

response was to form the Imperial Tobacco Company (IMPS) and the outcome was a brief commercial war with ATC. Hostilities were quickly called to a halt and the warring factions came to an agreement that left each party in control of their respective domestic market, and transferred their export trade and foreign investments to BAT, a new joint venture. BAT was founded in October 1902 and from these beginnings Cox traces its evolution and focuses his attention on the company's response to the threat of growing international competition, the impact of world depression, and the consequences of global war. In short, Cox provides a stimulating and scholarly account of the rise and development of the international cigarette industry.

Cox is also concerned with the form of corporate governance that evolved at BAT and how this related to changes in the international economic and political environment in which the company operated. Cox clearly shows that the creation of an affective management team at BAT was fraught with difficulty as the two partners had evolved quite different organizational cultures. This problem was handled by the expedient of partitioning. BAT, for the first ten years of its corporate existence, was in effect two separate companies. Such a state of affairs was not tenable in the long run and Cox argues that two key factors helped create the conditions for the emergence of a single entity at BAT. Firstly, a decision by the American Supreme Court in 1911, which led to the breakup of Duke's ATC, ruled that the agreement between ATC and IMPS, which created BAT, was unlawful and that ATC should divest itself of its institutional holdings in BAT. This reduced the power and influence of Duke and made IMPS the largest single owner of BAT with thirty-three percent of the stock. Secondly, Cox shows how the changes brought by the Great War and the introduction of in-house journals, such as the *BAT Bulletin*, helped to draw the various component parts of the company together and provide the means of evolving a common corporate system of governance.

As the company faced the challenges of the inter-war years the manufacturing operations of BAT became more dispersed into enterprises based outside the UK and USA. Cox argues that expatriate managers came to play an increasingly important part in the company's corporate culture and governance. Cox refers to the "common background" of many of these expatriates, a background shared in school, and in sporting activities, which helped foster both competitive rivalry and corporate-centered group loyalty. One would have liked more on this aspect of BAT's organizational culture but this should not detract from the books' rich empirical detail. Cox has produced an excellent business history.

Sheffield Hallam University

ROGER LLOYD-JONES

Ruth Bromberg. *Walter Sickert: Prints: A Catalogue Raisonné*. New Haven, Conn.: Yale University Press. 2000. Pp. 312. \$120.00. ISBN 0-300-08161-8.

The British modernist artist Walter Sickert (1860–1942) had a lifelong passion for the theater. Early on in his career, Sickert worked as an actor, and over the next six decades of his artistic life he retained a fascination with the theater's spotlights and shadows, its actors and its audience. As a young artist in the 1880s, Sickert developed a friendship with the French Impressionist painter Edgar Degas, whose many innovative images of theatrical performers undoubtedly expanded Sickert's own vision of this theme. In addition, Sickert studied with the aesthetically progressive American tonalist James Abbott McNeill Whistler, whose style he would continue to emulate in evocative landscapes produced well into his

career. As printmakers, Whistler and Degas literally changed the media of etching and lithography through their experimental and technical advances. In absorbing the lessons of Whistler and Degas and inventively translating them into scenes of contemporary English life, Sickert was one of the most important early modern British artists. Yet until recently, the conceptual complexities of Sickert's images have largely remained under explored, despite a few important monographs, a handful of biographies, and a major retrospective exhibition at the Royal Academy of Arts and the Van Gogh Museum (1992–1993). (The notable exception is Lisa Tickner's essay on Sickert's "Camden Town Murder" imagery in *Modern Life & Modern Subjects: British Art in the Early Twentieth Century* (2000).) Ruth Bromberg's new catalogue raisonné of Sickert's prints thus marks an important addition to the literature. As the first comprehensive catalogue of Sickert's prints ever assembled, this book will enable scholars and connoisseurs to assess fully the range and nuance of Sickert's graphic production.

In various ways, printmaking was a medium ideally suited to Sickert's artistic sensibilities. As his works so often reveal, Sickert combined the perspectives of the flâneur, or detached stroller observing the public spaces of modern life, with the voyeur who actively seeks privileged glimpses into its private and intimate corners. These opposing yet curiously resonant viewing structures are widely evident in two of the subjects found throughout Sickert's oeuvre, that of the music hall and the prostitute's bedroom. One of the most elegant and intriguing of Sickert's theater scenes is *The New Bedford* (1915, cats. 160, 161), in which the sculptural and architectural details of the theater's interior play wittily off against the human presence of the audience. This etching underwent thirteen states, all but one of which are reproduced in the catalogue and which altogether show Sickert's successive experiments in light and shading. In other instances, Bromberg helpfully reprints the lyrics of the music hall songs that are associated with a particular performer, such as *Little Dot Hetherington at the Bedford Music-hall* (c. 1894, cat. 118), where the actress dramatically faces her audience and points upward while singing, "The Boy I Love is Up in the Gallery." The inclusion of such details substantially contributes to the reader's ability to contextualize Sickert's prints through the recreation of their historical and cultural milieu.

