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Research in urban history: a review of recent theses

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The object of this survey is to provide a broad overview of the types of research being undertaken in the field of urban history by doctoral students in Great Britain and North America. The survey employs a wide interpretation of 'urban history' which includes both the history of, and history in, urban areas. Providing brief summaries of a selection of abstracts published in the Aslib *Index to Theses* (covering Britain and Ireland) and *Dissertations Abstracts International* (for North America) of theses completed in 1999 and 2000, it attempts to highlight the novel directions in which current research is being taken. As noted last year, access to thesis abstracts has been greatly improved by the development of on-line services, including the electronic version of *Index to Theses* available at http://www.theses.com and *Dissertations Abstracts International* which can be accessed through Proquest at http://wwwlib.umi.com/dissertations. The thirty-four dissertations, drawn fairly evenly from candidates in British and North American institutions, cover a broad range of topics, with the time-span ranging from the early medieval world to the post-Second World War era, though it is worth noting the absence of studies addressing ancient history in this survey. As has been the trend in recent years, the bulk of the dissertations on both sides of the Atlantic focus on the late eighteenth to the mid-twentieth century, with particular concentrations around the turn of the nineteenth and twentieth centuries, though there is an enduring interest in the early modern period in England. Geographically, they are more restricted than in recent years, with the bulk focusing on the United States, Canada, the United Kingdom (including Ireland) and Continental Europe, though there are studies of colonial India and China. In terms of individual localities, there are particular concentrations on London and York (England) and New York, whilst other places covered include Paris, Rome, Vienna, Bombay, Rostov and a variety of smaller towns. The subjects are more narrowly focused on new trends than previous years, with the result that a large number of studies covering themes featured heavily in recent years, such as Roman statues, British popular religion, the Reformation in Augsburg, aspects of British small town life in the nineteenth and twentieth century, civil rights in Philadelphia and the US immigrant experience, have been excluded. A predominant theme in the studies which were chosen is the various ways in which urban form has been shaped and appropriated as part of a political project – whether the social engineering of the new towns, the spectacle of the historicized capital or the shaping of a modernist imperial vision. The English city of York features heavily, almost certainly the result of a vibrant MA course in Medieval History which has a strong urban content, whilst the cultural history of London continues

to dominate, this selection including literary, visual and theatrical approaches to the capital. Finally, one particularly interesting feature is the group of studies looking at the Great War and national identity which, despite focusing on very different communities across North America and Europe, draws complementary conclusions about the integrative effects of war.

This review begins with two studies addressing big themes in American urban history – urban systems and the lure of suburbia. K.M. BESSEY, **'Scale, structure and dynamics in the United States urban systems, 1850–1990: city size in the lens of region'** (D.Des., Harvard University, 2000) argues that the belief of urban analysts in national city-size distributions and power laws such as Zipf's rank-size rule, has produced generally static studies which ascribe no role to regional primacy in explanations of rank-size stability (or instability) at the national scale. Viewing region as a central driving force in the evolution of urban systems at the national scale, it finds that America's urban systems can usefully be described in terms of their increasing variation around a stable modal city-size class, which has not changed in over 100 years. Employing unique time-series data (an historical database of urbanized areas and places in the United States, 1850–1990) for insights into urban structure and evolution at sub-national scales, it traces the trajectory of individual cities through this urban *macro-structure* revealing the punctuated growth of cities of differing sizes, in differing temporal periods. In similar grand manner, I. MCBURNIE, **'The periphery and the American Dream'** (Ph.D., Open University, 1999) seeks to understand how and why suburbia and the suburban metropolis have become the only legitimate conceptions of, and repositories for, the Good Life and the American Way. It contends that they have achieved hegemony because the dominant culture is founded on, and adheres to, an ideology of suburbanism which narrowly delineates the realm of the legitimate for reasons of control. Employing a two-phase analysis, it explores suburbia in twentieth-century America at large in order to elucidate traits and propensities; and at particular moments in time, in order to interrogate specificities. In particular, it looks at three periods in three cities: greater Detroit 1893–1929, considering how the suburb was conceived in reaction to the changing condition of the centre; greater Los Angeles, 1929–1978, exploring how and why the dominant culture came to imagine, perceive and experience the periphery as the Promised Land; and greater Houston since 1978, contemplating how the Common Interest Development has facilitated the city's continuing transformation towards Privatopia.

