**Putting People on the Page: Material Culture as a way in to Everyday Life behind the Facades of Tallis’s *London Street Views* [[1]](#footnote-1)**

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**Introduction**

Elizabeth Grant has recently discussed the contribution of John Tallis’s *London Street Views* to constructing the mid-century metropolis as a modern commercial city and to forming the social identities of its inhabitants, visitors, and would-be visitors. *Views* presents streets ‘densely packed with shops, warehouses, and manufacturers’ and ‘in taking a virtual stroll through the capital’s great shopping precincts, viewers were able to engage in practices of consumption that produced London’s streets as lived spaces’. She argues that, for contemporaries, the stylised shop windows of *Views* were an active encouragement to virtual consumption and that ‘far from being lifeless, Tallis’s empty streetscapes offer a stage on which the viewer’s imagination can play’.[[2]](#footnote-2)

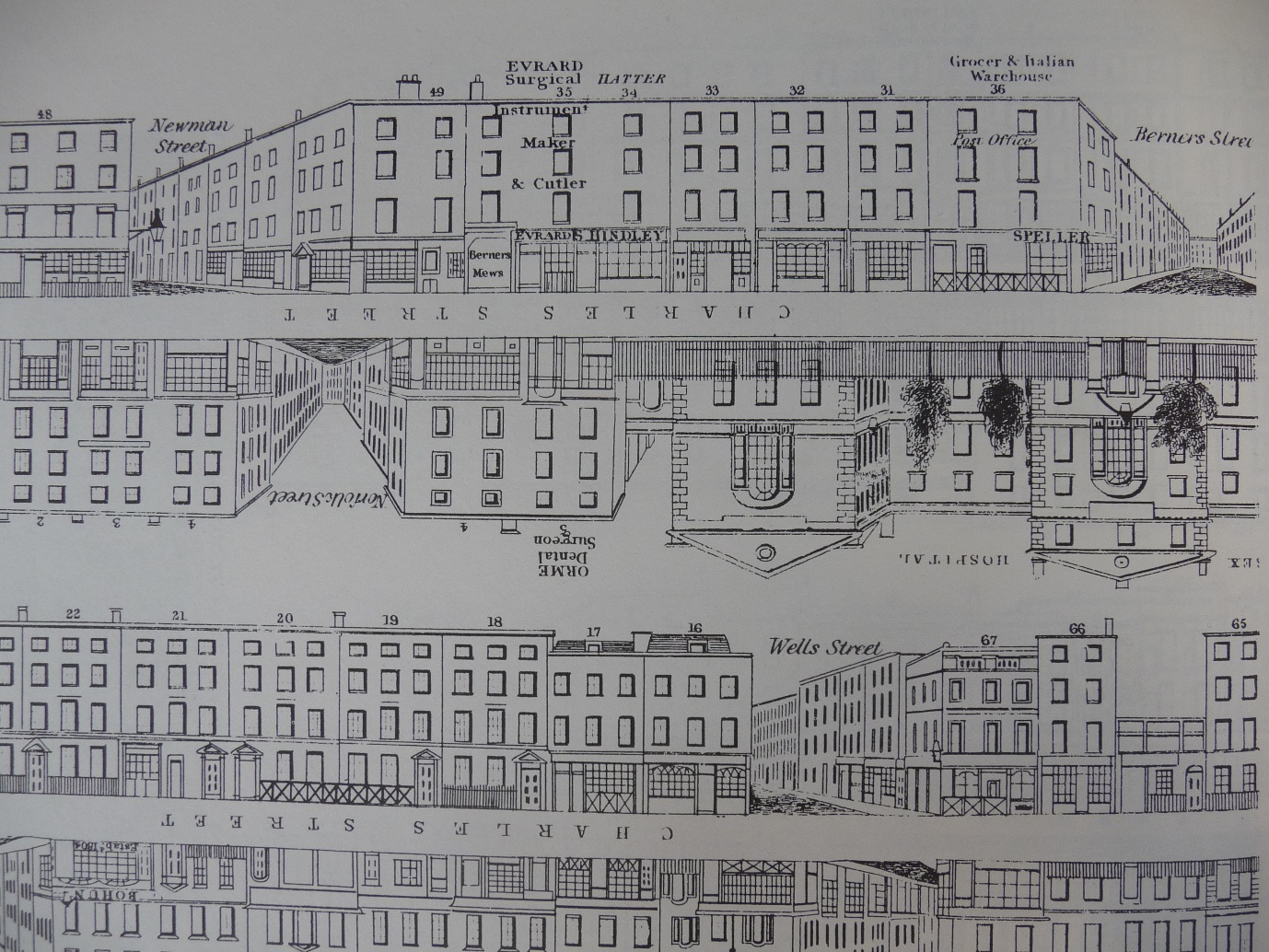
If the blank shop windows of *Views* encourage imaginative entry, the blank frontages of the other premises – the businesses, the warehouses and the manufactories – also encourage imaginative engagement with their interiors and activities. This, in itself, is a kind of pleasurable historical window-shopping but the internal spaces of the buildings are of serious interest because here too identities were forged. The shape and nature of the environment contributed to, and was employed in, as Lynda Nead has written, ‘an active ordering of social and cultural relations’; this applies indoors as well as on the streets.[[3]](#footnote-3) Tallis stimulates our curiosity about the life behind doors but readers today have to turn to other sources to glimpse it. Baldwin Hamey’s ‘London Street Views’ blog, for example, helpfully uses sources such as the census and newspaper accounts to trace the biographies of many of the *Views’* businesses and their occupants.[[4]](#footnote-4) Material culture is another avenue. Historians often use household inventories, with their listing of goods and spaces, to throw light on the use and conceptualisation of domestic space; the lucky chance of finding the inventory of a dentist who advertised in *Views* gives the opportunity to populate and enliven one of Tallis’s ‘blank’ facades.[[5]](#footnote-5) In this article, the dentist’s inventory is used to think about how the interior spaces were used, and by whom – about the spatial, conceptual, and practical organisation of this and similar buildings and about the social and cultural relations thereby fostered and enacted. In London’s commercial areas many people resided above their shops or businesses. This was the case for the dentist, whose inventory allows us to consider the relationship between domestic and business life at a time when social identity is considered to have been particularly closely linked with domestic arrangements and when dentistry was more of a specialised service than a fully professionalised science. The modernity of the city took place behind the facades as well as on the thoroughfares. Indeed, using the inventory in combination with Tallis’ carefully delineated streets, it can be seen that outdoors and indoors were not entirely discrete.

