

Bound to Bodichon:

Prominent Female Networks Found in *Effects of Tight Lacing*

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Introduction

Corsetry played a critical role in constructing and communicating Victorian femininity.¹ Advertisements in fashion magazines and regular newspapers championed the corset as a striking and innovative fashion item that every woman needed to meet the socially constructed feminine bodily appearance of having a slim waist while also enhancing their sexual parts, such as their breasts and hips.² With the rise of medical progress and discoveries happening in the nineteenth century, there became a debate on the safety of wearing tight-laced corsets. On one hand, there were many doctors advocating the usage of the corset, as they believed it provided women necessary support; however, on the other hand, there were a few doctors like Charles Cannaday who aligned themselves with feminist thought and the rising dress reform movement who were concerned about the physical dangers of tight-laced corsets or stays.³ This debate began in the early nineteenth century and traces of it can still be seen in today's society. Bodichon's illustration, *Effects of Tight Lacing* (c.1858. Offset lithograph, (20 1/16 x 12 ½ in.), Delaware Art Museum) (Fig. 1) serves as an example of this medical and social debate surrounding corseting in the Victorian period.

Bodichon's lithograph depicts an artful grouping of figures that are all varying in scale and appearance, including women in differing forms of dress- with some wearing corsets and some not- along with skeletons, depictions of Greco-Roman sculptures, and female anatomical figures in a cloudy, dreamlike setting. The work has no color as it is a lithograph intended to be printed in a journal, but Bodichon creates a distinct contrast of light and dark by utilizing hashing

¹ Leigh Summers, *Bound to Please: A History of the Victorian Corset* (NY: Berg, 2001): 5.

² Leigh Summers, *Bound to Please: A History of the Victorian Corset* (NY: Berg, 2001): 174.

³ Leigh Summers, *Bound to Please: A History of the Victorian Corset* (NY: Berg, 2001): 89-90.

techniques and a range a line width. Her use of line found in the floral accents, cloud masses, and text bubbles directs the viewer across the page to visual “stops” of figural groups. There is an overriding sense of crowdedness because of the vast quantity of figures and imagery that spans the width and (most of) the length of the page. The figures are spread out on the page as if they are floating in the clouds and there are multiple interactions taking place within these figural groupings. The lithograph also portrays skull and cross-bone and floral imagery along with various groupings of text. The imagery and text are found floating in space around the figures. The text at the bottom serves as a dedication to Dr. Elizabeth Blackwell and states its publication at the office of the *English Women’s Journal*.

While the message of her illustration seems obvious, that being her negative stance on women wearing corsets or stays, a closer analysis of the work through a socio-feminist lens will reveal an even further significance. A deeper look into the illustration can impart important information that relates to Bodichon’s leading feminist role in the Women’s Movement of the Victorian period. Therefore, in this paper I employ a socio-feminist perspective in my evaluation of Barbara Bodichon’s *Effects of Tight Lacing* by arguing that the illustration not only signifies her progressive stance on corseting, but it also illustrates the importance of female networks in the feminist movement of the Victorian period. This will be made evident through a discussion of Bodichon’s feminist practices and how she forged female relationships throughout; connecting visual and contextual elements of the illustration to Bodichon’s relationships; and through a discussion of the most obvious female connection found in the work- Bodichon’s connection to Dr. Elizabeth Blackwell.

Statement of Literature

Before I unpack the evidence that supports my argument, it is important to note the scholars and theorists that have been crucial to my research involving Bodhicon and her illustration. Barbara Bodichon's feminist actions have been frequently studied in relation to the women's movement of this period. For example, Sarah Dredge's studies on the English Woman's Journal provides further insights and information about the women's movement at large, and her studies help establish the journal's place in Victorian Society.⁴ I also rely on the research of Leigh Summers, who wrote the book *Bound to Please: A History of the Victorian Corset*.⁵ Although her studies fall outside the range of Bodichon and female artists of the Victorian period, Leigh's text provides critical contextual information regarding corseting in Victorian England.

Few researchers have placed their attention to Bodichon's artistic oeuvre, and even fewer have turned their focus towards the study of her sketches and drawings. This may be due to the lack of exhibition of these drawings or perhaps because she primarily was a painter. Art historians such as Merixtell Simon-Martin, Pauline Nestor, and Pam Hirsch have studied her paintings and artistic career.⁶ . Simon-Martin examined Bodichon's artistic career through her

⁴ See for more general studies regarding Bodichon's feminist actions and writing: Sarah Dredge, "Opportunities and Accommodation: The English Women's Journal and the British Mid-Nineteenth-Century Women's Movement," *Women's Studies* 34, no.2 (2005): 133-157; Barbara Caine, *Victorian Feminists* (NY: Oxford University Press, 1992); Jane Rendall, *The Origins of Modern Feminism: Women in Britain, France, and the United States, 1780-1860* (London: Macmillan Publishers LTD, 1985); Sheila Herstein, *A Mid-Victorian Feminist: Barbara Leigh Smith Bodichon* (New Haven: Yale University Press, 1985); Hester Burton, *Barbara Bodichon: 1827-1891* (London: John Murray, 1949).

⁵ Leigh Summers, *Bound to Please: A History of the Victorian Corset* (NY: Berg, 2001).

⁶ See for more studies regarding Bodichon's paintings/artistic career: Pam Hirsch, *Barbara Leigh Smith Bodichon: Feminist, Artist, and Rebel* (London: Chatto and Windus, 1998.); Jan Marsh and Pamela G. Nunn, *Pre-Raphaelite Women Artists* (London: Thames and Hudson, 1997); Pauline Nestor, "Negotiating a Self: Barbara Bodichon in America and Algiers," *Postcolonial Studies* 8, no. 2 (2005):155-164.; Merixtell Simon-Martin, "More

letters and paintings to reveal how such evidence aided in the constitution of her feminist self.⁷

Hestor discusses Bodichon in her article examining how traveling and travel writing aided women, who left England of this time, in developing a new kind of self as well as a critique of the society they left behind.⁸ Hirsch pieces together the fragmentary pieces of Bodichon's life through letters, official documents, and her paintings to help form a coherent history of her artistic and feminist actions.⁹

Although there has been little scholarly attention towards Bodichon's artistic pursuits, some feminist art historians have associated her with their study of other prominent females of this time. Jo Devereux, for instance, analyzed the education and careers of six female artists in Victorian England. She referenced Bodichon frequently because many of these artists had a relationship with her or were influenced by her feminist ideals.¹⁰ What these historians do not address is how her illustrations could provide even more information than her paintings on her feminist actions and roles in Victorian England. And although none of them reference *Effects of Tight Lacing* in any of their studies, these scholars helped raise further questions on how Bodichon's feminist role in this time influenced her making of the illustration. It also begs the question of how her illustrations, such as the one I will be studying, affected and reflected

Beautiful than Words & Pencil Can Express:’ Barbara Bodichon’s Artistic Career at the Interface of her Epistolary and Visual Self Projections,” *Gender & History* 24, no. 3 (2012): 581-599.