Post-Second World War reconstruction, and especially the new town, provides a useful test for this thesis, with N.D. BLOOM drawing very different conclusions in **'Suburban alchemy: 1960s new towns and the transformation of the American Dream'** (Ph.D., Brandeis University, 1999). This work explores the 1960s new towns of Columbia (Maryland), Reston (Virginia), and Irvine (California), where reformers created alternatives to America's exclusive, poorly designed and culturally barren suburbs. In a movement which attracted idealistic developers, innovative planners and progressive residents, new forms of suburban design were pioneered, including well-defined neighbourhoods, urbanistic centres and environmental corridors. A new suburban civic culture, addressing both local needs and regional issues, was created, whilst developers, with the help of residents, established cultural institutions, preserved the natural environment and tried to bring an end to suburban social exclusivity by developing

affordable housing and making their communities open to minorities. Through these efforts the new town reformers succeeded in creating an attractive alternative to conventional suburbia which, it is argued, remains poorly designed for its new urban role. In a more sanguine study, A. HOMER, **'Administration and social change in the post-war British new towns: a case study of Stevenage and Hemel Hempstead, 1946–70'** (Ph.D., University of Luton, 1999) provides a comparative analysis of two 'mark one' Hertfordshire new towns. In outlining the dichotomy between the politicians' and planners' idealistic intentions and the practical difficulties of putting their plans into practice, it identifies three constraints – finance, administrative difficulties and the views of the new town migrants – suggesting that despite constant struggle between these conflicting forces the programme was successful in providing a first new home for many. Drawing on the original new town master plans, government, Development Corporation and local authority papers, contemporary planning and sociological literature, as well as personal memoirs and local residents' federations' newspapers and newsletters, it suggests that the new towns became thriving communities with ample opportunities for social interaction – though often despite, rather than because of, politicians, planners and administrators. Similar problems of contrasting expectations are found in J.W. JONES, **'"In my opinion this is all a fraud!": concrete, culture, and class in the "reconstruction" of Rostov-on-the-Don, 1943–1948'** (Ph.D., University of North Carolina at Chapel Hill, 2000) which looks at how provincial Russians put their city and their lives back together after the devastating experience of the Second World War. Methodologically multidisciplinary, it focuses on the working class at the local level, making particular use of *Svodki*, informant reports on overheard comments, together with questions posed to party representatives at open meetings, to examine the role of ideology and assert the importance of class conflict in the late Stalin period. Covering family relations and material conditions, the 'myth of reconstruction', traitors and collaborators, 'speculation', a series of election campaigns in 1946–47, and the functioning of the local party apparatus, it compares public and private party sources with those of workers, concluding that workers perceived their own interests in contrast to and often at odds with those of the ruling party elite.

Reconstruction and politics, along with history, feature strongly in this next collection. In **'Napoleon and the "new Rome": rebuilding imperial Rome in late eighteenth- and early nineteenth-century Paris'** (Ph.D., University of Bristol, 2000) E. TOLLFREE considers the influence of imperial Rome on the monumental architecture of Napoleonic Paris. Often condemned as decadent or mere propaganda for the new regime by the Hellenocentric tradition of Art History, a unique architectural relationship developed between Paris and Rome in the second half of the eighteenth century based on the students at the Académie de France à Rome. Revolution produced opportunities for 'Roman' monuments and festival structures as Revolutionaries embraced the iconography of the Roman Republic, but it was only with Napoleon's coronation as Emperor that Paris was established as the 'new Rome'. Inspired by the emperors of ancient Rome – initially the peaceable Republican Augustus and, after 1810, the great military leader, Trajan – Napoleon created a Parisian 'forum' featuring the display of spoils in the 'new Capitol', the Arc de Triomphe du Carrousel, and the Colonne à la Grande Armée. An analogous historicist approach to urban form is