If Sickert's theater imagery represents his fascination with the public spectacle, his many voyeuristic glimpses into the bedrooms of Camden Town prostitutes leave no doubt that the artist possessed both an eye and a taste for the banal and seedy edges of private life. These preoccupations are apparent in Sickert's multiple states and versions of *The Camden Town Murder* series (1908, cats. 131–133) and *Jack Ashore* (1912–1913, cats. 151, 214). The former subject references the contemporary, violent murder of a prostitute; the latter depicts a sailor on leave visiting a brothel. While Bromberg acknowledges that such images "showed the prosaic realities of prostitution and the truth of raw commercial sex" (p. 133), she glosses over the psychological tensions and ambiguities surrounding the associations of violent death, illicit sex, and the issue of voyeurism. Her discussion of the prints is thorough to the point of being clinical, and is always reserved and decorous. In the entry for *Jack Ashore*, for example, Bromberg briefly identifies the depicted subject and then enters into a lengthy discussion of the models who posed for the print, both of whom were employees in Sickert's household. In so doing, Bromberg essentially domesticates the seamier side of Sickert's practice while leaving unaddressed the complicated matters of public versus private corporeal display, candid versus contrived representations of modern selfhood, and sanctioned versus illicit viewing practices, all of which thread throughout Sickert's conception of modernism.

The primary strengths of this study lie in Bromberg's immense technical knowledge and print expertise, which are so clearly reflected throughout this richly detailed catalogue. The book consists of a chronology; an informative introductory essay; a lavishly illustrated black and white catalogue, including reproductions of multiple states of Sickert's prints as well as related drawings and paintings; and very useful concluding sections on watermarks, exhibition histories, and a glossary of technical terms. Bromberg's precise and extensive discussions of the technical aspects of Sickert's printmaking activities provide crucial insight into the artist's highly experimental working methods. Viewed collectively, Sickert's prints uniquely reveal the immense versatility of his draftsmanship, which ranges from the sketchy and schematic to the highly detailed and the delicate. In painstakingly assembling this pictorial and documentary base, Bromberg provides the first opportunity for a full scale evaluation of Sickert's prints, and thus, for a fuller reevaluation of the important role that this gifted artist played in the art and cultural history of early British modernism.

Rice University

MARCIA BRENNAN

Martin Pugh. *The March of the Women: A Revisionist Analysis of the Campaign for Women's Suffrage 1866–1914*. New York: Oxford University Press. 2000. Pp. xii, 303. \$35.00. ISBN 0-19-820775-1.

The historiography of the women's suffrage campaign has changed dramatically during the past two decades. Much of this shift is reflected in *The March of the Women*; it is not still another narrative ploughing familiar ground, but an impressively researched analytical study focused on key interpretative issues. The result, as Pugh signals in his subtitle, is a strikingly revisionist account of Britain's most important women's movement.

Traditional accounts portray the Victorian suffrage campaign as having become almost moribund from the late 1880s until the Pankhursts breathed new life into it by forming the Women's Social and Political Union in 1903. Pugh suggests instead that the decade of the 1890s was the decisive turning point in obtaining parliamentary support for women's suffrage. He attributes this primarily to the surge in Conservative support for reform in that period. In part, this was due to suffragists having won the debate by 1900; the Edwardian parliamentary discussion focused on the terms under which reform would be granted rather than the merits of the issue.

Although the general public still assumes the WSPU was responsible for enfranchising women, Pugh provides further support for recent studies [such as Sandra Holton, *Feminism and Democracy: Women's Suffrage and Reform Politics in Britain 1900–1918* (1986) and Jo Vellacott, *From Liberal to Labour with Women's Suffrage: The Story of Catherine Marshall* (1993)] that have challenged this view. He emphasizes that, contrary to the perception that it was a mass movement, the WSPU's membership was considerably smaller than that of the National Union of Women's Suffrage Societies by 1912; that despite the presence of a few highly visible working-class women like Annie Kenney, the WSPU membership was increasingly drawn from upper and middle-class women after 1910; that the WSPU's use of militant methods has given them an undeserved reputation as a radical organization, and that the Pankhursts had been moving steadily to the right before 1914, thus foreshadowing the extreme right-wing positions they adopted during the First World War. Given the WSPU's preference for direct action, authoritarian leadership, and its