⁷ Simon-Martin Merixtell, “More Beautiful than Words & Pencil Can Express:’ Barbara Bodichon’s Artistic Career at the Interface of her Epistolary and Visual Self Projections,” *Gender & History* 24, no. 3 (2012): 582.

⁸ Pauline Nestor, “Negotiating a Self: Barbara Bodichon in America and Algiers,” *Postcolonial Studies* 8, no. 2 (2005): 155.

⁹ Pam Hirsch, *Barbara Leigh Smith Bodichon 1827-1891: Feminist, Artist, and Rebel* (London: Chatto & Windus, 1998), ix-x preface. (See also: Candida Ann Lacey, *Barbara Leigh Smith Bodichon and the Langham Place Group* (NY: Routledge & Kegan Paul, 1986).

¹⁰ Jo Devereux, *The Making of Woman Artists in Victorian England: The Education and Careers of Six Professionals* (NC: McFarland & Company, 2016).

feminist thought and actions of others of this period. I will be extending these feminist readings of Bodichon's personal and artistic life in my research of her illustration that has been left out of art historical study.

Naturally, the subject of Barbara Bodichon lends itself to feminist theoretical study. I specifically want to build upon Devereux's studies regarding Bodichon's relationship to other prominent female artists or figures of her time. However, I really want to focus on the aspect of female connections and how they influenced Bodichon *herself*. Thus, I will also be drawing upon the methods of feminist theorists Linda Nochlin, Deborah Cherry, and Sharon Marcus to supplement my study of Bodichon's illustration. Nochlin's seminal essay, "Why Have There Been No Great Women Artists?" led to a wave of feminist art historians that were eager to identify or discover these "forgotten" female artists in an effort to place them in the ranks of well-known male contemporaries.¹¹ Nochlin developed an intersectional feminist approach through her seminal essays and books which help call into question and challenge the patriarchal institutions that shaped women's experience in the artistic realm.¹² This intersectional approach involves the consideration of a multitude of factors. This approach takes into account historical, political, and societal contexts and considers individual experience at the intersection of all these fields of context when engaging in feminist research.¹³ The theorists that follow utilized and expanded upon this intersectional concept. Cherry's feminist studies of nineteenth-century art

¹¹ Linda Nochlin, *Why Have There Been No Great Women Artists?: 50th Anniversary Edition*, ed. Catherine Grant (London: Thames & Hudson, 2021), 6.

¹² Linda Nochlin, introduction to *Why Have There Been No Great Women Artists?: 50th Anniversary Edition*, ed. Catherine Grant (London: Thames & Hudson, 2021), 6.

¹³ Gemma McKibbin, Rachael Duncan, Bridget Hamilton, Cathy Humphreys and Connie Kellet, "The Intersectional Turn in Feminist Theory: A Response to Carbin and Edenheim," *European Journal of Women's Studies* 22, no. 1 (2015): 100.

investigated the lives of Victorian female artists and helped reveal the ways in which they pushed against the societal boundaries placed on them.¹⁴ Marcus's study on female relationships in Victorian England expanded upon feminist theory to think more about female networking and how these networks were influenced by but also challenged the patriarchal forces of history.¹⁵ Marcus's studies provide a current glimpse into the evolution of feminist methodological practices. Now that we have identified these artists thanks to the call made by Nochlin, we can now employ these other practices- like Marcus's concept of female networks. Incorporation of these other concepts and ideas into a feminist lens can help reveal female artists' further significance to the social histories of their respective times. It is my aim in this paper to do just that: I want to reveal these important female connections Bodichon was a part of to show just how important her illustrations are to not only understanding Bodichon as a feminist activist more clearly, but also to gain a better understanding of the Women's Movement of the Victorian period. The use of intersectional feminist theory with reverence to the analysis of female networks will be crucial in my study of the *Effects of Tight Lacing* to help fill the lacunae of study regarding the significance Bodichon's sketches and illustrations.

Barbara Leigh Smith Bodichon (1827-1891): Feminist Activist

Barbara Leigh Smith Bodichon (1827-1891) was one of the few prominent feminist leaders in the Victorian Era. Bodichon was born as the illegitimate daughter to Benjamin Smith who was a radical liberal reformist Member of Parliament and a Unitarian. She was also luckily born into the great fortune of the Smith family, which allowed for her a well-rounded education

¹⁴ Deborah Cherry, *Beyond the Frame: Feminism and Visual Culture, Britain 1850-1900* (London: Routledge, 2000), 37.

¹⁵ Sharon Marcus, *Between Women: Friendship, Desire, and Marriage in Victorian England* (NJ: Princeton University Press, 2009), 2-3.

and an agreeable lifestyle of travel and pleasure.¹⁶ Her upbringing was a rather unusual case which resulted in Bodichon having great knowledge on the politics of the time and she also possessed the Unitarian character of wanting to earn the allowance her father gave her. Thus, At the age of twenty-one, Bodichon devoted her efforts to enhance and fight for the rights of women.¹⁷ The beginning of her feminist career can be found in writing as she claimed that scholars and politicians have, "...been afraid to say anything about the unjust laws both of society and country which crush women."¹⁸

Barbara Bodichon is well known for this feminist role in which she dealt with laws pertaining to women and work, women and marriage and divorce, women's education, and the rights of female artists in the professional sphere. She wrote and published numerous texts on these issues such as *A Brief Summary, in Plain Language, of the Most Important Laws Concerning Women; Together with a Few Observations Thereon* (1854) and *Women and Work* (1857). Bodichon also helped found women's groups in Victorian England such as the Society of Female Artists and the Langham Place Circle, whose mission was to advocate for the rights of women. Her feminist efforts additionally led her to co-founding the Girton College as well as the *English Woman's Journal*.¹⁹

Although Bodichon is mostly known for her feminist work and her efforts to elevate the professional lives of female artists, she was also an artist herself. She primarily specialized in watercolor landscape paintings, but she would occasionally diverge to woodcuts, oils, and

¹⁶ Pam Hirsch, *Barbara Leigh Smith Bodichon: Feminist, Artist, and Rebel* (London: Chatto and Windus, 1998): vii.

¹⁷ Pam Hirsch, *Barbara Leigh Smith Bodichon: Feminist, Artist, and Rebel* (London: Chatto and Windus, 1998): vii.

