are anything but. For some, the response is a resonant "no". Marxist and other scholars have maintained that, with the event of the free market, women's working lives became increasingly restricted and unrewarding [. . .] My own beliefs and my approach in this book fall between these poles' (p.304). According to Spies-Gans, some women benefited from the market, while others have not. This debate is reminiscent of the beginnings of the women's movement before 1968 and of the socialist emancipation theory of, for example, Clara Zetkin (1857–1933), which discussed the 'women's question' as part of the class question, arguing that women, like men, were primarily victims of the capitalist system and not of patriarchy.

Overall, one can only agree with Spies-Gans's main thesis that as early as the eighteenth century hundreds of female artists were exhibiting and successfully marketing their art. In this respect, the book is a welcome addition to the existing scholarship on women artists and an important, material-rich and diligent study, which helps to deconstruct the notion that only such exceptional women as Kauffman were active as artists in the eighteenth century.

1 R. Parker and G. Pollock: *Old Mistresses: Women, Art and Ideology*, London 1981, p.45.
2 See L. Balet and E. Gerard: *Die Verbürgerlichung der deutschen Kunst, Literatur und Musik im 18. Jahrhundert*, Strasbourg 1936, 1973 (2nd edn); R. Möhrmann: *Die andere Frau: Emanzipationsansätze deutscher Schriftstellerinnen im Vorfeld der Achtundvierziger Revolution*, Heidelberg 1977; and I. Stephan and S. Weibel: *Die verborgene Frau: Sechs Beiträge zu einer feministischen Literaturwissenschaft*, Berlin 1983.
3 B. Baumgärtel, ed.: exh. cat. *'… ihr werten Frauenzimmer; auf!': Malerinnen der Aufklärung*, Bremen (Roselius-Haus) 1993; see also *idem*: 'Wider die "namenlose Genialität"', pp.362–371, and Marie-Josèphe Bonnet, 'Als die Frauen regierten, hat die Revolution sie entthront', pp.372–396, both in I. Bubenik-Bauer, U. Schalz-Laurenze and U. Helmer, eds: *Frauen in der Aufklärung*, Frankfurt 1995; and V. Schmidt-Linsenhoff, ed.: exh. cat. *Sklavin oder Bürgerin? Französische Revolution und Neue Weiblichkeit 1760–1830*, Frankfurt (Historisches Museum) 1989.
4 S. Bovenschen: 'Über die Frage: Gibt es eine weibliche Ästhetik?', in *Frauen, Kunst, Kulturgeschichte* 7 (1976), pp.60–75.
5 K. Hausen: 'Die Polarisierung der "Geschlechtscharaktere": Eine Spiegelung der Dissoziation von Erwerbs- und Familienleben', in W. Conze, ed.: *Sozialgeschichte der Familie in der Neuzeit Europas*, Stuttgart 1976, pp.363–393; and S. Bovenschen: *Die imaginierte Weiblichkeit: Exemplarische Untersuchungen zu kulturgeschichtlichen und literarischen Präsentationsformen des Weiblichen*, Frankfurt 1979.
6 M.A. Oppenheimer: 'Women Artists in Paris, 1791–1814', unpublished PhD thesis (New York University, 1996); *idem*, ed.: exh. cat. *The French Portrait: Revolution to Restoration*, Northampton MA (Smith College Museum of Art Northampton) 2005; and S. Sofio: *Artistes femmes: La parenthèse enchantée, XVIIIe – XIXe siècles*, Paris 2016.
7 For one of the few non-English-language studies mentioned, see A. Reuter and M-G. Benoist: *Gestaltungsräume einer Künstlerin um 1800*, Berlin 2002.
8 See, for example, G. Nabakowski, P. Gorsen and H. Sander, eds: *Frauen in der Kunst*, Frankfurt 1980, II, pp.101–117; B. Baumgärtel, ed.: exh. cat. *Angelika Kauffmann*, Ostfildern-Ruit (Kunstmuseum Düsseldorf) 1998, p.196; *idem*: *Angelica Kauffmann (1741-1807): Bedingungen weiblicher Kreativität in der Malerei des 18. Jahrhunderts,* Basel 1990; and *idem*: 'Aktzeichnungen von Angelika Kauffmann (1741-1808)', in exh. cat. *Der weibliche Blick: Künstlerinnen und die Darstellung des nackten Körpers*, Unna (Lindenbrauerei) 1989, pp.42–44
9 Spies-Gans is mistaken to say that the reference for a quote that mentions Kauffman's 'genius and merit' is to be found in L. Peltz: *Brilliant Women*, London 2008, p.49 and was first published in the *London Chronicle*. It appeared in a review in *Lloyds Morning Post* (1st May 1769), p.527.