There are well-known problems with using household inventories as evidence for daily life.[[6]](#footnote-6) Nonetheless the goods that are listed suggest where items were kept and what other objects they were associated with.[[7]](#footnote-7) Historians have been increasingly turning to material culture both as evidence of complex social relationships but also as shapers of human experience.[[8]](#footnote-8) The inventory used here is very detailed, listing the possessions according to their locations. Drawing on additional documentary and contextual information, it can be interpreted to build a plausible – though not definitive – picture of the owner’s everyday life, in both its professional and familial household aspects, with glimpses of his patients, his family, his servants, his apprentice, and his neighbours.

Increasing specialisation and segregation have been identified as key features of nineteenth-century residential life.[[9]](#footnote-9) Particular domestic spatial arrangements have been seen as fundamental to the formation of a new shared middle-class cultural and social identity in the late eighteenth and early nineteenth centuries.[[10]](#footnote-10) One important division was that between ‘home’ and ‘work’, most effectively achieved where the two were located in physically separate premises. But when, as often continued to be the case – and as was the case for our dentist – economically productive work and residence were located in the same building, it has been argued that, at least for the middle classes, work and home were allocated distinct spaces.[[11]](#footnote-11) The home/work separation has been understood, by both contemporaries and historians, in terms of a continuum of ‘public’ and ‘private’ space – the extent to which access to the residence or parts of the residence could be controlled by a household member, with the private nature of a room or area increasing as invitation to it became more restricted.[[12]](#footnote-12) Privacy could also be invoked as the principle limiting the access of particular groups of household members, such as servants and children, to particular areas, sometimes at particular times.[[13]](#footnote-13) Even though the rules and restrictions on access might have been inconsistently applied, residential space nevertheless categorised individuals and activities.[[14]](#footnote-14)

**Mr Henry Orme, dental surgeon**

The premises now in question are those of Mr Henry Orme, dental surgeon, at 5 Charles Street, Marylebone, in an area then dominated by the Middlesex Hospital. *London Street Views,* part 65,describes Charles Street as ‘a considerable thoroughfare, consist[ing] chiefly of highly respectable shops.’[[15]](#footnote-15) Mr Orme died in 1850, aged about 50, and the inventory of his premises was made shortly afterwards as part of the process of assessing his worth for death-duty purposes. He was not wealthy; his net worth was a mere £44 and comprised only his household and surgery possessions, the value of the lease on Number 5, and the goodwill of his share in a further dental practice at 61 St. Martin’s Lane.[[16]](#footnote-16) However, we would consider him to have been professionally middle-class and Christine Hillam has argued that, as a dentist, his social status was similar to that of some doctors at the time.[[17]](#footnote-17) His surgery was at 5 Charles Street, where he also resided with his wife, probably three daughters (in their late teens at the time of his death), maybe three younger sons, and one or two female servants. In the census taken six months after he died, a young dental assistant was shown as resident; if he was there while Orme was alive, his position is likely to have been equivocal between servant and family member.[[18]](#footnote-18)

Figure1. Detail from *London Street Views*, part 65, showing Mr Orme’s named premises. Courtesy, The Lilly Library, Indiana University, Bloomington, Indiana.

