able to concentrate on her own career as designer and manufacturer of textiles and to develop her own individual style and exploit new techniques. In her own words she was no longer ‘the dilettante official of a decorative Arts Society, worshipping at the shrine’ of aesthetic South Kensington (a reference to the Royal School of Art Needlework). Associated Artists produced ranges of printed linens, cottons and silks, beautifully woven by Cheney Brothers at their mills in South Manchester, Connecticut. These show simple, Japanese-inspired, repeating patterns of conventional flowers with more unusual motifs such as water-lilies, swimming carp and pine-cones. The book lists about forty of these out of a possible four hundred that were made at the time. The firm also sold ready-stamped embroidery designs to be made at home and so-called
Needlework tapestries, a technique that was patented. A family affair, the designing was shared by Wheeler, her daughter Dora, and Dora’s friends, while business was cared for by Wheeler’s youngest son, Dunham. The firm’s textiles were sold throughout America and in Britain and it is a great pity that no examples can be identified in Britain today.

The firm continued until 1907, although Candace Wheeler was to develop her other talents before finally retiring around 1900. In 1892 she was appointed director of the Bureau of Applied Arts for the World’s Columbian Exposition at Chicago, no doubt through her reputation as a successful organiser. By the mid 1890s she was already a well-known author, having published a series of articles on interiors and furnishings which culminated in her book *Principles of Home Decoration* (1903), a classic in its day. No less energetic in her private life, in 1887 she founding Onteora, a summer colony for artists and writers that was named after the Delaware Indians’ name for the surrounding Catskill mountains in Tannersville, New York, where she owned a house. Following her retirement she continued to publish articles on such varied subjects as gardening and rug-making as well as writing stories for children, her autobiography *Yesterdays in a Busy Life* (1918), and probably her most influential text book, *The Development of Embroidery in America* (1921). She died in 1923 at the age of 96.

This book provides a fascinating survey of an extraordinary woman’s life, art and place in American artistic society. It is a model of clarity, well written and edited. There are biographical chapters (chronologically not thematically arranged), followed by a catalogue of extant examples of Candace Wheeler’s work and that of the firms with which she was associated. This provides a guide to the Metropolitan Museum’s exhibition but is not dependent on it because of the excellent illustrations. The book includes a short technical chapter for the specialist. There is a comprehensive bibliography and index and a useful chronology of the life for quick reference. Its design is simple and good looking. Highly recommended.

*Linda Parry*

In *Wandering Architects* Michael Drury describes the lives and work of a group of young men who trained as architects and then, having designed buildings usually in rural settings, proceeded to put their ideas into practice by becoming ‘hands on’ and training as stonemasons, carpenters and other craftsmen. These ideas stemmed originally from the teachings of John Ruskin who had suggested that ‘building and design should be brought together under the direct control of a single mind – better still under the control of a single hand’. Usually they worked for wealthy clients, but occasionally for themselves, or sometimes assisting each other. It was also normal for them to act as contractors in employing other craftsmen and labour required to carry out the construction work. This approach and process meant that they were invariably tied to a site for weeks, months, or
even years, although, in the last case, not continuously. For Detmar Blow, this sometimes involved living in a caravan on site before moving on to the next job. This gave rise to the image of the itinerant life style of these architects. As they appear to have been small in number it also meant that their production was not large. Their work consisted almost entirely of churches and large country houses. The fact that the materials used, invariably stone and timber with pitched and gabled roofs of stone or thatch, and the methods of construction were similar, and that they tended to eschew publicity, probably accounts for their work and methods not having become better known.

Although the author treats Detmar Blow as the main protagonist throughout the life of this movement, a name that regularly appears in the narrative is that of William Morris, largely because of his link to Ruskin and commitment to the principles of the Society for the Protection of Ancient Buildings, which were fundamental to the philosophy of the Wanderers. There is a long list of references to the SPAB with notes of meetings and letters to and from the Society dealing with specific cases of conservation and the political problems surrounding different situations. It follows naturally that Philip Webb is shown to be playing a significant role at the time. He is Blow's mentor and teacher in the sympathetic repair of buildings, and particularly churches, as at Clare Church in Suffolk. This method of dealing with old buildings, as opposed to demolition or restoration, thought previously to be the only way of dealing with decaying buildings, was also demonstrated at Tintagel Old Post Office. The inference is that Blow worked in the way Morris would have done if he had carried on in architecture and not developed in other directions; and also that Blow had a leading role in these affairs, being trained by Webb. He was the logical successor in putting these conservationist principles into practice. Blow was present when Morris died in Hammersmith, and then travelled to Kelmscott to prepare and later drive the flower-decked cart which carried Morris's coffin to the grave.