¹⁸ Ibid.

¹⁹ Pauline Nestor, "Negotiating a Self: Barbara Bodichon in America and Algiers," *Postcolonial Studies* 8, no. 2 (2005):156.

illustration. Her artistic oeuvre was mainly recognized in her later life, in which her paintings were exhibited in various regions in the United Kingdom, and she also received Crystal Palace Medals in 1873, 1877, and 1878.²⁰ She also was a close follower of and participated in the Pre-Raphaelite movement and was a close friend to Anna Mary Howitt.²¹ Because of her diverse engagement in the fields of politics, law, education, and the arts, Bodichon developed a multitude of relationships that helped inspire and strengthen her feminist actions. Some of the most important female connections she made can be found in her work *Effects of Tight Lacing*.

The English Woman's Journal

The English Woman's Journal is an essential resource to consider when studying this illustration. This journal was launched in 1858, the same year she produced this illustration. This journal was a crucial tool for Bodichon, in which it provided a forum for women's affairs and helped Bodichon forge crucial alliances.²² This journal presented varied contents, all relating to the condition of women in Victorian society, in which it focused on political events, campaigns for social reform, and keeping women up to date on upcoming books and magazines.²³ One aspect of the journal that is relevant to Bodichon's illustration is the fact that the journal contained no illustrations.²⁴ So, what does this mean regarding her illustration? The bottom text of the illustration states that it was published at the offices of *The English Woman's Journal*, but

²⁰ Jan Marsh and Pamela G. Nunn, *Pre-Raphaelite Women Artists* (London: Thames and Hudson, 1997): 102.

²¹ Jan Marsh and Pamela G. Nunn, *Pre-Raphaelite Women Artists* (London: Thames and Hudson, 1997): 102.

²² Sarah Dredge, "Opportunism and Accommodation: The English Women's Journal and the British Mid-Nineteenth-Century Women's Movement." *Women's Studies* 34, no. 2 (2005): 135.

²³ Ibid.

²⁴ Janice Schroeder, "On the English Woman's Journal, 1858-62," *BRANCH: Britain, Representation and Nineteenth-Century History*, edited by Dino Franco Felluga, *Extension of Romanticism and Victorianism on the Net*, Web [Accessed on 11/22/21].

the illustration would have not been apart of any issue. Thus, we can infer that this drawing most likely acted as an advertisement of the journal, in hopes to attract more female readers. This subject on women's dress would have attracted many kinds of women, with different political alliances, interests, and morals because of the universality of its subject.²⁵ Most every woman of this time would have related to the struggles of corseting. Therefore, this "advertisement" could have been a part of Bodichon's larger campaign with *The English Woman's Journal* to gather women in collective political agreement regarding their subordinate position in the restrictive patriarchal society of Victorian England.

The volumes that came from this year reveal interesting connections to her illustration. For instance, in their May edition under their "Notice of Books," the journal mentions the making of Roxey Ann Caplin's book *Health and Beauty; Or Corsets and Clothing, Constructed in Accordance with the Physiological Laws of the Human Body* (1864).²⁶ This book specifically comments on the dangers of tight lacing and offers a healthier form of corseting for people who wish to do so.²⁷ It appears that Caplin fell in a comfortable mid-point on the social and medical debate surrounding corseting. She agreed with feminists participating in the dress reform movement regarding the dangers of tight-laced corsetry, but she also aligned herself with the doctors who advocated for other kinds of "medically approved" corsets. Caplin's inclusion cannot be a coincidence. Since Bodichon was the chief editor for this journal, she must have known this "Madame Caplin" which could be the very reason she was led to draw this

²⁵ Sarah Dredge, "Opportunism and Accommodation: The English Women's Journal and the British Mid-Nineteenth-Century Women's Movement." *Women's Studies* 34, no. 2 (2005): 136.

²⁶ "XXVI.-Notice of Books," *English Woman's Journal* 1, no. 3 (1858): 197.

²⁷ Roxey Ann Caplin, "The Corset: Its History, Use, and Abuse," in *Health and Beauty; Or Corsets and Clothing, Constructed in Accordance with the Physiological Laws of the Human Body* (London: Kent and Co., 1864): 82.

illustration. She was reaffirming Caplin's thoughts on tight lacing through her main message of her work, and thus, the work itself reveals a branch of Bodichon's network of female connections.

If you look at Bodichon's other works in comparison to *Effects of Tight Lacing*, (Figs. 2-4) you will notice one interesting difference: nowhere can we find an instance of her referencing or explicitly including depictions of Greco-Roman statuary besides in this work. Why could this be? The July edition of the EWJ can account for this deviation from her typical subject matter by revealing another prominent female that can be connected to Bodichon's illustration. This edition contained an article that recognized the artistic accomplishments of Harriet Hosmer. She was recognized in high regard by John Gibson, another accomplished sculptor who presided in Rome.²⁸ Hosmer specialized in Neo-classical sculpture, which could prove why Bodichon decided to include classical sculptures in her work. We can further supplement this presumption by acknowledging Bodichon's travel to Italy in 1854. It was here that she personally met Hosmer, who she affectionately called "Hatty." This can be found in a letter to her father where she describes Hosmer as, " ...the queerest little creature! The most tomboyish woman I ever saw...she smokes and wears a coat like a man."²⁹ That following spring, Barbara's party as well as Hosmer traveled to Naples. This specific instance can account for why she included the text "Flora of Naples" under her drawing of the Flora Maggiore. Perhaps Bodichon was deeply intrigued and inspired by Hosmer's unconventional personality and dress. It can be assumed that Hosmer, too, disliked corsets. Bodichon could have been acknowledging her fellow women that agreed with her stance on tight lacing in her illustration. She was surely inspired by Hosmer's

²⁸ "XLII- Harriet Hosmer," *English Woman's Journal* 1, no. 5 (1858): 295.

²⁹ Hester Burton, *Barbara Bodichon 1827-1891* (London: John Murray, 1949): 77.

sculptures as well as the sculptures she saw in Italy. Her experience in Naples reveals a direct connection between Harriet Hosmer and Bodichon's inclusion of Greco-Roman subject matter in her illustration.

How Travel Affected Bodichon's Feminist Thought and Artistic Practice

This was not the only time Bodichon left England to explore new worlds. Bodichon traveled frequently due to her fortunate upbringing in a wealthy household. Nestor studied Bodichon's travels to America and Algiers and demonstrated that her departure from the familiarity of her home in England helped sparked a simultaneous critique of herself and the society she left behind. Nestor ultimately concluded that her travels played a huge part in the formation of her feminist and artistic self because she was able to witness reversals and sometimes negations of gender stereotypes typically found in England in this period.³⁰ For instance, when she traveled to America, which was the year before she produced this illustration, she expressed how she experienced social freedom like she never had before. She was able to dress how she wanted and socialize with whomever she chose.³¹ Surely, this unparalleled freedom she experienced in America and the women that she came to develop relationships with greatly influenced her drawing and her progressive ideas on women's dress.