London's South Bank: The History

By Mireille Galinou. 584 pp. incl. numerous col. + b. & w. ills. (Your London Publishing, 2023), £35. ISBN 978–0–9933610–2–9

by **JON NEWMAN**

This substantial book begins with an attempt to refute the long-standing divide between north and south London by locating the precise centre of the city. Many readers might be surprised to learn that the geometric – as opposed to geographic – centre of Greater London is on Baylis Road in Waterloo; even a further weighting of the data to correct for population density shifts the centre only slightly north, to the Shell Centre, on the south side of Waterloo Bridge. With this opening gambit, Mireille Galinou – the author of two previous works of south London history, *The Dulwich Notebook* (2015) and *The Streatham Sketchbook* (2017) – sets the tone for a study that aims to correct the cultural neglect of an overlooked and unloved South Bank (which she defines as those areas of north Lambeth and north Southwark that abut the Thames between Nine Elms and Bermondsey) and to affirm its historical importance.

Any history is a balance between what is omitted and what is brought to the fore. This is what distinguishes history from mere assemblages of data, from gazetteers and chronicles. Galinou, confronted with the enormity of her potential subject area (and perhaps mindful of the expectations she has

8. *Thames Arachnid*, by John Bryce. 2009. Engraving, 25 by 25 cm. (© John Bryce).

created by the definite article in her title), is conscious of both strands. She achieves an admirable comprehensiveness by dividing her South Bank up into four zones (Vauxhall and Lambeth; Waterloo; Borough and Bankside; and Southwark and Bermondsey) and then subdividing each of these into four chronological sections (1600, 1770, 1845 and 'now'). This helps the reader navigate the area's complexity while following emerging development patterns, the stories of key buildings such as Lambeth Palace and Guys Hospital, and the impact of major historical incidents such as the Blitz in a clear and thorough way. Galinou has borrowed this approach in part from the Bankside and Lambeth volumes of the *Survey of London* series, published by London County Council in the 1950s and 60s, and in part from Graham Gibberd's *On Lambeth Marsh: The South Bank and Waterloo* (1992), adopting their topographical gazetteer-like format.

But what distinguishes her book from these predecessors is the lavish selection of illustrations that support the text. Galinou's choice of historic maps, prints and paintings is clearly informed by her knowledge of the collections of the Museum of London (where she previously worked as curator of paintings) as well as by a familiarity with other London museums and archives. Many of the works reproduced in the book are of excellent quality and have rarely been made available to the public before. Readers will sense Galinou's background in art history, for example, in the thoughtful chapter on the use of the South Bank as a viewing platform for many sixteenth- and seventeenth-century London panoramas. A number of contemporary additions further enhance the book's visual richness: Stephen Tomlin's elegant reworkings of maps and panoramas, which contextualise the earlier historic sections by juxtaposing maps from across four centuries; Galinou's photographs of the South Bank today; and finally, her refreshingly eclectic selection of recent and contemporary works of art that illustrate or take inspiration from south London. One such example is John Bryce's engraving of *Thames arachnid* (Fig.8), which depicts one of the giant spiders Louise Bourgeois sculpted for the opening of Tate Modern on Bankside in 1999, and in Galinou's words, 'perhaps [makes] Londoners shudder still at this formerly cursed part of London' (p.444).

