

on the war, C.E.W. Bean, such practices were abhorrent for their falsification of the historical record; for many others, they were entirely valid special effects. Often unable to capture the overall effect of combat due to the limitations of the equipment and conditions, photographers such as Frank Hurley believed composite images allowed them to capture the essence of war, and were therefore fully legitimate. Significantly, the witnesses Hurley used to support his claims were the soldiers themselves, citing their enthusiasm for his work. Validation and authentication came from the men actually doing the job, which trumped all other concerns. By contrast, war art schemes were far less controversial in terms of their content, even if the styles of some of the artists were beyond the conservative tastes of many. The obviousness of their mediated, meditated and created nature placed them in a different category.

Twin imperatives drove the creation of these collections of objects and images. The first was the immediate need for material which engaged the public imagination and maintained commitment to the war effort. The second function was the eye to the future and the creation of a memorial record enshrined in post-war museums and exhibition schemes. As such, Wellington demonstrates that the Canadian and Australian projects were far more closely controlled with the intention of forging national histories, heritages and inheritances for future generations. Bean, as a leading authority in the Australian programme, helped to ensure the irony that the dominion which celebrated its egalitarian nature had the most authoritarian approach of all. Bean and his collaborators established themselves as guardians of the nascent national spirit and vigorously controlled the content of the narrative. At the other end of the scale was the British Imperial War Museum project with its multi-inputs and competing voices, which made the imperial metropolis's response eclectic at best, directionless and meandering at worst.

Packed with valuable insights and analyses, Wellington's study provides a lively, engaging and persuasive addition to the literature on the way the First World War was experienced, interpreted and understood.

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Hanna Sheehy Skeffington, Suffragette and Sinn Féiner: Her Memoirs and Political Writings, ed. Margaret Ward (Dublin: U.C. Dublin P., 2017; pp. xxvii + 463. £30).

The year 2018 marked, perhaps, the most significant centenary for British and Irish feminism. Scholars of women's history enjoyed a wealth of productions celebrating one hundred years of female suffrage, including exhibitions, public talks, dramatic productions and, of course, academic publications. This volume of the political writings and memoirs of Hanna Sheehy Skeffington, edited by Margaret Ward, is undoubtedly one of the most important volumes produced during this time.

Ward describes Sheehy Skeffington as 'the most significant feminist in twentieth-century Ireland'. In the foreword to this volume, Hanna's granddaughter, Micheline Sheehy Skeffington, notes that 'there is nothing tentative about Hanna's writing. It is bold, sometimes scathing (she abhorred

inefficiency and bigoted views) and direct. She assumes that women have equal rights in all domains of Irish life and sets about putting this in place'. These are brave claims, which this volume easily substantiates.

This is the first time that Sheehy Skeffington's writings have been collected, edited and published. The result is an assortment of remarkable material written by a radical feminist activist on a broad range of issues spanning five decades. The material is well structured and the division into seventeen sections is effective and follows a clear chronology mapping the development of Sheehy Skeffington's political concerns, including Irish nationalism, pacifism, the murder of her husband Francis by British forces, her prison experiences, the foundation of the Irish Free State and her vibrant political activities across Europe and America. The introductions by Ward to each section are concise, clear and effective. The chronology at the beginning of the volume is extremely useful in situating key points in Sheehy Skeffington's life and also offering a wider context by including dates in which women's organisations were founded or when related legislation was introduced. The inclusion of a detailed index is welcome and enables the reader to pinpoint Sheehy Skeffington's associates and political concerns.

One of Sheehy Skeffington's main political concerns was, of course, votes for women, which has a dedicated section in this volume, providing readers with a unique insight into what was a complex question in Ireland. At the turn of the twentieth century, as Home Rule became a realistic option for Ireland, political tensions rose in the ranks of unionist and nationalist organisations. To many activists embroiled in such unrest the cause of votes for women was simply an inconvenience, by others it was seen as unpatriotic—after all, what use was a vote for a foreign government?