Mr Orme had paid the fee to have his business indicated in the street elevation, leaving us with a picture of the front of his premises (Figure 1). On one side Number 5 adjoins the imposing front of Middlesex Hospital; on the other side, at number 4, was Woolfe’s Eating House. The image suggests that Orme had Number 5 to himself but the attached directory also lists Browning Tobacconist, Middlesex Hospital, and Middlesex Bait Stables at the same address. Number 5 and the other houses flanking the Hospital had been built in the 1760s but were demolished for the Hospital’s expansion from the 1860s onwards.[[19]](#footnote-19) *Views* shows Number 5 as being a semi-detached house of four floors and two bays, flush with the street, without any railings. Comparisons between the elevations and the more detailed vignettes suggests that the facade pictures were broadly reliable although, as Charlotte Newman and Matthew Jenkins point out in their contribution to this roundtable, Tallis often simplified the architectural details. In this case, then, the front of the premises was not distanced or protected from passers-by on this busy part of the street. Mr Orme did not want or need withdrawal to a private domestic enclave; instead he encouraged easy access to his premises, paying to have it identified in *Views,* and even taking a large additional advertisement (Figure 2).

Two front entrances are shown for Number 5: a smaller doorway, which led into the tobacconist’s shop, with its display window; and the main front door, whose height and canopy marked it as superior to the tobacconist’s. It is hard to know whether there was a back entrance as well. Street maps do not help. The inventory names a wash house, which suggests an outside space of some sort and *Views* shows what was perhaps an archway behind the eatinghouse which might havegiven access. But this would have been unlikely to be the entrance for anyone except servants and tradesmen. The main front door would have opened from the street onto what the inventory called the ‘hall’ – probably a passage running along the side of the tobacconist’s shop. As well as admitting Mr Orme and his family, his visitors, perhaps the servants, an apprentice if there was one, and the people who had separate lodgings in the house, this door also gave access to the dentist’s surgery, which likely accounts for the nature of the hall’s furnishings, listed in the inventory as: oil cloth on the floor; two hall chairs; and four plaster figures. This might sound meagre but specifying the chairs as ‘hall chairs’ gives them a special meaning: hard-bottomed, flat-backed seats were conventionally placed in the halls of big houses, clubs or other institutions to accommodate, without too much comfort, people waiting to be admitted. The plaster figures, too, reference statues in similar locations.[[20]](#footnote-20)

This kind of formal furnishing in the introductory environment of the hall was not just a matter of Mr Orme’s own taste (of which more shortly) but can be read as a professional necessity. Dentistry at this date was a relatively new, expanding sector, offering exciting entrepreneurial possibilities.[[21]](#footnote-21) Until the late 1850s it was an easy profession to enter since, unlike medicine, which required a lengthy and expensive training, there was no regulated course of dental study. Treatment in the first half of the century could be expensive; Mr Orme advertised complete sets of artificial teeth, which could be had for as little as £5.0.0 but a single ‘incorrodible composition’ artificial tooth cost £1.1.0 (Figure 2). Dentists set up where they could be reached by a wealthy population. Patients came to the dental surgery for treatment and élite diaries make references to trips to the dentist, frequently combined with shopping or social events, either in London or a nearby town.[[22]](#footnote-22)