revealed in D.M. LASANSKY, **'The Italian Renaissance refashioned: Fascist architecture and urban spectacle'** (Ph.D., Brown University, 1999), an examination of the ideological importance of Fascist use of Italy's medieval and Renaissance past. Through the centralized control of media and culture the regime bombarded the public with a carefully constructed vision of the past as a way to reinforce the rhetoric of 'native' Italic traditions, and unite different regions under the identity of a shared communal heritage. It concentrates on Giuseppe Castellucci's period reconstruction of the Piazza Grande of Arezzo which provided the perfect scenographic backdrop for the reintroduction of medieval/Renaissance-style urban spectacle. In a postscript to Fascism, it discusses the Venetian town of Marostica and its invented medieval festival (the Partita a Scacchi, or, living chess game) which continues to celebrate the medieval/Renaissance past as a part of contemporary civic identity, demonstrating how the political rhetoric of the Fascist vision of the past was transformed into a lucrative commercial enterprise. One example of the Fascist use of urban space comes from P.T. LANG, **'Masses in motion: spaces and spectacle in Fascist Rome, 1919–1929'** (Ph.D., New York University, 2000). This explores the urban modernization of turn of the century Rome and the transformation of the mass spectacle. Illustrating how, between 1919 and 1929 Fascist-styled political spectacle shifted from the familiar and traditional urban landscapes to the austere modern residential neighbourhoods of the periphery, it suggests the oceanic rallies of the 1930s were neither monolithic displays nor pure expressions of fervent religious secularism but the hesitant and unpremeditated work of astute party propagandists. It considers the role of Italy's politically heterogeneous war veterans in blocking Fascist attempts to incorporate the Tomb to the 'Unknown Soldier' in a way that would have compromised the national monument's unifying symbolism. This defeat, it suggests, forced the Fascist party to find alternative sites to stage their political rituals, leading to a new style of spectacle fragmented into theme episodes and spread into the de-centred landscapes on the margins of the capital.

The impact of colonialism on the urban is the subject of three rather spatiallly and temporally diverse works. S. HAZAREESINGH, **'The colonial city and the challenge of modernity: urban hegemonies and civic contestations in Bombay City, 1905–1925'** (Ph.D., University of Warwick, 1999) outlines how the specific nature of colonial modernism, its impact on the city's spatial forms and social relations represented a highly selective, power-driven, and essentially technological manipulation of modernity, which ensured distorted and differential outcomes within urban society. These conditions were aggravated by the First World War, which worsened conditions of urban life and intensified colonial repression as well as bringing the revolution in communications which carried a modern discourse of civic rights. Sections of the city's bilingual urban intelligentsia vernacularized this discourse and diffused it into new social contexts, actions perceived by the local colonial state as seriously threatening and subversive. It also contrasts Gandhi's anti-modernist rejection of the city with the forward-looking critical modernism expressed in civil, democratic and labour protest movements which acted as a force to humanize the city, presenting an alternative and potentially more radical challenge to the colonial state than the Gandhian movement. On the other hand, W.S. SEWELL, **'Japanese imperialism and civic construction in Manchuria: Changchun, 1905–1945'** (Ph.D., University of British

Columbia, 2000) suggests the urban visions inherent in Japanese colonial modernity in Manchuria represented important aspects of the self-consciously modernizing Japanese state. In erecting new and sweeping conceptions of the built environment, the Japanese used the north-eastern Chinese city as a practical laboratory to create two distinct and idealized urban milieux: key railway town of informal empire (1905–32); and grandiose new Asian capital (1932–45). Yet while the facades and political regimes contrasted markedly, the shifting styles of planning and architecture consistently attempted to represent Japanese rule as progressive, beneficent and modern. More than an attempt to legitimize empire through paternalistic care or appeal to subject populations, Changchun's two built environments were designed to appeal to Japanese sensibilities in order to effect change in Japan itself. Concerned, to some extent, with colonial modernity a millennium earlier, M.A. MACLEOD, **'Viking age urbanism in Scandinavia and the Danelaw: a consideration of Birka and York'** (Ph.D., University of Glasgow, 1999) uses previously unpublished material from the 1990–95 excavations at Birka in Sweden to examine the nature of early medieval trading and manufacturing settlements in Scandinavia, and in the Scandinavian-influenced area of England. It provides an analysis of the development of this Viking Age settlement contextualized through an assessment of the nature of various contemporary non-rural settlements in Scandinavia, whilst comparison is drawn with the central places of the north-eastern Anglo-Saxon kingdoms, especially York. The physical and socio-economic transformation of these English settlements in the late ninth and tenth centuries is compared with similar developments in the contemporary and earlier Scandinavian settlements. By examining the similarities and differences between the early medieval settlements of Scandinavia and the Danelaw, it considers the nature of the Scandinavian impact upon urban settlements in England, and what this reveals about urban development within the Scandinavian world.