There was one woman of particular interest that Bodichon met in America during this time that could have played an influential role on Bodichon's visual choices in her illustration. Bodichon met Margaret Foley, another neo-classical sculptor like Hosmer, in 1858.³² Foley was

³⁰ Pauline Nestor, "Negotiating a Self: Barbara Bodichon in America and Algiers," *Postcolonial Studies* 8, no. 2 (2005): 161.

³¹ Pauline Nestor, "Negotiating a Self: Barbara Bodichon in America and Algiers," *Postcolonial Studies* 8, no. 2 (2005): 158-159.

³² Pam Hirsch, *Barbara Leigh Smith Bodichon: Feminist, Artist, and Rebel* (London: Chatto & Windus, 1998): 238.

a self-taught sculptor, unlike Hosmer, and desperately wished to visit Rome for artistic inspiration. Bodichon recommended to Foley that she should join Hosmer's group in Rome.³³ Bodichon likely recommended Foley to Rome because she would have had better access to figural sculptures and nudes. At this time, many female sculptors were barred from life-drawing classes because American society believed it could tarnish their modesty.³⁴ Bodichon surely recognized the struggles women faced in both the artistic and medical profession because of the lack of access to life drawing models or nude bodies for examination. This could explain why Bodichon felt compelled to draw both anatomical diagrams and female nude bodies in her illustration, because it was around this time she met these influential women who were facing impediments in their career because of their sex. Thus, Foley could have imparted considerable influence on Bodichon, which could explain her divergence into drawing neo-classical subject matter.

Simon-Martin, too, noted in his study of how Bodichon's travels and letters aided in the constitution of her feminist self. He specifically commented on her "nomadic lifestyle".³⁵ Beginning at the age of thirty, a year or so before she drew this illustration, Bodichon traveled frequently out of England every six months so she could visit her husband in Algiers.³⁶ Her encounters with other females in Algiers must have produced a profound impact on her already unconventional thoughts on women's dress. We can see this in a drawing that she included in a

³³ Pam Hirsch, *Barbara Leigh Smith Bodichon: Feminist, Artist, and Rebel* (London: Chatto & Windus, 1998): 238.

³⁴ Melissa Dabakis, *A Sisterhood of Sculptors: American Artists in Nineteenth-Century Rome* (PA: Penn State Press, 2014): 22-23.

³⁵ Merixtell Simon-Martin, "'More Beautiful than Words & Pencil Can Express:' Barbara Bodichon's Artistic Career at the Interface of her Epistolary and Visual Self Projections," *Gender & History* 24, no. 3 (2012): 582-583.

³⁶ Ibid.

letter to her friend Marian Evans, who was a prominent writer of this period that went under the pseudonym George Eliot (Fig. 5).³⁷ This sketch depicts women in dress from England, all of which appear to wear corsets, as well as a woman from Algiers, whose dress is loose fitting and appears less feminine. If we compare the dress of the Algerian woman, she drew with the dresses of the women who are not wearing corsets in *Effects of Tight Lacing*, we can see striking similarities in her depictions of both. Therefore, we can connect the women who are not corseted in Bodichon's illustration to the women she encountered in her travels who dressed vastly different than her English contemporaries. Bodichon's construction of female networks during her travels proved to heavily influence Bodichon's feminist thoughts and evidently, her art as well.

Textual and Visual Connections

As noted earlier, Bodichon's *Effects of Tight Lacing* exhibits multiple groupings of text that appear to float throughout the composition. When closely analyzed, these texts reveal interesting connections to prominent women, women's groups, or organizations centered around women. We have already identified the connection pertaining to the text "Flora of Naples," but what about its counterpart- "Flora of Mayfair"? Here, too, we can find an interesting connection to a prominent female of the Victorian era who could have played an influential role in Bodichon's feminist thoughts and visual choices found in *Effects of Tight Lacing*.

Before I reveal this connection, it is important clarify what "Mayfair" means in Victorian society. Charles Dickens defined this term in his Dictionary of London of 1879 in which Mayfair was an aristocratic residential district of London. He referred to this district as the, '...crème de

³⁷ Merixtell Simon-Martin, "'More Beautiful than Words & Pencil Can Express:' Barbara Bodichon's Artistic Career at the Interface of her Epistolary and Visual Self Projections," *Gender & History* 24, no. 3 (2012): 594.

la crème,” of Victorian society.³⁸ Although this district was known for its fashionable aristocrats who came there looking for leisure and shopping, it was also known for its class disparity. The Vagrancy Act of 1824 was responsible for the gentrification of this district, resulting in the enablement of rich, upper-class individuals and the suffering of the poor, working class people of Victorian society.³⁹ This act swept all the homeless and poor peoples off the streets of Mayfair to make the area more fashionable and welcoming to its aristocratic residents and visitors. Some people recognized the iniquitous behavior of these aristocratic residents when they dealt with poorer individuals, which led one female novelist to comment on the injustices happening in this district.

Annie Edwards (1830-1896) was a prominent female novelist during the Victorian era.⁴⁰ She, like many other Londoners of this time, was aware of the social polarity of the Mayfair district and commented on the sins of the upper-class in her novel, *The Morals of Mayfair*.⁴¹ This novel was published the same year when Bodichon created this illustration. Also, when looking into the publishers' locations of both Edwards book and Bodichon's English Woman's Journal, we see that their offices would have been a short walk away from each other.⁴² It is very likely both Bodichon and Edwards would have known of or, at least, would have been aware of each other. The fact that both the illustration and Edward's book were published the same year, along

³⁸ Charles Dickens, “Mayfair,” in *Dickens's Dictionary of London: An Unconventional Handbook* (London: C. Dickens, 1879): 141.

³⁹ U.K. Parliament, “The Vagrancy Act of 1824: Chapter 83” (London, 1824. Accessed on: <https://www.legislation.gov.uk/ukpga/Geo4/5/83/enacted>).

⁴⁰ Virginia Blain, Patricia Clements, and Isobel Grundy, *The Feminist Companion to Literature in English: Women's Writers from the Middle Ages to the Present* (London: B.T. Batsford, 1990): 331.

⁴¹ Annie Edwards, *The Morals of Mayfair: A Novel* (London: Hurst and Blackett, 1858).