The Wandering Architects seem to have been a small set, as indicated by the architectural 'family tree' at the start of chapter one, showing how most of the group described in the book can be traced back to the offices of Webb, Shaw and Sedding, all themselves emanating from the office of G. E. Street, Morris's one-time employer. They also used to meet socially in Gatti's Restaurant in the Strand following SPAB Committee Meetings.

We learn that Alfred Powell was Blow's first collaborator; it was their working together at Tintagel and the Old Clergy House at Alfriston which provided the link between the SPAB and the National Trust. The Cotswolds figure largely here, with many houses being built using the indigenous and traditional building materials appropriate to skilled craftsmen such as Ernest Gimson, the Barnsleys, and C. R. Ashbee. Other locations included Norfolk, where Blow built Happisburgh Manor to a butterfly plan; Wiltshire, when in 1900 two fallen stones at Stonehenge were raised; and Cornwall, where Philip Tilden began to create a great stone house on the coast. One chapter describes the work of A. Randall Wells, Lethaby's one-time assistant, and three churches in which he was involved, particularly St. Andrew, Roker, Co. Durham, where he was site architect. The last person described, whose career did not end until after 1950, was William Weir, whose main work was the hammerbeam roof of the great hall at Dartington Hall.
in Devon. Another geographically localised architect was Harold Falkner, who has lately become more recognised; he worked exclusively in Farnham, Surrey.

With the many modern changes and developments in the building industry, this slow method of working cannot be imagined today. The approach of these men was affected terminally by the Great War, although Detmar Blow re-invented himself, and having married well socially, became agent to the wealthy Duke of Westminster and continued building in France and Southern Africa, and even fitted out the Duke’s private yacht. However, this arrangement was not to last, and when it ended acrimoniously Blow built his own residence, Hilles House, near Painswick, Gloucestershire, where he continued to uphold his Morrisian beliefs.

A great deal of research has clearly been done by the author, and the detailed index enables the book to be a very useful source of reference. One small criticism is that confusion is sometimes caused because the same size of print has been used for the extensive number of quotations in the text and for the many notes to virtually every page; this is especially confusing when the notes over-run on to the following page. But overall Wandering Architects follows in the tradition of the author and Country Life – writer Lawrence Weaver, and brings the subject up to date. It is strongly recommended to anyone interested in this short-lived, restricted, but vitally important link in the history of buildings of the Arts and Crafts movement.

Malcolm Sinclair

This is a most interesting and important book, and I am surprised not to have seen reviews of it, except, I'm glad to say, in the recent Newsletter of the William Morris Society in the US; it was first published in 1999 in New York. Saler's unexpected thesis is that the cultural tradition deriving from Ruskin and Morris, which he describes as 'medieval modernism', was the most important aesthetic tradition in England between the wars (more so than the formalism of Bloomsbury that has attracted so much more attention), and that its leader, Frank Pick 'turned the Underground into the culminating project of the arts and crafts movement – a work of public art that united modern painting, sculpture, and architecture into a glorious Gesamtkunstwerk, a thing of joy to its makers and its users' – though by the late '30s Pick was to see the project as a failure, and the optimistic assumptions on which it was based were to fade entirely away.

Those who recall the opening of *News from Nowhere*, where the narrator calls a carriage on the Underground 'that vapour bath of hurried and discontented humanity' – or indeed those of us with recent experience of the rush hour – will at first be disconcerted. But we may then recall the improvements in travel conditions between Morris's time and Pick's (if not since), and begin to consider Saler's case with respect. One thing that it does do is to show that the ideas of Ruskin and Morris, which in many accounts simply disappear into the pit of the
Great War, continued to exert a strong influence into the 1920s, particularly in their insistence on the integration of art and life. Saler’s main focus is on the life and work of Pick, as has already been implied. But he shows that Pick was part of a grouping that also included as its elder statesman, Lethaby, and as its main protagonists William Rothenstein and Herbert Read, along with Epstein, Charles Holden and Eric Gill – though it does not seem to me that Gill is given as much attention as he deserves: none of his important writings on art and society are cited. Saler calls this group the ‘medieval moderns’, taking the term from the politician Arthur Greenwood who wrote enthusiastically of the new London Underground headquarters (built in 1929 by Holden, who commissioned sculpture for it from Epstein, Gill and Henry Moore) that it represented the outlook of the new generation: ‘the nineteenth century was adaptable economically but not spiritually. Now we are catching up and [I am] trying to be a medieval modern’.