There is something of a flowering of studies centred on medieval York. With a chronological span concerned to challenge the existing divisions of 'medieval' and 'post-medieval' archaeology, K. GILES, **'Guildhalls and social identity in late medieval and early modern York, c. 1350–1630'** (D.Phil., University of York, 1999) aims to develop a research agenda for the wider study of guildhalls and other forms of medieval public buildings. Though primarily an archaeological study, it does draw on theories from sociology, history and social geography, and on documentary sources, as well as material culture, to propose that York's guildhalls were actively used to frame particular forms of individual and communal identity within the normative discourses of medieval and early modern urban society. Guildhall architecture is therefore interpreted as a mechanism through which the social, religious and political ideologies and hierarchies, as well the values of civic society, were structured and reproduced over time. Focusing on a different manifestation of civic power, D.J.S. O'BRIEN, **'"The Veray Registre of All Trouthe": the content, function, and character of the civic registers of London and York c. 1274–c. 1482'** (D.Phil., University of York, 1999) argues that the civic register functioned as a distinct genre in the medieval city, and that treatment of it in its own right as an element of urban culture provides significant evidence of both literate practice and a sense of citizenship in this period. Focusing on the circumstances surrounding the production of civic registers, it analyses four London manuscripts categorized as

custumals, comparing them with other administrative and privately held manuscripts from the capital, and reconstructs the likely medieval state of both one of York's medieval registers, and the collection of registers in its archive as a whole. In examining the evidence for the symbolic function of these registers, including a description of their decoration, it considers the influence of individual compilers on their registers, incorporating a discussion of the role of the common clerk and their perceptions of the purpose of the registers. In a more generalized study of urban power, C.D. LIDDY, **'Urban communities and the crown: relations between Bristol, York, and the Royal Government, 1350–1400'** (D.Phil., University of York, 1999) challenges the traditional view of relations between urban communities and the crown which emphasizes reciprocity based on the exchange of money and charters. It suggests that as towns were composed of urban political elites engaged in various forms of service to the crown the reciprocal ties between Bristol, York and the monarch were based on shared interests in governance. Utilizing a prosopographical analysis of these governing elites, it examines the fiscal, military and economic contributions of the towns to royal government, including the lending of money and ships. In exploring the nature of urban expectations from the crown it addresses the issue of urban liberties, providing a new interpretation of the significance, and timing, of the charters of 1373, 1393 and 1396 which granted the towns magistracy and county status.

The economic exploitation of royal obligations also informs the first of three urban economic histories. In **'Maritime communities in pre-plague England: Winchelsea and the Cinque Ports'** (Ph.D., Fordham University, 2000) D.G. SYLVESTER explores the nature of community in medieval Britain's only formal urban confederacy, the Cinque Ports. Focusing on Winchelsea, a leading member of the confederacy, it discusses the privileges and obligations of its members, known as the 'barons' of the Cinque Ports, emphasizing the inclusiveness of the baronial community, and the development of its common institutions. It suggests that many port town residents were well positioned to benefit from the obligation to naval service, a common interest in shipping and the fisheries – and even piracy – rather than their duty to provide naval service, being at the root of the barons' co-operative efforts and communal agenda. Also concerned with trading communities, but in very different social and political circumstances, is D.J. HARRELD, **'High Germans in the low countries: German merchants and their trade in sixteenth-century Antwerp'** (Ph.D., University of Minnesota, 2000). This shows how Antwerp's role as the premier sixteenth-century market in Europe made the city home to large numbers of foreign merchants, with the Germans – who dominated the intra-continental trade – forming the largest group. It analyses the business practices of these German merchants, the flow of their goods, and their participation in financial transactions as well as assessing the extent of their assimilation into Antwerp's society, and the social and cultural activities of their community. It suggests that overland trade was of prime importance in the sixteenth-century economy and that the products of the southern Netherlands were being shipped to Germany in much greater numbers than was previously suspected, mostly by small-scale merchants, not the few great merchant firms. Business networks are also the main concern of N. WOOD, who, through a case study of small firms in Leicester between 1850 and 1900, analyses **'Debt, credit and business strategy: the law and the local economy, 1850–1900'** (Ph.D., University of Leicester, 1999). Concentrating on two elements

