

## REVIEWS

*Nineteenth-Century Women Illustrators and Cartoonists* edited by Joanna Devereux. Manchester: Manchester UP, 2023. 320 pp. + 16 colour plates, 134 b/w illus. ISBN: 9781526161697. £90.00.

The 2020s truly is the time to be alive for scholars of nineteenth-century illustration and cartooning. To recent work by Brian Maidment and Ian Heywood, the authors of Joanna Devereux's edited collection have contributed perhaps the most extensive and crucial of all new work on the period and the practice of cartooning and illustration. Appropriately, it also builds upon the foundations laid nearly half a century ago by the late David Kunzle, whose pioneering investigation of Marie Duval (pseudonym for Isabelle Émilie de Tessier, 1847-1890) as far back as the 1980s has been crucial to the rediscovery of other women of her ilk. Focussed on Britain – with excursions to Canada, the United States, and France – *Nineteenth-Century Women Illustrators and Cartoonists* also complements and enhances Martha H. Kennedy's *Drawn to Purpose: American Women Illustrators and Cartoonists* (2018) and Caroline Chapman's *Nineteenth-century Women Artists: Sisters of the Brush* (2021).

The Victorians were themselves not entirely unaware of the talented women working in what was very much a male-dominated industry. As Devereux points out in her Introduction, press attention given to the Society of Female Artists (1858), as well as Ellen Clayton's two volumes of *English Female Artists* (1876) positioned the likes of Florence (1838-1920) and Adelaide Claxton (1841-1927) amongst the luminaries of the day; so too Jemima Blackburn (1823-1909), Mary Ellen Edwards (1838-1934), Marie Duval, and – indirectly – Ellen Clayton herself (1834-1900). Indeed, Clayton's volumes serve as the touchstone for many of the chapters in Devereux's collection, highlighting its great importance alongside the better-known studies by Graham Everitt, Gleeson White, Forrest Reid, James Thorpe, and R.W. Buss, that have been the standard (male) bibliography for British cartooning and illustration since the 1890s.

Each chapter focusses on the life and career of one key illustrator/cartoonist; or, in the case of Devereux's study of the Claxton sisters, two such artists together. But the structure is more carefully considered than a basic biographical compendium. In addition to being able to read individual lives in isolation, a cover-to-cover approach allows for a full sweep through the chronological and stylistic/thematic unfolding of the whole period. Three