In 1908, Sheehy Skeffington, along with her friend and fellow activist Margaret Cousins, founded the first militant suffrage organisation in the country, the Irish Women's Franchise League (IWFL). Within weeks, an editorial in the nationalist feminist paper, *Bean na hÉireann* (Women of Ireland), by feminist labour activist, Helena Molony, responded that 'the English Parliamentary vote is but a shadow of power'. The monthly paper identified itself as 'advocating militancy, separatism and feminism' and Molony was clear that, to her, 'the feminist cause in Ireland is best served by ignoring England and English politicians'.

Such views were echoed by popular journalists who often belittled Irish suffragettes for aligning themselves with English activists. An article in D.P. Moran's paper *The Leader* animates this view, noting that 'the movement in Ireland smacks rather of imitation of the English, and we do not regard it as a native and spontaneous growth'. That article was in response to a public talk at the Rotunda in Dublin by the famous English suffragette, Christabel Pankhurst. In her animated address, Pankhurst was forthright in her assertion that Irish women should disregard Home Rulers and dedicate themselves to the cause of suffrage first and Home Rule second.

Sheehy Skeffington greatly admired Christabel, describing her as 'gifted', for the way she captured an audience with 'her close reasoning, her quick repartee, her youthful *élan*'. However, on this issue Hanna ignored such direction and, under her leadership, members of the IWFL sought to include female suffrage in the terms of the Home Rule bill. The leader of the Irish Parliamentary Party, John Redmond, refused to support this tactic. In June 1912, Sheehy

Skeffington, along with seven other women, set about smashing windows in public buildings in protest. Hanna smashed windows at Dublin Castle because, according to her granddaughter, this was 'the seat of British power'. Hanna was arrested, and notes that she received a 'three-month stretch'. She aptly describes how people in Dublin had a mixed reaction to this campaign and members of the IWFL were viewed: 'not only enemies of Home Rule, but rebels as women'. This 'suffragette outrage' is now a celebrated act in Ireland. In February 2018, there was an official re-enactment of the window-smashing and a blue plaque erected at Dublin Castle to commemorate the importance of the event.

This book is already having an impact any Research Excellence Framework contributor could admire. This is, after all, the most recent in a long line of publications by Margaret Ward, a historian who is as noteworthy in her own right as Sheehy Skeffington. Ward played a vital role in shaping and inspiring a growth of Irish women's historical research. Her first major publication, *Unmanageable Revolutionaries: Women and Irish Nationalism*, was published in 1983 during a time when women were generally excluded from Irish history books. That 1983 text is now acknowledged as a landmark publication of modern Irish women's history. Among Ward's other publications is the 1997 definitive biography of Hanna Sheehy Skeffington. The book reviewed here is a development of this earlier work and is a must-have for any reader of the history of Ireland.

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Britain and Interwar Danubian Europe: Foreign Policy and Security Challenges, 1919–1936, by Dragan Bakić (London: Bloomsbury, 2017; pp. 264. £85).

After the fall of communism, British strategy in Central Europe was rediscovered as a source of historical interest in the English-language historiography. History writing from this perspective has evolved along two main lines; first on the subcontinental, and later on the local, level. It began with works debating the place of East-Central and South-East Europe in British strategy at critical junctures in the era of the Second World War (particularly in the 1938 Czechoslovak crisis, and in 1944–5). A second, local phase emerged from the late 1990s, and focused on Britain's bilateral relations with Central European countries in the context of German ascendancy from 1933. Although both schools touched upon some highly pertinent and under-researched issues relating to British Central European strategy (such as the global security implications of local interstate disputes), until now historians have failed to view British policy on a scale broader than the subcontinental.

Dragan Bakić's book makes a significant contribution to this topic. The uniqueness of the book lies in its synthesis of British East-Central and South-East European strategy by focusing on Yugoslavia, a country that linked British security challenges in the former Habsburg lands with issues arising out of the Southern Balkans. The unique conclusions emerging out of this new perspective provide fresh explanations for the background of the collapse of inter-war Central European security.