Saler gives plenty of evidence that this new outlook was widely influential, especially in education and cultural journalism in magazines like The Studio and The Listener, and claims that its great achievement was Pick’s Underground, with its buildings by Holden, its posters by McKnight Kauffer, its lettering by Edward Johnston. The medieval modernists are said to have had in common a certain sensibility – Northern, nonconformist, practical and ‘English’ – in their avoidance of the extremes of the contemporary continental avant-garde; and for the same reason, in Saler’s view, they were the more effective. They held high hopes of what could be achieved by art when integrated into society, but thought that this could be done in some non-political fashion. W. A. S. Benson is quoted as writing in 1919 that while a few members of the Arts and Crafts Exhibition Society still followed Morris in seeing revolution as ‘a condition precedent to real improvement in the position of the arts . . . the procedure of the Society really implied a basis now recognised as more truly scientific, that the arts were likely to be, not the result, but the means of bringing about better conditions of life’.

Such high hopes were not to be fulfilled (as Morris the Marxist would have expected). But Britain did make strong efforts during and after the war to integrate art and industry. The government established the Design and Industries Association in 1915; one of its founding members, Harry Peach, wrote in a letter in the same year that ‘Morris & Ruskin each in his own way laid the foundation, and the Arts and Crafts people failed to join it up with everyday conditions. Our job is to do that’. The DIA’s first manifesto was written by Arthur Clutton-Brock, whose Home University Library book on Morris had appeared in 1914, and in it he wrote of ‘the regeneration of English industry and art’ as its aim. Its ideals were to be expressed most forcefully by Herbert Read in his widely influential book Art and Industry in 1934, but Pick was one of those who contributed most substantially to its considerable success in spreading its key idea of ‘fitness for purpose’ to a wide public. Believing in planning and integration, Pick was responsible for the choice of Holden as architect for the London Underground, and thus not only for its headquarters but also for the excellent stations built for the extension of the Morden line. He was also able to cooperate with the LCC in developing art education in London schools. The success of the new outlook, Saler suggests, is also shown by the agreement of the Royal Academy in 1934 to the staging of an exhibition of ‘Art in Industry’. The President explained patriotically
that 'it was entirely against their constitution, but they were doing it for the sake of the country'.

However, Pick was not able to sustain his confidence in the ideals of the DIA. The creation of the London Transport Passenger Board in 1933 increased the range of his responsibilities, but also put him into a larger organisation in which his word held less sway. He did become chair of the newly established Council for Art and Industry in 1934, but his private life was apparently unhappy, and the disturbing images of the Surrealist Exhibition in London in 1936 helped to destroy his belief that modern art could be a useful element in the creation of a rational and harmonious society. His views became more pessimistic, and he sometimes retreated into a 'Little England' mentality: he chose Oliver Hill as the architect for the British pavilion at the Paris International Exhibition of 1937, and encouraged him to work on timidly traditional lines – though one must find some sympathy for his claim that, contrasted with the German, Italian and Soviet buildings, the British pavilion did not sound 'a false, grandiloquent note of aggressive pride'. Pick's health and confidence declined, and the outbreak of war put an end to the CAI. He died, disillusioned, in 1941, and 'medieval modernism', Saler argues, rapidly declined, with a renewed emphasis on the separation of art from industry becoming predominant. An interdepartmental report in 1943 apparently asserted that Morris's ideal of 'Man the Maker' was no longer relevant, and that more consumer goods would in future be the 'compensation for the (alleged) fun of being a medieval hand worker'. Robin Darwin became Principal of the RCA in 1959 and – reversing the policy for which Rothenstein had stood – encouraged greater specialisation. In 1950 Darwin wrote: 'William Morris's ideas were all confused with the "dignity of labour" and so on . . . I think this whole attitude is muddle and bunk'.

Thus the enterprise to which Pick and others had given their energy and idealism came to its apparent close. But Saler is well aware that history does not offer us tidy boundaries. He concludes by telling us that Pick wrote to Holden in 1940 after the bombing of Coventry Cathedral, arguing against the building of a replica and in favour of a new building which would express truthfully 'the design and craftsmanship of our own days'. Sir Basil Spence was to try to do this with the incorporation of Piper's stained glass and Sutherland's tapestry into his modern building. The point of view that asserts the social utility and value of art, as it derived from Ruskin and Morris and was shared and developed by Pick and others of his generation, remains important for us today, and we are greatly indebted to Michael Saler for having drawn attention to such an important and neglected aspect of our recent cultural history in this excellent and thought-provoking book.

Peter Faulkner