⁴² Edwards's book was published at the offices of Hurst and Blackett, located on Great Marlborough Street. Bodichon's publication office for the English Women's Journal was on Langham Place (now Langham St), which would have been half a mile away from Edward's publication office.

with their proximity, as well as them both being prominent writers in the same society, leads to this compelling conclusion. From this, we can draw connections between Bodichon's apparent commentary on the elite fashion of the Mayfair district and Edward's distaste for the elitism of its aristocratic residents. Therefore, "Flora of Mayfair" could be a reference to her connection to, or awareness of, Annie Edwards.

When looking at *Ye Newe Generation*, a drawing Bodichon produced in 1850, we can find comparisons between her two illustrations (Fig. 6). In this drawing, Bodichon depicts four women in loose jackets and skirts each wielding a different object: a spear, an umbrella, paper, brushes and a pallet. Simon-Martin suggests that this illustration commented on the dress reform movement happening during this time and also acted within Bodichon's overall feminist pursuit to advocate for the professional rights of women in the workplace.⁴³ If we compare the non-corseted women in *Effects of Tight Lacing* to the four women in *Ye Newe Generation*, there are notable similarities in their dress. It is likely that Bodichon derived her non-corseted figures from her previous illustration, as *Ye Newe Generation*'s messages seems to align with the messages found in *Effects of Tight Lacing*. Simon-Martin also notes that the outfits that the four women are wearing would be something that Bodichon and her female artistic friends would wear when sketching or painting outdoors.⁴⁴ Because her depictions of non-corseted women in *Effects of Tight Lacing* resemble closely to those in *Ye Newe Generation*, we can infer that Bodichon was possibly depicting herself and her friends in both illustrations. Thus, *Effects of Tight Lacing*

⁴³ Merixtell Simon-Martin, "'More Beautiful than Words & Pencil Can Express:' Barbara Bodichon's Artistic Career at the Interface of her Epistolary and Visual Self Projections," *Gender & History* 24, no. 3 (2012): 588.

⁴⁴ Ibid.

reveals a personal connection to herself and possibly to her artistic friends as well, and it also further pushes her message on how dress affects women's access into professional work.

In the bottom left corner of the illustration, Bodichon included two female figures in loose dresses and included the text "2 figures from Giotto's Chapel Padua." Bodichon likely would have seen these figures in Italy, specifically when visiting the chapel in Padua. It seems that she was inspired by the female figures Giotto depicted on the walls of the chapel, leading her to directly compare the fashions of biblical history to contemporary Victorian dress. Although this particular imagery does not reveal a feminine connection, it does reveal how Bodichon was influenced by depictions of women in canonical art.

Bodichon also depicted a ballerina on the right side of her illustration. Out of context, the ballerina seems to be out of place among the crowd of finely dressed women that dominate the right side of the illustration. However, because Victorian society expected women to have a slim waist and delicate figure, the image of the ballet dancer was considered to represent the "essence" of Victorian femininity.⁴⁵ Bodichon included this feminine icon to perhaps appeal to women who aspired to attain a balletic figure. She puts this dancer in direct contrast with historical ideals of feminine beauty to make the viewer aware of how drastically society has modified the female body to dangerous limits.

Another text of note in this illustration, is Bodichon's inclusion of the phrase "Ideal of Beauty from *Le Follet*." *Le Follet* was an English version of the widely popular Parisian fashion magazine that shared the same name. The English edition was created in 1846 as an accessible, convenient source for upper-class female readers to learn the latest in Parisian fashion.⁴⁶ The

⁴⁵ Leigh Summers, *Bound to Please: A History of the Victorian Corset* (NY: Berg, 2001): 43.

⁴⁶ O. Dekkers, "Le Follet," in *Dictionary of Nineteenth Century Journalism*, ed. Laurel Brake and Marysa Demoor (London: British Library, 2009): 223.

fashion plates included in these magazines were typically illustrated by female artists. The most notable producers of these fashion plates in French and British magazines were the Colin Sisters, specifically Adèle Anais Toudouze and Laure Noël.⁴⁷ When comparing the styles of illustration of these fashion plates designed by the Colin Sisters to the style of illustration Bodichon employed in her sketches of the corseted women, we can see notable similarities. It seems that Bodichon derived her illustrative style from these women. The corseted figures that Bodichon drew emulate the women typically found in Toudouze's fashion plates. For example, we can find comparisons between a plate designed by Toudouze that was published in *Le Follet* in 1857 (Fig. 2). Both Bodichon's and Toudouze's women have similar hairstyles, dresses, and accessories. The phrase "the Ideal Beauty of *Le Follet*" not only reveals this connection Bodichon had with the Colin Sisters regarding stylistic influence, but it also helps serve her main message against corseting. Perhaps she was utilizing the stylings of these prominent female artists to attract female readers who enjoyed such magazines to try to persuade them to stop adhering to these "ideal feminine forms." This inclusion of the phrase could then be seen as a cautioning tale to these followers of popular fashion, as Bodichon was chiefly concerned for the well-being of women in her society. This could also be seen as a way for Bodichon to reach out into female society and try to forge further female alliances by enlightening those on the dangers of trendy corsets. Thus, in way, this text signifies a multiplicity of connections: a connection to the famous Colin sisters; a connection to the women who enjoy reading fashion magazines; and a connection to the editors of the fashion magazine to educate them on the dangers of advertising corsets.

⁴⁷ Sharon Marcus, *Between Women: Friendship, Desire, and Marriage in Victorian England* (NJ: Princeton University Press, 2009): 215.

Dr. Elizabeth Blackwell

Of course, we cannot overlook the most obvious and, arguably, the most important female connection found in her work. The text at the bottom clearly reveals her connection to Dr. Elizabeth Blackwell, who was the first female to earn a medical degree in America. Bodichon and Dr. Blackwell met in the early 1850s, in which Bodichon eagerly offered her network of powerful women to help financially back Dr. Blackwell's efforts to establish a women's hospital in England.⁴⁸ Throughout the years, Bodichon continually supported her either financially or through recognition. For instance, the same year she drew *Effects of Tight Lacing*, the EWJ published extracts from Dr. Blackwell's *The Laws of Life, with Special Reference to the Physical Education of Girls*.⁴⁹

Additionally, Bodichon personally visited Dr. Blackwell during her travel to America in 1857-1858.⁵⁰ Bodichon eagerly supported Dr. Blackwell's travel to England in 1859 where she held a series of lectures that advocated for women's entry into the medical profession.⁵¹ It was this same year that Blackwell was officially recognized as a medical profession in England, as she became the first woman to have their name placed on the Medical Register of the United Kingdom.⁵² With this in mind, this illustration receives new-found significance. The fact that Bodichon dedicated this illustration to Blackwell, acknowledging her as a doctor, reveals that

⁴⁸ Pam Hirsch, *Barbara Leigh Smith Bodichon: Feminist, Artist, and Rebel* (London: Chatto & Windus, 1998): 53-54.