– the way in which the County Court system developed and was reoriented by firms to meet their needs, and the formation of a trade protection society to improve the flow of information, collect debt and enhance members' interests – it examines how small firms developed responses and strategies to overcome their commercial anxieties. Considering the procedures, costs and scale of the County Court System and business exposure to the courts, it reveals a consciousness about how the civil law could be used to prioritize debt and credit. Similarly the trade protection society's position as a credit nexus, facilitating the flow of information between firms and its activities as an exemplar of market practice is investigated.

The next group provide case studies of the effect of one particular industry – tourism – on the fate of towns. Through a study of the Sesquicentennial Exhibition, a world's fair that Philadelphia hosted in 1926, and the bicentennial celebration in 1976, M.W. WILSON, **'From the sesquicentennial to the bicentennial: changing attitudes toward tourism in Philadelphia, 1926–1976'** (Ph.D., Temple University, 2000) argues that between those years, city leaders increasingly embraced tourism as a strategy for combating economic decline. The outright opposition to the Sesquicentennial fair by many of Philadelphia's leaders and citizens shows, it suggests, that tourism was not viewed as a necessary ingredient in the city's economic mix. However, in the fifty years after 1926 groups promoting tourism expanded their influence as the city's industrial base declined and in 1976 the city once again planned to host a world's fair in commemoration. The world's fair failed to materialize when federal funding for it was cut, but despite a few 'nimby' objectors, the fair had the support of city residents and leaders alike. Whilst tourism came late to Philadelphia, it was always at the heart of Las Vegas, as D.G. SCHWARTZ shows in **'Suburban Xanadu: the casino resort on the Las Vegas Strip, 1945–1978'** (Ph.D., University of California, Los Angeles, 2000). This dissertation charts the development of the casino resort in southern Nevada through the exploration of three factors: gender (the regendering of gambling and the importance of prostitution and sex); geography (the non-urban nature of casino resort, the Western identity of Las Vegas, the Strip's relationship to Los Angeles, and Las Vegas as a national entertainment suburb); and government (job creation, regional development and revenue enhancement). As other development options failed in the 1950s, casino gaming became critical for the state's economic health, making the state a very interested player, and aiding the regulation and normalization of the industry. As a result, by the 1970s, the casino resort was no longer a semi-legitimate institution, but was hailed as an urban saviour. In contrast to the sleazy world of the gambling resort, D. CROUCH, **'Westgate on Sea 1865–1940: fashionable watering-place and London satellite, exclusive resort and a place for schools'** (Ph.D., University of Kent, 1999) traces the way one exclusive Kent watering-place, attracting, in its early years, aristocrats, the fashionable and the artistic, was able to maintain a high 'social tone' for over seventy years. Created from a virgin site with metropolitan capital, Westgate remained independent and exclusive, bolstered by the presence of a uniquely large number of private schools, which became its lifeblood. It draws comparison not just with similar-sized resorts such as Grange-over-Sands, Seaton and Frinton but also suburbs such as Edgbaston and Hampstead, for Westgate was, to all intents and purposes, a London satellite, and by examining it in this context, contributes something

towards the story of the small 'exclusive' development so important in the lifestyle of the Victorians and Edwardians.