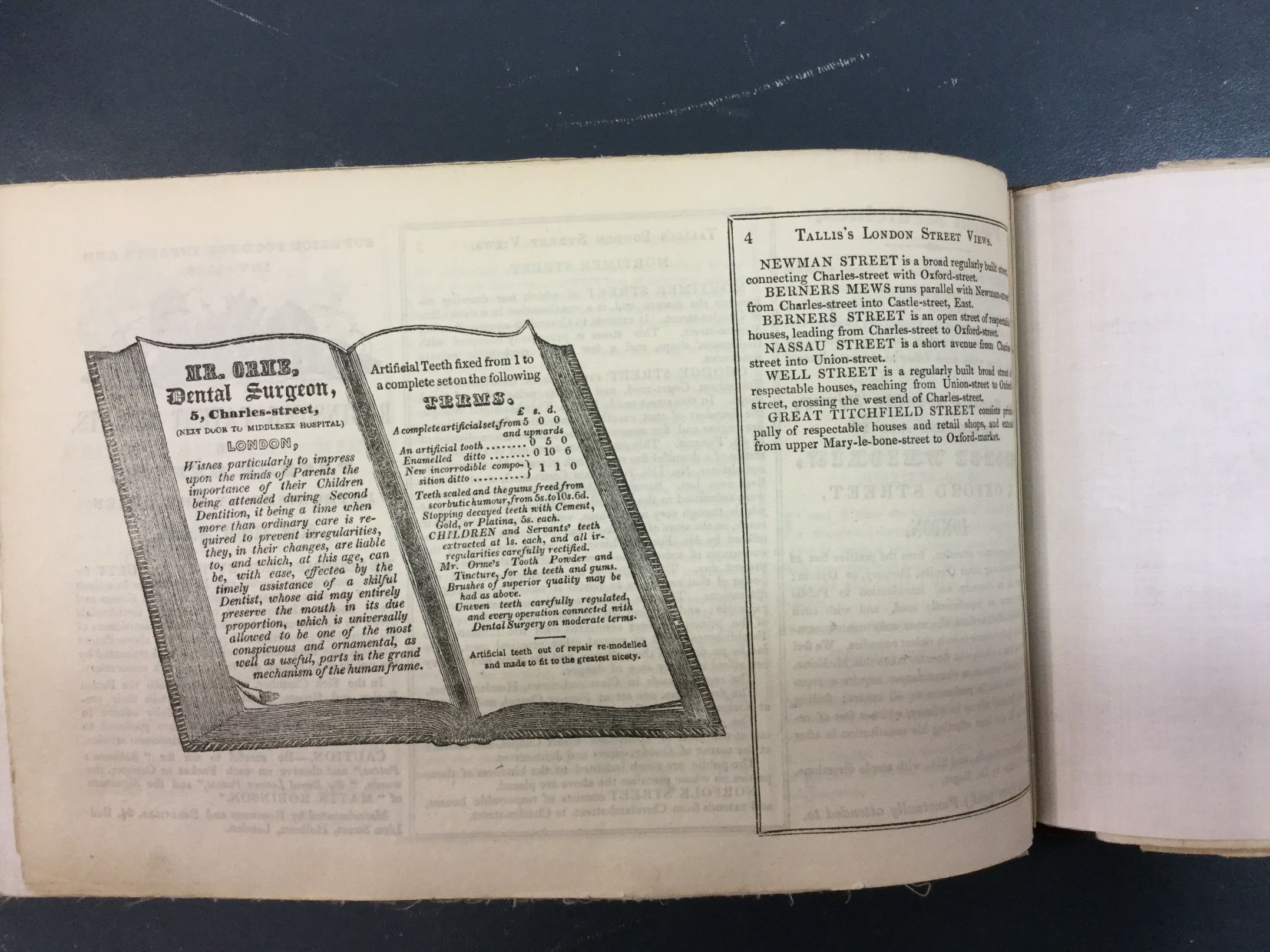


Figure 2. Mr Orme’s advertisement in *London Street Views*, part 65. Courtesy, The Lilly Library, Indiana University, Bloomington, Indiana.

Dentists, like doctors, would have been more successful at attracting and keeping wealthy and genteel patients if they were able to manifest an air of knowledge, substance and gentility.[[23]](#footnote-23) Perhaps Mr Orme used an image of a leather-bound book in his advertisement to suggest that his practice was permanent and that he possessed authority and learning. Simon Szreter argues that, whereas the manufacturers or retailers of goods were judged by their products, professionals relied on ‘metonymic signalling’ because their clients could not judge their services in advance.[[24]](#footnote-24) This was partly a material matter and Mr Orme’s respectable, slightly grand, middle-class hall furnishings, then, indicated that he was a good dentist.

The same applies to the furnishing of the dental practice itself, probably at the rear of the ground floor, which was reached from the main entrance to the house. It was arranged as three spaces: a ‘parlour’, a ‘work room’ and a ‘room adjoining [the work room]’. Judging by its contents, the ‘parlour’ was the waiting room. There were twelve cane-seated chairs with cushions and a small library of books. The ‘marble-topped mahogany table with fittings’ and the ‘sundry glass &c for the use of patients’ perhaps had some dental use. But there were also many less directly useful items: prints; plaster figures; wax flower arrangements; a stuffed squirrel; and a model of a hand. These distinctly ‘domestic’ items perhaps offered a distraction from the forthcoming treatment but they probably also aimed to reassure patients that their dentist was a man of substance and knowledge. Katherine Grier has argued that American ‘commercial parlours’, such as photographers’ waiting rooms and hotel reception rooms, were intended to flatter customers by providing them with a better environment than their own.[[25]](#footnote-25) But in the present case, the patients were likely to have been wealthier and more fashionable than the dentist.

