

volume would be even more useful if it contained a list of illustrations and a chronology, both of which are lacking. Idiosyncratic punctuation, occasionally awkward sentence-structure, and such informal usages as “liaise” and “underwhelm” speak to the need for more careful editing. But the story and accompanying images have interest for all Victorian scholars. This biography of William and Lucy will not be the last.

Julie L’Enfant

*Pictorial Victorians: The Inscription of Values in Word and Image* by Julia Thomas. Athens: Ohio UP, 2004. xi, 203 pp. + 8 colour plates, 30 b/w illus. ISBN 0-8214-1591-3. \$44.95.

Although the book under review does not cite it, the concern of one of today’s most flourishing academic industries was first announced, more than two centuries ago, by Charles Lamb, who wrote of William Hogarth’s “graphic representations” that “they are indeed books; they have the teeming, fruitful, suggestive meaning of *words*. Other pictures we look at – his prints we read.” In the past twenty years alone, half a dozen anthologies have been published, representing the work of many hands, on the connection between word and image, and an equal number of books, in no more than the last ten years, on the specific topic of Victorian painting and book illustration. It was no accident that the rapidly emerging middle-class reading public who saw the novel replacing poetry with fiction as the most popular literary genre was the same audience who constituted the lucrative market for narrative paintings, preferring them to a more elevated form of art.

The juxtaposition of pictures, including engraved illustrations, and the printed word can be studied from numerous angles, six of which are represented in Julia Thomas’s *Pictorial Victorians*. Almost all of these case histories come from the 1850s, when the art of book illustration was approaching the apogee it was to reach in the next decade. Initially, we are told the story of the pictorial fortunes of Harriet Beecher Stowe’s *Uncle Tom’s Cabin* when it was published in England in 1852. Public interest in slavery was as keen in Britain, where it had been fully abolished in 1833, as it was in the United States. In the absence of Anglo-American copyright, the book was published by no fewer than fifteen houses in Britain and became a sensational bestseller. Each firm commissioned its own set of illustrations, which differed