⁴⁹ Elizabeth Blackwell, "XXV.- Extracts from the Laws of Life, With Special Reference to the Physical Education of Girls," *English Woman's Journal* 1, no. 3 (1858): 189-190.

⁵⁰ Hester Burton, *Barbara Bodichon 1827-1891* (London: John Murray, 1949): 119.

⁵¹ Merixtell Simon-Martin, *Barbara Bodichon's Epistolary Education: Unfolding Feminism* (Switzerland: Springer International Publishing, 2020) 4-5.

⁵² Candida Ann Lacey, *Barbara Leigh Smith Bodichon and the Langham Place Group* (NY: Routledge & Kegan Paul, 1986): 9.

this illustration could have also acted as part of Bodichon's larger efforts to gain rights for women in the professional sphere.

Bodichon desperately tried to convince Dr. Blackwell to move to England so that she could support Bodichon and others like her in the advancement of women's rights. She did so for many years in which in 1868, 10 years after her illustration, Bodichon convincingly persuaded her to move to England. A year later, Dr. Blackwell successfully opened her first private practice in London which led to the establishment of the London School of Medicine for Women in 1874.⁵³

Like the debate surrounding the safety of corsets, there too was a debate on women entering the medical profession. Many women in Bodichon's Langham Place Circle advocated for the rights of women in the medical sphere, but many of them, like Florence Nightingale, did not believe they should be doctors.⁵⁴ The only woman in this circle who firmly advocated for women's right to become a doctor was Bodichon. She stated in *Women and Work* that medical training should be offered to women as well, because then women could finally consult doctors of their own sex.⁵⁵ Therefore, this evidence doubly affirms that her illustration served as a feminist push on English society and government to both recognize Blackwell (and other aspiring female medical practitioners) as a medical professional and to exhibit the progression of rights for the female audiences in England.

⁵³ ⁵³ Pam Hirsch, *Barbara Leigh Smith Bodichon: Feminist, Artist, and Rebel* (London: Chatto & Windus, 1998): 57-58.

⁵⁴ Pam Hirsch, *Barbara Leigh Smith Bodichon: Feminist, Artist, and Rebel* (London: Chatto & Windus, 1998): 9.

⁵⁵ Pam Hirsch, *Barbara Leigh Smith Bodichon: Feminist, Artist, and Rebel* (London: Chatto & Windus, 1998): 9.

As mentioned earlier, females in both the artistic and medical profession struggled with gaining access to nude bodies to study or draw. Dr. Blackwell was no stranger to these difficulties, as she had to privately study anatomy under Dr. Jonathan M. Allen.⁵⁶ Before Dr. Allen supported her anatomical studies, there were many male doctors who recommended to Blackwell to dress in a male disguise so that she would be better received when studying anatomy.⁵⁷ Because Bodichon and Blackwell were good friends, there is a great possibility that Blackwell would have shared this information with Bodichon. This could account for how and why Bodichon depicted anatomical diagrams in her illustration. It is very likely that Bodichon herself would have not been able to access information relating to anatomy because she was female and not a medical professional. However, with the guidance of Dr. Blackwell, Bodichon could have learned basic anatomy from her that helped her create her rudimentary diagrams seen in *Effects of Tight Lacing*. Perhaps Bodichon's message on women's dress in her illustration could have also acted as a sentiment to Dr. Blackwell's medical efforts and struggles being a female. This could explain why she included both women's dress and anatomical diagrams in her composition. This illustration could also have acted as a message for women interested in entering the medical profession as a caution on their dress both physically and socially: the physical caution is that it can result in death, constipation, etc. (you can see all of the "symptoms" of tight lacing in the upper right area of the illustration), and the social warning is that dressing this way will hinder women from professional work or being taken seriously.

⁵⁶ Elizabeth Blackwell, *Pioneer Work in Opening the Medical Profession to Women* (London: Longmans, Green, and Co., 1895): 58.

⁵⁷ Nancy Sahli, "A Stick to Break Our Heads With: Elizabeth Blackwell and Philadelphia Medicine," *Pennsylvania History: A Journal of Mid-Atlantic Studies* 44, no. 4 (1977): 338.

In her autobiography, Blackwell noted how under the instruction of Dr. Allen, “... anatomy became a most fascinating study. The wonderful arrangements of the human body excited an interest and admiration which simply obliterated the more superficial feelings of repugnance.”⁵⁸ As I stated earlier, Bodichon would have been aware of Blackwell’s interest in anatomy. Bodichon’s depiction of anatomical imagery could have also served as a possible suggestion to Dr. Blackwell to discuss this issue in her upcoming lecture series that began a year after her illustration. She also notes in this autobiography how her first look at a human body during an anatomical study struck her “artistic sense.”⁵⁹ This statement leads me to believe she was compelled to draw anatomical diagrams after her studies with Dr. Allen. This could also further prove that Blackwell could have assisted Bodichon with her anatomical depictions of the female body. With this evidence in mind, we can infer that her dedication of the illustration to Dr. Blackwell was more than just that: it acted as recognition of Dr. Blackwell’s revolutionary feminist effort in the medical profession; it possibly served as a suggestion for discussion directed towards Dr. Blackwell’s lecture series; it pushed for acknowledgement of Blackwell as a medical professional in England; and as a welcome to England to hopefully persuade her to move there to further advance the rights and livelihoods of Bodichon’s fellow Englishwomen. In a way, this illustration proved to be a supplemental factor in Dr. Blackwell’s decision to move to England, as it was part of Bodichon’s efforts to convince her of her need in England.

⁵⁸ Elizabeth Blackwell, *Pioneer Work in Opening the Medical Profession to Women* (London: Longmans, Green, and Co., 1895): 74.

⁵⁹ Elizabeth Blackwell, *Pioneer Work in Opening the Medical Profession to Women* (London: Longmans, Green, and Co., 1895): 47.

Conclusion

In conclusion, it is important to recognize the network of female relationships found in this illustration because many of these women were responsible for revolutionary actions, writings, or artworks that laid the foundation of the feminist movement in the Victorian period. Women such as Roxey Caplin, Annie Edwards, Harriet Hosmer, Margaret Foley, the women of Algiers and America, as well as Dr. Elizabeth Blackwell inspired and supported Bodichon in her feminist efforts that helped transform society as we know it today. From the networks I have identified in this paper, the illustration could have served a multiplicity of purposes. Besides from its general message against tight lacing, this illustration served as: an advertisement for *The English Woman's Journal* in hopes to attract more women to the feminist cause; a push for awareness of the medical and social restrictions placed on Victorian women; and as an affirmation and recognition of the influential female figures Bodichon had met in her feminist endeavors and travel.