The treatment room itself contained equipment, such as the ‘japanned stand for sponging the mouth’, which had a straightforwardly functional dental use. But here, too, there were some furnishings that were ‘domestic’ in type, such as a Brussels carpet and prints on the walls. In the early days of professional dentistry, a surgery had often been located in the front room of a respectable house; by the 1850s specialised equipment and furniture was becoming available but it was finished and deployed in a manner which was reminiscent of the equipment of domestic living-rooms. It was not until the later nineteenth century that dental surgeries were presented as hygienic, scientific, unhomelike spaces. The third room in the dental suite was the ‘work room’, which appears to have been a utilitarian room for the dentist himself, where the artificial teeth were made.

Although the hall was shared, the surgery itself appears to have been spatially separate from the domestic parts of the house on the floors above, which were furnished for the use of the immediate family, other household members such as servants, and visitors. The Ormes’ ‘private’ ‘domestic’ area was categorised, spatially organised, and furnished in the way we would expect of the early-Victorian middle class, as described in contemporary advice manuals and in historical accounts.[[26]](#footnote-26) There was a drawing-room running across the front of the house on the first floor, in the usual position for a town house.[[27]](#footnote-27) It was furnished with items of the sort described in advice literature and found in a survey of almost 500 inventories to be typical of this room amongst people of wealth or high status.[[28]](#footnote-28) There was, for example, a fitted Brussels carpet; rosewood furniture; plenty of seating; display and storage furniture; and many ornaments and pictures. There was a piano, which, with all the decorative items, marks this room out as a location of ceremonial provision for company. The adjacent, smaller, ‘back room’ was less showily and less expensively furnished – mahogany and cane rather than rosewood; no wax flowers or glass shades – and seems to have served as a more informal family living- and dining-room.

Five bedrooms were listed. The three on the second floor and the one on the fourth included the wash stands that were considered necessary for people who were able to employ servants to carry the water up from the kitchen. The inventory does not name the occupants of these rooms but the respectable and comfortable furnishings suggest that they were family rooms, whereas the less well-equipped bedroom at the back of the first floor, with two ‘old bedsteads’ and no washstand, was more likely to have been where the servants slept. Although the family bedrooms included some pieces of carpet, some pictures and ornaments, chairs and, in some, a table or a bookshelf, and might have been offered to visitors, they do not appear to be formal entertaining rooms. They were less ‘public’ than the drawing-room. The service rooms – the kitchen and the wash-house, probably in the basement – were functionally equipped. In a household of this size, with just one or two servants, it is very likely that there were interactions in the kitchen between the servants and the children and that Mrs Orme took part in the housework.[[29]](#footnote-29) And it is quite likely that the servants extended hospitality there, to friends and tradespeople, but it was not furnished as a ‘public’ space.

The room names, furnishings, and equipment listed in the inventory make it clear that different areas were intended for different categories of people and different types of interaction. They accord with many prescriptions for middle-class residential arrangements. There was space for ‘public’ entertaining, with other areas available for more informal or more intimate or private interactions. The professional area was kept as separate from the domestic region as the layout of the house would allow. The more ‘public’ spaces were, on the whole, closer to the street. The architectural form of the house and the inventory can be read, then, as a nice example of the crisp, clear, differentiation of residential space into discrete areas.

This can be likened to the specialisation of city space that has been identified as increasing during the nineteenth century.[[30]](#footnote-30) Donald Olsen wrote that London was systematically sorted out into ‘single-purpose, homogenous, specialized neighbourhoods’.[[31]](#footnote-31) Lynda Nead and Richard Dennis have also discussed the imposition of spatial order and segregation as a crucial aspect of the modernity of later-nineteenth- and twentieth-century cities but they have also demonstrated that it was a partial project and that, in any case, people’s use and experience of space often deviated from the plan.[[32]](#footnote-32) And, with further investigation, Mr Orme’s inventory, too, suggests that the orderly segregation of space was not the whole story. It is possible that some of the hospitality facilitated by the first-floor rooms was professionally related. The servants had their ‘own’ spaces – the kitchen and an inferior bedroom – but they also of necessity shared space with the family, although on different terms.[[33]](#footnote-33) There is no evidence that the upper rooms of Orme’s house were directly used for work purposes but, if there was a live-in assistant, he would have had one of the bedrooms (probably that on the fourth floor). Hannah Barker and Jane Hamlett have found that, especially in shopkeepers’ houses in northern towns in the previous decades, there was a complex sharing and segregation of domestic space between family, apprentices and servants.[[34]](#footnote-34) The inventory makes no mention of a third floor, skipping from the fourth floor straight to the second. This can be explained by reference to the censuses of 1841 and 1851, which show two or three other households or lodgers at Number 5.[[35]](#footnote-35) In Victorian London many houses, especially larger, older houses in the central areas and inner suburbs were subdivided or accommodated lodgers.[[36]](#footnote-36) Mr Orme was the main tenant and he sub-let some rooms. Their occupants, while not directly part of his familial household would, in the likely absence of back stairs, have used the main staircase, walking past the family’s drawing-room and bedrooms, to get to their own ‘private’ accommodation. Amanda Vickery has examined the various types of thresholds and boundaries within the multi-occupied houses of eighteenth-century London, revealing that some people – especially lodgers and servants – had little defensible, secure, and separate space of their own. Equally, even the householder, though he or she might have had more lockable space and broader rights of entry, would have been overlooked and overheard by the less privileged co-occupants of the house. As Vickery suggests, this is likely to have continued into the complex households of Victorian commercial London.[[37]](#footnote-37)

