

There are a few gaps; it would have been interesting to have more on the Land League period, building on the work of Eric Foner and John McKivigan. Although Dr Nelson's carefully-qualified analysis, which avoids extreme praise or blame while making its sympathies clear, is one of the book's strengths, he might have paid a little more attention to the ways in which the chauvinist element in Irish nationalism was deliberately reactive and provocative. Just as antebellum African Americans took to highlighting the hypocrisies and shortcomings of America's boasted republican institutions by contrasting their protection of slavery with monarchical Britain's freeing of its slaves (even celebrating 1 August – the anniversary of the final abolition of slavery in the British Caribbean – in preference to 4 July), so the indifference (or worse) of some Irish nationalists towards slavery was partly inspired by contempt for the difference between the universalist professions of a British constitutionalism which regarded abolition as one of its proudest boasts, and the practice of those same constitutionalists in governing Ireland. This does not, and could not, justify such an attitude, but it helps to explain it, and to highlight the achievement of those who rose above it to pursue a wider vision of human liberation.

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*Dictionary of Irish Biography, Royal Irish Biography*

IRELAND ON SHOW. ART, UNION, AND NATIONHOOD. By Fintan Cullen. Pp xxi, 206, illus. Farnham: Ashgate. 2012. £65.

*Ireland on Show: Art, Union, and Nationhood* is another handsome publication by Ashgate written by Fintan Cullen, who is Professor of Art History at the University of Nottingham. Its cover features a black-and-white photograph of the Museum of Science and Art in Kildare Street (as the National Museum of Ireland was formerly known) by the Dublin firm of photographers, William Lawrence. This is one of six photographs taken by Lawrence's firm, in which the centrepiece statue is of Richard Pollock Hamilton c.1880, shown surrounded by glass exhibition cases and casts of Irish high crosses. The bronzed plaster of Lieutenant Walter Richard Pollock Hamilton V.C. (an Irishman from Kilkenny, killed in action in Afghanistan during the Second Afghan War) is by Charles Bell Birch A.R.A. (1832–93), a Victorian sculptor who had acted as an assistant to John Henry Foley, the Irish sculptor in London. It was never cast (requiring 2,000 guineas to do so), remaining on display in the centre court of the Museum of Science from 1893 until the 1920s.

Cullen employs this work as a symbol of the changing nature of the Museum as it moved from under one ruling authority to another. It is part of an interesting chapter, 'Art institutions in Ireland', which addresses the Royal Hibernian Academy, National Gallery of Ireland, the industrial exhibitions, notably the 1853 Dublin International Exhibition of Art-Industry, and the Dublin Museum of Science and Art. The latter was established by an Act of Parliament in 1877, opening in 1890 as part of the South Kensington system (South Kensington being a former name of the Victoria and Albert Museum). In discussing the case of the Hamilton statue, he also reflects on the positioning of the famous Irish antiquities (recently arrived in 1890 from the Royal Irish Academy) in an upstairs gallery, until public and press interest resulted in their removal to a more prominent position.

The Hamilton statue, on the other hand, which Cullen carefully situates within the cultural tensions of Ireland's developing national identity while under British rule, was instead given a prominent place in the centre court on the ground floor. Without giving away all the details of a fascinating discussion, Cullen traces the role of this statue in the differing constructs of the Museum between the period 1890 to 1920, following which began the process of deaccessioning as it transferred to the Royal Dublin Society,

Ballsbridge, in 1920. Finally, on the suggestion of Major-General Goff Hamilton, a great-nephew of Lt. Hamilton, it was presented in 1985 to the National Army Museum in London. Cullen makes the point that a work of art that was in fact acquired for the Dublin Museum was, therefore, not available for ‘Soldiers and Chiefs’, an important exhibition launched by the National Museum in 2007, devoted to ‘The Irish at War at Home and Abroad from 1550’.

This is just one example of the way in which Cullen unpicks images and proceeds to reveal their layers and meanings in differing contexts. As Luke Gibbons – quoted on the cover of this book – observes, the importance of this study lies ‘not only in tracking the circulation and exhibition practices of Irish visual culture leading up to the Revival but also in its nuanced readings of pictures’. A nuanced reading of images is something for which Cullen has become known: see *Visual politics: the representation of Ireland, 1750–1930* (1997), *Sources in Irish art: a reader* (2000), both published by Cork University Press and edited by Cullen (much-thumbed books in my library), *Conquering England. Ireland in Victorian London* (2003) and *The Irish face: redefining the Irish portrait* (2004), all invaluable reference books.

*Ireland on Show* is clearly written, its arguments well-laid out in five separate essays: Art institutions in Ireland; Union and display; Displaying distress; Display and integration – Ireland in America; the Lane Bequest: displaying the modern. There is much to praise in this book which continues Cullen’s pattern of reflecting on and teasing out the concerns that absorb him, including the development of Irish art and cultural institutions and their interface with the wider world, notably Britain and the United States. His inclusion of material relevant to the U.S. and elsewhere broadens the relevance of Irish studies to wider audiences. It should find its place, alongside his other publications, in every art history and cultural studies department.

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*National Gallery of Ireland*

SCOTTISHNESS AND IRISHNESS IN NEW ZEALAND SINCE 1840. By Angela McCarthy. Pp xvi, 235. Manchester: Manchester University Press. 2011. £60. (Studies in Imperialism)

The editors of Manchester University Press’s *Studies in Imperialism* series state that the underlying theme of the series is that ‘imperialism as a cultural phenomenon had as significant an effect on the dominant as on the subordinate societies’. The books in this expanding series contribute to analysis of the diversity and complexity of the dominant European settler populations during the ages of Empire and expansion. The latest book in the series, by Angela McCarthy, professor of Scottish and Irish History at the University of Otago, analyses ethnicity among white/pakeha settlers in that most far-flung settler colony – New Zealand/Aotearoa. She is certainly well placed to do so, given her previous valuable studies on the settlement and ethnic identities of Scottish and Irish migrants in nineteenth- and twentieth-century New Zealand.

In this latest book, McCarthy’s familiarity with a diverse range of sources allows her to take a very wide lens to her linked topics – perceptions and experiences of ethnic identities. She has used shipboard diaries, letters, the Scottish and Irish press in New Zealand, emigration agents’ reports from Scotland and Ireland, poetry, film and photographs as well as less familiar sources such as lunatic-asylum records. While some of her research findings have been published previously as journal articles, the links McCarthy draws between them here add weight to her arguments. After an historiographical survey in the first chapter, she explores the differences in perceptions of identity based on distinctions rooted in the geographical origins of emigrants, including those between northern and southern Ireland, highland and lowland Scotland and other