This is an important expansion on feminist theoretical study in which it reveals the value of identifying female networks in art history. These networks-like the one I have identified in this paper- often went under the radar of the dominant patriarchal forces in which they were able to radically change the normative rules that governed the rights of women.⁶⁰ If we can identify more of these networks, we can gain a clearer understanding of the social history surrounding women's experience and struggles for the rights that we experience today. Therefore, I consider it crucial to study the entirety of Bodichon's oeuvre and not just her paintings, because we can glean significant information that helps us better understand the Women's Movement of the

⁶⁰ Sharon Marcus, *Between Women: Friendship, Desire, and Marriage in Victorian England* (NJ: Princeton University Press, 2009): 56.

Victorian period. There should be more study specifically on Bodichon's illustrations as well as more research on the EWJ and its influence on the feminist movement. I hope this paper will lead to more awareness of Bodichon as an artist as well as a prominent feminist leader. Additionally, I hope this paper will encourage other feminist scholars to look for more of these significant female networks in other artworks made by women.

Annotated Bibliography

Blackwell, Elizabeth. *Pioneer Work in Opening the Medical Profession to Women.* London: Longmans, Green, and Co., 1895.

Blackwell, Elizabeth. “XXV.- Extracts from the Laws of Life, With Special Reference to the Physical Education of Girls.” *English Woman’s Journal* 1, no. 3 (1858): 189-190.

Blain, Virginia, Patricia Clements, and Isobel Grundy. *The Feminist Companion to Literature in English: Women’s Writers from the Middle Ages to the Present.* London: B.T. Batsford, 1990.

Burton, Hester. *Barbara Bodichon: 1827-1891.* London: John Murray, 1949.

Hester Burton offers a biographical “portrait” of Barbara Leigh Smith Bodichon through epistolary evidence as well as her diaries, notebooks, and her contemporaries’ recollections of her. Burton wrote this book to acknowledge and praise Bodichon’s efforts in fighting for women’s rights in Victorian England. This book offers invaluable insight into the personal life of Bodichon, in which I will be using to help further investigate the choices of subject matter in the illustration as well as helping confirm established female networks supposed when looking at the drawing.

Caine, Barbara. *Victorian Feminists.* NY: Oxford University Press, 1992.

This book is a continuation of the extensive discussion on Victorian feminism in which Caine investigates the personal experiences, political and religious beliefs, social values, and feminist ideas and activities of four prominent feminists in Victorian England. Although Bodichon is not featured as one of the four women Caine specifically addresses, Bodichon is mentioned frequently in relation to these women which will help contextualize her relationships with other powerful women of this time. This book also provides insight into the opinions that these prominent feminists had regarding Bodichon which will also help in examining her drawing.

Caplin, Roxey Ann. “The Corset: Its History, Use, and Abuse.” In *Health and Beauty; Or Corsets and Clothing, Constructed in Accordance with the Physiological Laws of the Human Body*, 81-98. London: Kent and Co., 1864.

Cherry, Deborah. *Beyond the Frame: Feminism and Visual Culture, Britain 1850-1900.*

London: Routledge, 2000.

Dabakis, Melissa. *A Sisterhood of Sculptors: American Artists in Nineteenth-Century Rome.*

PA: Penn State Press, 2014.

Dekkers, O. "Le Follet." In *Dictionary of Nineteenth Century Journalism*. Edited by Laurel Brake and Marysa Demoor. London: British Library, 2009.

Devereux, Jo. *The Making of Women Artists in Victorian England: The Education and Careers of Six Professionals*. Jefferson, NC: McFarland & Company, Inc., 2016.

This book investigates the women's movement in Victorian England by focusing on the educational and professional lives of six women artists who were able to compete with men in their chosen fields during a time when society encouraged females to be domestic or amateurs rather than be professionals. Although this book does not specifically focus on Barbara Bodichon, it references her frequently in helping establish female networks, alliances, and organizations that aimed for greater rights for women in relation to the six artists she studies. I will use this book as further contextual evidence as well as having a more current feminist perspective on Victorian English female artists.

Dickens, Charles. "Mayfair." In *Dickens's Dictionary of London: An Unconventional Handbook*. London: C. Dickens, 1879.

Dredge, Sarah. "Opportunism and Accommodation: The English Women's Journal and the British Mid-Nineteenth-Century Women's Movement." *Women's Studies* 34, no. 2 (2005): 133-157.

This article explores the establishment, scope, policies, and struggles of the English Women's Journal. Although Dredge claims this journal does not stand as the pinnacle of feminist activity in Victorian England, her examinations of this journal provide further insight and information about the women's movement at large as well as establishing the journal's place in Victorian Society. I will be referencing the context of the English Women's Journal in relation to the drawing I will be studying because this drawing was

published in this journal and not exhibited anywhere else. I will be using this context to further elucidate Bodichon's motives in illustrating this work.

Edwards, Annie. *The Morals of Mayfair: A Novel.* London: Hurst and Blackett, 1858.

Herstein, Sheila, R. *A Mid-Victorian Feminist: Barbara Leigh Smith Bodichon.* New Haven: York University Press, 1985.

Hirsch, Pam. *Barbara Leigh Smith Bodichon 1827-1891: Feminist, Artist, and Rebel.* London: Chatto & Windus, 1998.

This book provides an overview of the life of Barbara Bodichon and is one of few that acknowledge both the feminist, artistic, and personal aspects of her life. Hirsch draws from epistolary, legal, and government-related material to paint an accurate picture of Bodichon's life in Victorian England and elsewhere. I will be utilizing the (what Hirsch calls) "fragments" that are compiled to depict Bodichon's life in reference to analyzing the drawing I am researching on. Specifically, there is valuable insight into Bodichon's opinion on dress and corseting in her lifetime.

Lacey, Candida Ann. *Barbara Leigh Smith Bodichon and the Langham Place Group.* NY: Routledge & Kegan Paul, 1986.

This book serves as a historical explanation and account of the feminist materials produced in Victorian England as well as offering biographical details of Barbara Bodichon and the members of the Langham Place Circle. This book unifies the too little known but crucially important sources and figures responsible in shaping the women's liberation movement in Victorian England. This book will provide key references and information regarding the established female networks found in Victorian England while also offering further historical context on the feminist practices of Bodichon that surely motivated her illustration.