The boundaries were also more subtly blurred. The dental surgery was physically distinct from the domestic parts of the residence, but it was divided up and furnished in a manner which mirrored the Ormes’ non-business spaces upstairs: the parlour or waiting room was decorated in a similar manner to the drawing-room, while the work-room can be seen as a service room, like the kitchen. The surgery was ‘domesticated’ and allowed the patients to feel at home; later on it would have provided a different, scientific or medical, ambience.

It can be suggested that Mr Orme’s profession had some effect on his domestic spaces. He needed, as argued above, to maintain a good middle-class front in order to attract and gain the confidence of his patients. This can be seen in the furnishings of the practice and hall. However, he would have been even more convincing if his ‘front’ was not only put on as an immediate performance in the surgery but was carried through into an internalised and materialised lifestyle.[[38]](#footnote-38) But there are some indications that Mr Orme might have struggled with this. He seems to have been reasonably successful and he certainly was not one of the many dentists whose businesses failed since he practised at the same address since at least 1840. But he did not die wealthy and his money went into his business, not into a bank or into shares. The decorative items in his drawing-room – the glass girandole, the four-light glass chandelier, the copper coal scuttle and bronze fender and the glass shades – suggest a sparkly, shiny room. If kept competently it would have demonstrated cleanliness, which was extremely important in middle-class culture, serving as a differentiation from those who could not or would not maintain such standards.[[39]](#footnote-39) But too much shine and sparkle could be an indicator of newness and aspiration rather than the soft polish and patina of inherited and internalised long-standing gentility.[[40]](#footnote-40) Mr Orme, then, perhaps betrayed a less thorough grounding in upper-middle-class practices than his patients.

In this interpretation of Mr Orme’s inventory we can see some clear, and expected, distinctions in the arrangement and use of space. Work and home, household and patients, were separately located; servants and family members had different spaces and different qualities of furnishing; the residential areas were ‘private’, albeit with more and less ‘public’ areas. But we can also see that those distinctions were not watertight and that there was both fundamental, as well as incidental, seepage between categories. Recent scholars have found that the increasing segregation and specialisation of the outdoor spaces of the metropolis was practically impossible to achieve and challenged in everyday use, and so it was behind the orderly facades of Tallis’ orderly streets.

**Conclusion**

Alison O’Byrne’s essay shows that the advertisements and descriptive text in the *Street Views* offer the reader a sense of the beating heart of commercial London,but the visual representations of the street elevations nonetheless present a still and empty city of orderly streets and placid business frontages*.* An interpretive reading of Mr Orme’s belongings, disposed around the spaces of his house, provides some sense of the activity, complexity and struggle at a daily level behind one of those professional or commercial facades. As Newman and Jenkins’ paper in this collection further demonstrates, we can usefully look to material culture to provide a deeper understanding of people’s actual everyday life in a multifarious city. Such material culture can be found in textual or visual representations of people’s belongings and spaces, or in architectural elements, or in the remains of household goods. These too, as Alastair Owens and Nigel Jeffries have recently shown, can be interpreted to reveal the ‘mobility and restlessness of urban life’.[[41]](#footnote-41)