Education and holidays also feature largely in this selection of theses on children and cities. In a rather novel study L.M. PARIS, **'Children's nature: summer camps in New York State, 1919–1941'** (Ph.D., University of Michigan, 2000) investigates the way a shared belief that camping and rural spaces offered a healthy antidote to city living, led children from almost every background to experience this rite of passage. In camping-conscious New York City, perhaps one out of seven children attended camp at some point, with New York State surpassing all others in the number of camps it had. Using institutional records, camp brochures and newspapers, films and photographs, letters home, and oral histories – it considers the varied urban networks, both commercial and communal, through which inter-war children came to camp; the demarcation of camp community through ritual and routine; how 'pioneer life' served the conjoined impulses of tradition and progress; the centrality of racialized, nostalgic primitivism; and traces the effects of popular culture, particularly film, in camp life. Camps, it argues, were hybrid cultural spaces mobilizing nostalgic visions of nature and primitive life alongside modern ideologies of childhood and contemporary popular culture. The more conventional area of education is the subject of I.W. KEOGH, **'The evolution of infant education in Manchester 1850–1920'** (Ph.D., University of Manchester, 1999) which uncovers how the concept of childhood evolved and the education of infants emerged. The development of the kindergarten system in Manchester and the efforts of the Manchester Froebelians, especially W.H. Herford, to disseminate kindergarten methods in public infant schools is placed in the context of the transformation from traditional instruction to the new child-centred ideology of the twentieth century. The association of the education of young children with welfare and social reform is explored through an examination of the nursery schools and free kindergartens, whilst the training of infant teachers in Manchester is uncovered, especially the progress of the Kindergarden College, established in 1872, and its relationship with the London Froebel Society. Disrupted education is a feature of A.A. ELCOCK, **'Government evacuation schemes and their effect on school children in Sheffield during the Second World War'** (Ph.D., University of Sheffield, 1999) a case history of evacuation. Covering the various evacuation programmes, along with resistance to evacuation, reactions in reception areas, the problems of homeward drift and educational provision, and the implications of the change for the city of Sheffield from an evacuation zone to a reception area for victims of rocket attacks in 1944. It suggests evacuation was an event of major social importance: massive upheaval exposed conflicting cultures of urban and rural life and the gaping chasm between classes, but it also shows that the British public did not flee in unruly disorder; on the contrary, countless thousands resisted evacuation – none more so than the people of Sheffield.

Cultural history in its various forms, especially with a metropolitan focus, remains popular as the next three paragraphs show. The analytical premise of J.D. MELVILLE, **'The use and organisation of domestic space in late seventeenth-century London'** (Ph.D., University of Cambridge, 1999) is that the ways in which space is organized, used, controlled and negotiated both reflects and reinforces social structure. Employing several methodologies, it investigates the external appearance of house and street, including a reconstruction of the west

side of the Minories and describes the internal appearance of buildings. It explores the use of possessive language in house naming, arguing that direct and indirect associations help to expose the nuanced expressions of household social relations. In addressing the distribution of access to, and control over, public and private spaces within houses it suggests that the meanings attributed to domestic spaces fluctuated along a continuum of public to private and that any static representation of domestic space as an exclusively 'private' context overlooks this dynamic. The purpose of A.J. POTTS, **'The development of the playhouse in seventeenth century London'** (Ph.D., University of Cambridge, 1999) is to show that the progression from the Elizabethan amphitheatre to the more familiar form of auditorium and stage reflected a gradual assimilation of diverse social, literary and architectural influences. Study of the Blackfriars, Phoenix and Salisbury Court playhouses during the early seventeenth century indicates that they continued to share much with their Elizabethan forebears. However, the exposure of London gentry to Italian spectaculars at the Parisian Court during the Civil War and Commonwealth, helped shape fashions and expectations during the Restoration. Thus, under the later Stuarts, playhouse managers were instrumental in establishing a vogue for scenery and effects, especially William Davenant at the Dorset Garden and Thomas Killigrew at Drury Lane.