Marcus, Sharon. *Between Women: Friendship, Desire, and Marriage in Victorian England.* NJ: Princeton University Press, 2009.

This book explores the various forms of female relationships in Victorian England such as female "marriage," friendships, mother-daughter dynamics, and woman's interest in images of femininity. Marcus explores these different types of female relationships to prove that these connections were an important aspect of socially perceived femininity

and were promoted as such in Victorian England. I will be utilizing the analyses of these relationships to contextualize the female networks found in Bodichon's illustration.

Marsh, Jan and Pamela G. Nunn. *Pre-Raphaelite Women Artists*. London: Thames and Hudson, 1997.

McKibbin, Gemma, Rachael Duncan, Bridget Hamilton, Cathy Humphreys and Connie Kellet. "The Intersectional Turn in Feminist Theory: A Response to Carbin and Edenheim." *European Journal of Women's Studies* 22, no. 1 (2015): 99-103.

Millner, Jacqueline, Catriona Moore, and Georgina Cole. "Art and Feminism: Twenty-First Century Perspectives." *Australian and New Zealand Journal of Art* 15, no. 2 (2015): 143-149.

This article presents a variety of feminist practices in art historical, literary, and theoretical study that have arisen over the past fifty years to suggest that feminism is still evolving and yielding new insights about the history of art as well as continuing to combat and challenge contemporary social and institutional misogyny. One of the key ideas taken away from this article would be that the distinction between past and current feminist artists and theorists is that present-day feminist scholars have retrospective knowledge to build up their feminist studies. I reference this article to provide a current glimpse of the practice of and changes in feminist theory and art criticism.

Nestor, Pauline. "Negotiating a Self: Barbara Bodichon in America and Algiers." *Postcolonial Studies* 8, no. 2 (2005): 155-164.

This article focuses on Bodichon's travels and her experiences in places outside of England to express how a politics of leaving one's home could shape an articulation of ideological resistance as well as provide opportunity to re-construction or re-shape one's identity or thoughts. She uses Bodichon as a prime example of women who used travel to critique and mediate the pressures put on women in Victorian England. This article provides crucial information regarding the life of Barbara Bodichon and how travel inspired her feminist motivations. I will be using this article to articulate her reasoning behind stylistic and subject-related choices while also further proving relationships she established through her travels.

Nochlin, Linda. *Why Have There Been No Great Women Artists?: 50th Anniversary Edition*, 1-10. Edited by Catherine Grant. London: Thames & Hudson, 2021.

Rendall, Jane. *The Origins of Modern Feminism: Women in Britain, France, and the United States, 1780-1860*. London: Macmillan Publishers LTD, 1985.

Sahli, Nancy. "A Stick to Break Our Heads With: Elizabeth Blackwell and Philadelphia Medicine." *Pennsylvania History: A Journal of Mid-Atlantic Studies* 44, no. 4 (1977): 335-347.

Schroeder, Janice. "On the English Woman's Journal, 1858-62." *BRANCH: Britain, Representation and Nineteenth-Century History*. Ed. Dino Franco Felluga. *Extension of Romanticism and Victorianism on the Net*. Web. [Accessed on 11/22/21].

Simon-Martin, Merixtell. "More Beautiful Than Words & Pencil Can Express: Barbara Bodichon's Artistic Career at the Interface of her Epistolary and Visual Self Projections." *Gender & Art History* 24, no. 3 (2012): 581-599.

Simon-Martin's article is one of few studies specifically on Bodichon's artistic career rather than her more acknowledged role as a leading feminist in Victorian England. This article draws upon the epistolary evidence of Bodichon's life as well as analyzing her paintings to provide a clearer insight into the historical knowledge of Bodichon's artistic career. Although it does not specifically reference the drawing I will be studying, I will utilize the analyses of other painting and drawings for comparative study as well as reference historical knowledge of her artistic career and her social perspectives found in some of her letters.

Summers, Leigh. *Bound to Please: A History of the Victorian Corset*. NY: Berg, 2001.

U.K. Parliament. "The Vagrancy Act of 1824: Chapter 83." London, 1824. Accessed on: <https://www.legislation.gov.uk/ukpga/Geo4/5/83/enacted>.

“XLII- Harriet Hosmer.” *English Woman’s Journal* 1, no. 5 (1858): 295-306.

“XXVI.-Notice of Books.” *English Woman’s Journal* 1, no. 3 (1858): 191-200.

Illustrations



(Fig. 1) Barbara Leigh Smith Bodichon, *Effects of Tight Lacing*, c.1858. Offset lithograph, (20 1/16 x 12 1/2 in.), Delaware Art Museum.



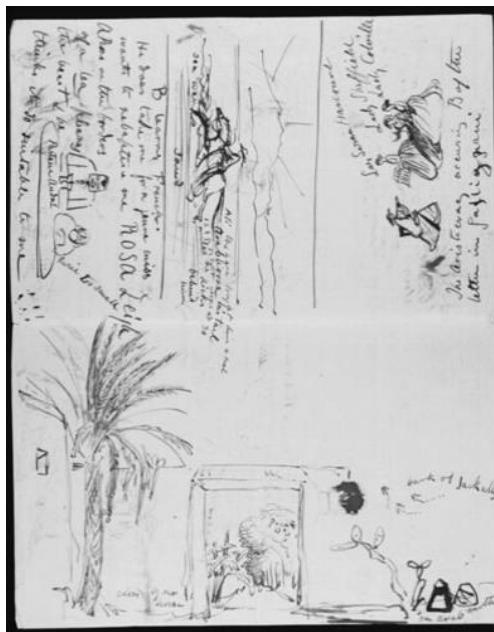
(Fig. 2) Barbara Bodichon (1827-1891), *Ventnor, Isle of Wight*, 1856, Watercolor and bodycolour with scratching out. F.V. du Pont Acquisition Fund, DAM 2016-25.



(Fig. 3) Barbara Leigh Smith Bodichon (1827-1891), *A field near the sea with sheep*, undated, watercolor on paper. Mark Samuels Lasner Collection, University of Delaware Library



(Fig. 4) Barbara Leigh Smith Bodichon (1827-1891), *A hooded Procession*, undated, watercolor on paper. Mark Samuels Lasner Collection, University of Delaware Library



(Fig. 5) Barbara Bodichon, drawing included in a letter to Marian Evans, Algeria, 21 November–8 December 1856 (The George Eliot and George Henry Lewes collection, 1834–1981, Beinecke Rare Book and Manuscript Library, Yale University).



(Fig. 6) Barbara Bodichon, 'Ye Newe Generation' c.1850 (Mistress and Fellows, Girton College, Cambridge).