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2. Elizabeth Grant, ‘John Tallis’s *London Street Views*’, *The London Journal*, 37.3 (2012), 234–51, (pp. 237 and 239). [↑](#footnote-ref-2)
3. Lynda Nead, ‘Mapping the Self: Gender, Space, and Modernity in mid-Victorian London’, *Environment and Planning A,* 29 *(*1997), 659–672, p. 659. [↑](#footnote-ref-3)
4. <https://londonstreetviews.wordpress.com/author/baldwinhamey> [accessed 27 December 2016]. [↑](#footnote-ref-4)
5. Henry Orme’s Legacy Duty papers, The National Archives IR 19/96. [↑](#footnote-ref-5)
6. G. Riello, ‘“Things Seen and Unseen”: the Material Culture of Early Modern Inventories and their Representation of Domestic Interiors’, in *Early Modern Things: Objects and their Histories, 1500-1800,* ed. by P. Findlen (Abingdon: Routledge, 2013), pp. 125-50. [↑](#footnote-ref-6)
7. L. Wilkie, ‘Documentary archaeology’ in Dan Hicks, and Mary C. Beaudry, eds. *The Cambridge Companion to Historical Archaeology* (Cambridge: Cambridge University Press, 2006). [↑](#footnote-ref-7)
8. Karen Harvey, ed. *History* *and Material Culture: a Student’s Guide to Approaching Alternative Sources* (London and New York: Routledge, 2009), pp. 2-3. Key contributions to a material culture approach to nineteenth-century history include Jane Hamlett, [*Material Relations: Domestic Interiors and Middle-Class Families in England, 1850-1910*](https://pure.royalholloway.ac.uk/portal/en/publications/material-relations(21a3436d-773c-4643-9656-b15630af4a3c).html)(Manchester: Manchester University Press, 2010) and [*At Home in the Institution Material Life in Asylums, Lodging Houses and Schools in Victorian and Edwardian England* (](https://pure.royalholloway.ac.uk/portal/en/publications/at-home-in-the-institution-material-life-in-asylums-lodging-houses-and-schools-in-victorian-and-edwardian-england(fde7c9e8-d903-4f77-9c6a-3d473d9157fd).html)Hampshire: Palgrave Macmillan, 2014). Recent articles in the *Journal of Victorian Culture* include: Jim Cheshire, ‘Material Culture and the “Backstage”: A Response to Peter K. Andersson’s “How Civilized Were the Victorians?”’, 22, 1 (2017), p.2; Jane Hamlett and Lesley Hoskins, ‘[Comfort in Small Things? Clothing, Control and Agency in County Lunatic Asylums in Nineteenth- and Early Twentieth-Century England](https://pure.royalholloway.ac.uk/portal/en/publications/comfort-in-small-things-clothing-control-and-agency-in-county-lunatic-asylums-in-nineteenth-and-early-twentiethcentury-england(2f1b4ca7-b39c-4ce1-8ea8-3af961d9ca90).html)’, I8, 1 (2013); Simon Morgan ‘Material Culture and the Politics of Personality in Early Victorian England’, 17, 2 (2012); Alastair Owens, [Nigel Jeffries](http://www.tandfonline.com.ezproxy01.rhul.ac.uk/author/Jeffries%2C+Nigel), [Karen Wehner](http://www.tandfonline.com.ezproxy01.rhul.ac.uk/author/Wehner%2C+Karen) and [Rupert Featherby](http://www.tandfonline.com.ezproxy01.rhul.ac.uk/author/Featherby%2C+Rupert), ‘Fragments of the Modern City: Material Culture and the Rhythms of Everyday Life in Victorian London’, 15, 2 (2010). [↑](#footnote-ref-8)
9. S. Muthesius, *The English Terraced House* (New Haven and London: Yale University Press, 1982), p. 45. [↑](#footnote-ref-9)
10. Leonore Davidoff and Catherine Hall, *Family Fortunes* (London: Routledge, 2002, 2nd edition), chapter 8. [↑](#footnote-ref-10)
11. Davidoff and Hall, *Family Fortunes*, introduction and pp. 364-9. [↑](#footnote-ref-11)
12. Robert Kerr, *The Gentleman’s House* *or, How to Plan English Residences from the Parsonage to the Palace* (London: John Murray, 1871, first edition 1864), p. 112; J. Melville, ‘The Use and Organisation of Domestic Space in Late Seventeenth-century London’ (PhD thesis, University of Cambridge, 1999), pp. 126-47; Jon Stobart, Andrew Hann, and Victoria Morgan, *Spaces of Consumption: Leisure and Shopping in the English Town, c.1680-1830* (London & New York: Routledge, 2007), pp. 112-8. [↑](#footnote-ref-12)
13. Kerr, *The Gentleman’s House*, p. 143. [↑](#footnote-ref-13)
14. #### Hannah Barker and Jane Hamlett, ‘Living above the Shop: Home, Business, and Family in the English ‘‘Industrial Revolution”’, *Journal of Family History,* 35: 4 (2010), 311–28.