The fusion of literary and cultural history is the methodological basis for the next selection. K.A. GEHR, **'Fictionalizing the real and realizing the fictional: criminal narratives and the rhetoric of gang crime in eighteenth-century London'** (Ph.D., Indiana University, 2000) argues that criminal narratives shaped cultural attitudes to crime and facilitated the emergence of new kinds of criminals. Focusing on the Mohocks and the pirates, it examines texts by Thomas Shadwell, John Gay and Daniel Defoe which synthesized popular attitudes towards these gangs, suggesting that these narratives often served to temper anxieties about crime by making criminals appear to exploit the stories told about them. In a narrower concentration on individual texts, it analyses the rhetorical structures that represented real-life crimes. It argues that Defoe's biography of Jonathan Wild facilitated his cultural transformation from an historic criminal to a highly-fictionalized villain, whilst Fielding's account of Elizabeth Canning utilized melodramatic tactics to write Canning out of her popular role as a criminal. Challenging London-centred literary histories which promote ideas that are specifically metropolitan, E.B. CHILD, **'Local attachments: geography, gender and print culture in eighteenth-century English towns'** (Ph.D., University of Maryland College Park, 2000) offers an account of provincial women's roles in forging eighteenth-century print culture. Contending that the English Urban Renaissance transformed women's roles in the print marketplace by affording them new access to local markets, distribution networks, patrons and readers, it uses a historicist feminist approach to connect geography to gender and print culture. Focusing on Bath and authors such as Sarah Scott, Jane Austen and Lady Anna Miller, it suggests the utopian civic models promulgated in the town facilitated female public speech and cultural power. It further focuses on Bath's waters as metonymic in their ability to fertilize both the female body and the female imagination, claiming texts as diverse as *Millennium Hall*, *Humphrey Clinker* and *Persuasion* as Bathonian in their representations of female sexuality, fecundity and power. Returning to the capital and moving into the twentieth century, N.P. FREEMAN, **'Literary representations of London,**

1905–1909: a study of Ford Madox Ford, Arthur Symons, John Davidson and Henry James' (Ph.D., University of Bristol, 1999) uses theories of literary and artistic impressionism and Michel Foucault's conception of the heterotopia to argue that the metropolis represented a creative challenge and opportunity for considerable profit. Analysis of Ford's *The Soul of London* (1905), notes the author's fidelity to impressions in conveying metropolitan life whilst Symons' *London: A Book of Aspects* (1909) and the photographer Alvin Langdon Coburn's photographic folio, *London* (1909) are discussed in the wider context of impressionism. Concentrating on the London writings of Davidson, especially his travel book, *A Random Itinerary* (1893) and *Fleet Street and Other Poems* (1909), it emphasizes his attempt to create a hybrid poetic language suited to the representation of the modern city whilst James' unfinished 'London Town' (1903–9) is examined in the context of his London essays of the 1880s.

Linking visual, literary and material visions of the modern city, L. KRIEGEL, **'Britain by design: industrial culture, imperial display, and the making of South Kensington, 1835–1872'** (Ph.D., The Johns Hopkins University, 2000) investigates mid-nineteenth-century elite concerns about economic change and lamentations about the nation's industrial arts. It explores their proposals for government-sponsored reforms, including schools of design, industrial copyright legislation, exhibitions and museums designed to strengthen the market, produce a British industrial aesthetic, educate consumers, and alter the shape of the metropolis and its art collections. It traces the pedagogical transformation from the School of Design (1837) – which trained artisans – to the formation of the South Kensington Museum (1857) – which aspired to become the cultural centre of the nation – arguing this represented a shift to educating consumers through practices of spectacle and display, as exemplified by the Great Exhibition of 1851. The nature of the producing and consuming publics that these civic projects addressed is investigated via a study of newspapers, catalogues and domestic literature which added meanings to commodities meant for purchase and display. Filling a gap in art history, J.T. RUZICKA, **'The city at night in nineteenth-century British art'** (Ph.D., New York University, 2000) uses the work of artists including Gustave Doré, William Powell Frith, William Holman Hunt, Wyndham Lewis, Thomas Rowlandson, Walter Sickert and James Whistler, to address how British artists investigated this new aspect of the city. Nineteenth-century Great Britain was both the first nation to establish a commonplace outdoor urban night life, and to be defined by the modern phenomenon of the mega-city, giving British artists the initial opportunity to live in and think about the city at night. In their hands, the city at night gained multiple layers of meaning: a source of great national pride and a symbol of unspeakable shame; a time of allusive beauty and dreamy leisure; a venue that afforded great theatre, yet fraught with danger. In fact the city at night became a complex and integral part of an expanding urban society. Moving from Britain to the United States and the generic to the specific, P.R. KALB, **'The appearance of modernity: images of New York City, 1919–1932'** (Ph.D., New York University, 2000) examines the strategies artists developed to convey the meaning and appearance of urban life in New York, charting the dramatic changes in the imagery of the city from Joseph Stella's panoramic vistas to Georgia O'Keeffe's geometric easel painting. Thus, whilst Stella's urban art retained a romantic vision consistent with nineteenth-century landscape traditions, Charles Sheeler and Paul Strand's film *Manhattan* eschewed romanticism to