The book manages to both look to the past and discuss up-to-date issues. The scale of the redevelopments currently convulsing the South Bank mean that the section on the present day is both pertinent but also problematic. Galinou recognises that we are too close to large-scale redevelopments at London Bridge, Elephant and Castle and Vauxhall, Nine Elms and Battersea to be able to gauge their merits and drawbacks, never mind unpick their recent murky politics, particularly concerning the planning permission for new developments. Her approach is thus to juxtapose highly critical journalism with text taken from self-serving architects' websites and developers' brochures and the judgments of architectural prize panels. Worthwhile questions are raised: is there an aesthetic or civic vision lurking here? (Incidentally, Galinou thinks she can trace one in the Shard development.) Or is it merely the seizing of 'opportunity areas' by developers and an overseas-investor-led scramble to the architectural and moral bottom, while a fleeting succession of London's and Europe's tallest structures and residential towers is erected, each one-upping the other?

In the final section Galinou seeks to rise above the details of her study and take a larger, more general view. In her search, as announced in the prologue, for the soul of London, she sets out some overarching – if not always completely convincing – conclusions by tracing historical continuities and identities for each of her South Bank's four zones. Some of these are as unexpected as they are exciting. For example, the link she makes between the 'Southwark school of sculpture' – the creators of much of the fine sixteenth and seventeenth-century funerary statuary in Southwark Cathedral – and the precarious colonisation of Butler's Wharf as studio space in the 1970s by such sculptors and artists as Stephen Cripps and Derek Jarman calls up an intriguing echo of artistic activity in the same locale across four centuries. Similarly transhistorical is the path she plots through Lambeth in a chapter that takes gardening and horticulture as its unifying thread; one which is pursued from the earliest gardens at Lambeth Palace and the Vauxhall Pleasure Gardens, through the Tradescants' nursery ground and William Blake's house and garden before ending up in more modern green spaces such as the Garden Museum, Bonnington Square community gardens and the landscaping of the United States Embassy in Vauxhall. Even if one takes exception to some of these big-picture conclusions, the detail and research of the component parts remain consistently impressive in this sensitive and considered history of 'London's first suburb'.

Ways of Life: Jim Ede and the Kettle's Yard Artists

By Laura Freeman. 377 pp. incl. 52 col. + 9 b. & w. ills. (Jonathan Cape, London, 2023), £30. ISBN 978-1-787331-90-7.

by **JEREMY LEWISON**

The first task of a biography is to make readers feel that they know the subject well, to present them with the opportunity to truly get under that person's skin. To achieve this, the biographer must leave no stone unturned – an apt phrase in the case of Jim Ede (1895–1990), the founder of Kettle's Yard, Cambridge, where his careful arrangements of pebbles and natural objects can be seen more or less exactly as he positioned them during his lifetime. The biographer must portray their subject in both their finest and worst moments and try to understand their motivations, fears, idiosyncrasies and obsessions and, if possible, the origins and consequences of their actions. Inevitably there will be speculation, but above all there must be distance from the subject: not a friend, but rather an object to dissect. Although Laura Freeman has written an engaging book about Ede's life and work, at points it seems a little wide-eyed. For example, she refers to Ede throughout as Jim, as though he were a grandfather whose faults can be forgiven because of his towering achievement. Moreover, her enthusiasm for Kettle's Yard sometimes gets in the way of objectivity.

Two-thirds of the book are devoted to Ede's life before Kettle's Yard. There is a considerable amount of new information here, much of which has been gleaned from Ede's unpublished autobiography, diaries and letters to and from David Jones (1895–1974) and T.E. Lawrence (1888–1935). Freeman has delved deep into the Kettle's Yard archive, her primary source and has consulted papers in the archives of Tate and the National Gallery, among others, as well letters to and from such artists as Ben Nicholson (1894–1982) and Italo Valenti (1912–95). She has also interviewed many people who knew Ede. Although it is already well-known material, Ede's time as a curator at the National Gallery of British Art, London (now Tate) is covered engagingly. In particular, the way in which Freeman connects his response to the flood at the museum in 1928 to memories of the First World War – how 'the waters seeped into Jim's limbs and mind', causing him to dwell 'again on Flanders and the trenches' (p.82) – is compelling. Her account of the