    [↑](#footnote-ref-14)
15. This part of Charles Street was merged with Mortimer Street in 1879. Volumes 51 and 52 of the *Survey of London*, on South-East Marylebone (to be published by Yale University Press, 2017), draft chapter 26, p. 20, <https://www.bartlett.ucl.ac.uk/architecture/research/survey-of-london/eastern-marylebone/vols51and52> [accessed 4.12.2016]. [↑](#footnote-ref-15)
16. Henry Orme’s Legacy Duty papers, The National Archives IR 19/96. [↑](#footnote-ref-16)
17. C. Hillam, ‘The Development of Dental Practice before 1850’, *Medical Historian*, 1 (July 1988), 10-16, p. 15. [↑](#footnote-ref-17)
18. Derived from the census enumerators’ books for 1841 (HO107, 675, 7, 26, 44) and 1851 (HO107, 1486, 546, 4). [↑](#footnote-ref-18)
19. <https://www.bartlett.ucl.ac.uk/architecture/research/survey-of-london/eastern-marylebone/vols51and52> [accessed 4.12.2016], chapter 26, p. 20. [↑](#footnote-ref-19)
20. Thomas Webster, T. assisted by the late Mrs. Parkes *An Encyclopaedia of Domestic Economy* (London: Longman, Brown, Green, and Longmans, 1844), p. 288; Kerr, *Gentleman’s House*, p. 160. [↑](#footnote-ref-20)
21. Information about the history of the dental profession is drawn from Hillam, ‘The Development of Dental Practice before 1850’ and *Oral Histories: a Pictorial History of Dentistry from the BDA Museum Collections* (London: British Dental Association, 2002), electronic resource. [↑](#footnote-ref-21)
22. For example, the diaries of Henrietta Thornhill 1864-1875, Lambeth Archives Department, IV/81. [↑](#footnote-ref-22)
23. Anne Digby, *Making a Medical Living: Doctors and Patients in the English Market for Medicine, 1720-1911* (Cambridge: Cambridge University Press, 1994). [↑](#footnote-ref-23)
24. Simon Szreter, *Fertility, Class and Gender in Britain, 1860-1940* (Cambridge: Cambridge University Press, 1996), pp. 472-4. [↑](#footnote-ref-24)
25. Katherine Grier, *Culture and Comfort: People, Parlors and Upholstery, 1850-1930* (Rochester: Strong Museum, 1988), pp. 28-53. [↑](#footnote-ref-25)
26. Juliet Kinchin, ‘Interiors: Nineteenth-century Essays on the “Masculine” and the “Feminine” Room’ in Pat Kirkham, ed. *The Gendered Object* (Manchester: Manchester University Press, 1996). [↑](#footnote-ref-26)
27. Dan Cruickshank and Neil Burton, *Life in the Georgian City* (London: Viking, 1990), pp. 51-58. [↑](#footnote-ref-27)
28. Lesley Hoskins, ‘Social, Economic and Geographical Differences in Mid-Nineteenth-Century Homes: The Evidence from Inventories’ *Regional Furniture*, xxvii, 2013, 93-119. [↑](#footnote-ref-28)
29. Y. Draznin, *Victorian London’s Middle-class Housewife: What she Did all Day* (London: Greenwood, 2001), pp. 47-69. [↑](#footnote-ref-29)
30. Simon Gunn, *The Public Culture of the Victorian Middle Class: Ritual and Authority and the English Industrial City 1840-1914* (Manchester: Manchester University Press, 2000), pp. 28-9; Richard Dennis, *Cities in Modernity: Representations and Productions of Metropolitan Space, 1840-1930* (Cambridge: Cambridge University Press, 2008), p. 12. [↑](#footnote-ref-30)
31. Donald Olsen, ‘Victorian London: Specialization, Segregation, and Privacy’, *Victorian Studies* (March 1974), 265-278, pp. 267 and 268. [↑](#footnote-ref-31)
32. Dennis, *Cities in Modernity,* pp. 142-3 and chapter 6; Lynda Nead, *Victorian Babylon: People, Streets, and Images in Nineteenth-century* *London* (London and New Haven: Yale University Press, 2000). [↑](#footnote-ref-32)
33. M. Donald, ‘Tranquil Havens? Critiquing the Idea of Home as the Middle-class Sanctuary’ in *Domestic Space: Reading the Nineteenth-century Interior*, ed. by I. Bryden, I. and J. Floyd (Manchester: Manchester University Press, 1999), pp. 103–20. [↑](#footnote-ref-33)
34. #### Barker and Hamlett, ‘Living above the Shop’.

    [↑](#footnote-ref-34)
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