forge an essential and geometric image of New York City and created the formal vocabulary for a new urban realism. In similar vein, O'Keeffe's cityscapes and the work of Stefan Hirsch and George Ault prioritized objectivity, but inflected its order with expressive and metaphoric visual languages, whilst Bourke-White's photographs of Manhattan skyscrapers focused so narrowly on the forms of modern building that they jettisoned the context of the city itself. These changes are placed in an intellectual context of urban imagery, especially the changing notion of New York as the Cubist City and the aesthetic thought of John Dewey as a philosophical counterpart to the period.

Finally, in the first of three works unpacking the link between war and national identity, K.G. LAWSON, **'War at the grassroots: the Great War and the nationalization of civic life'** (Ph.D., University of Washington, 2000) is chiefly concerned with the relationship between war, civil society and the understanding of who properly is part of the nation. Focusing on three small towns – Park City (Utah), Rossland (Canada) and Boyle (Ireland) – it emphasizes how the state's mobilization for war produced a kind of nationalist awakening which generated the seemingly opposite tendencies of greater civic participation and heightened civic intolerance depending on how closely the nation and state were fused together. Thus, in Park City or Rossland, where a synthesis had largely been achieved between nation and state, significant segments within civil society rallied to the state's call to arms, whilst in Boyle, Ireland, where nation and state were disjoined, national movements limited and constrained the state's war policy. Thus, in **'The melting pot goes to war: Italian and Jewish immigrants in America's Great Crusade, 1917–1919'** (Ph.D., Brandeis University, 2000), C.M. STERBA can argue that the war cultivated a sense of inclusion and entitlement in American public life that did not exist before 1917. Focusing on the Italian *colonia* of New Haven (Connecticut) and the immigrant Jewish population of New York City it shows how, by doing their bit in recruitment, relief and conservation campaigns, or as soldiers on the Western Front, the 'newest immigrant races' shared a national experience with their native-born peers which ensured they would never be as culturally isolated as they were before 1917. Although the immediate post-war years saw renewed hostility and xenophobia, by the end of the 1920s Italians and Jews had become key components in an urban liberal coalition that would push the United States in a more cosmopolitan, internationalist and social democratic direction. On the other hand, reflecting the Irish rather than the North America example, M. HEALY, **'Vienna falling: total war and everyday life, 1914–1918'** (Ph.D., University of Chicago, 2000) interprets the social disintegration of a multinational state from the perspective of everyday life in its capital city. Drawing on citizens' letters to a wide variety of state agencies including threatening letters and letters of advice sent to officials, letters of denunciation, devotional and financial petitions sent to the imperial family, and censors' records of correspondence between home front and front, it identifies the supply and distribution of food as the key political crisis of the Viennese home front; examines the 'information war' by looking at propaganda, censorship, the spread of rumours and the practice of denunciation; explores the central role of the family in mobilizing civilians for total war, analysing, in particular the pivotal roles that women, children and men played in waging total war. Overall, it uncovers a process of decline characterized by hunger, violence and a deterioration of social norms that meant the city fell before the state collapsed in 1918.