



FPA treated women patients, were not distributed at its clinics.) Female doctors, including Helena Wright (who gets a full chapter in the volume), Joan Malleon, and Margaret Jackson, were central to this mission, as was Marie Stopes. Stopes, although not a medical doctor herself, pioneered the establishment of birth control clinics in London, before being marginalized by the FPA leadership, which was determined to stamp birth control with the imprimatur of medical authority. The marginalization of Stopes was linked to the FPA's broader agenda. Beyond running their own contraceptive clinics, the FPA was committed to bringing contraception into the medical and social mainstream. To that end, they successfully lobbied the Ministry of Health to permit (but not mandate) the provision of contraceptives in local authority health clinics. They also sought to create a standardized and replicable model of clinical care and provision that could be both exported to regional FPA clinics, and ultimately, hopefully, taken up by local authorities and hospitals if and when they decided to introduce contraceptive care. They worked with scientists and chemical and rubber goods producers to institute standardized testing of contraceptive products and create an informal (and ultimately unenforceable) regulatory framework that could offer reassurance than those contraceptives which had received FPA approval were safe and fit for purpose, and then lobbied the government and medical establishment to formalize and mandate their framework. And they worked with educators and religious groups to produce a national sexual education curriculum.


None of this work, Szuhan argues, was successful in legitimizing contraception in the eyes of the medical community before the development of the Pill. And, when the Pill arrived on the scene, the FPA was initially unenthusiastic, exhibiting significant (and ultimately prescient) anxiety about its possible long-term side effects, and hesitating to prescribe it in clinics, preferring to continue with diaphragms and IUDs (which receive comparatively little discussion in the volume). Nonetheless, Szuhan's argument appears to be that the groundwork laid by the FPA was important in facilitating the embrace of the Pill by the medical community in the 1960s.

This piece of the argument is tenuous, and the discussion of the Pill in the final two chapters is the weakest part of the book. Further, given my own research on infertility, I wish that Szuhan had said more about the FPA's subfertility work and research, on which the organization expended considerable resources in part with the aim of establishing their medical and research *bona fides*. That said, the chapters that focus on the advocacy and testing work of the FPA in the 1930s through the 1950s are strong, and an important scholarly contribution that sheds light on how non-governmental organizations operate to exert influence on other state and non-state actors.

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Michael Worboys. *Doggy People: The Victorians Who Made the Modern Dog*

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Neil Humphrey 

Ohio State University

Email: Humphrey.310@osu.edu

Michael Worboys's latest contribution to dog history examines the life and work of a prominent cast of Victorian "doggy people." Worboys derives this terminology from fancier

Charles Lane's 1902 reference book *Dog Shows and Doggy People*, which surveyed 114 influential Victorians who owned, showed, or bred dogs or otherwise influenced British dog culture. Worboys narrows his focus to twenty-two influential individuals. By illuminating the actions of prominent Victorians within breeding, showing, and sporting circles, this work serves as a companion piece to his recent coauthored book with Neil Pemberton and Julie-Marie Strange, *The Invention of the Modern Dog: Breed and Blood in Victorian Britain* (2018).

Aligning with that prior study's thesis, Worboys contends here that the Victorians created a new dog—the modern dog—by prioritizing form over function. This divergence occurred once Britons took greater interest in dogs during the nineteenth century due to a pervading humane sentiment toward animals, an increasing emotional and economic interest in dogs, and evolving roles for domestic, sporting, and show dogs. Victorians reimaged what role dogs served in society at the same moment they remodeled canine bodies and standardized their pastimes. Collectively, these forces altered Dogdom in ways ranging from refining diverse canine physiologies into breed conformation standards to standardizing regional field trials into a uniform national contest. Humans and dogs continue to live with these physical and ideological changes first enacted by the Victorians.

Five groups composed of twenty-one Britons and one American anchor this monograph. Every chapter within these divisions examines how each person(s) altered dogs, dog culture, or both. The first section examines how socially distinct Britons altered dogs' companion and sporting roles. Queen Victoria's love of dogs and her commitment to supporting humane causes and charities helped normalize dogs as pets. Dash, her Spaniel, engendered her affection for the canine race during her adolescence. Victoria entombed him at Windsor Park following his death in 1840. Prince Albert shared his Queen's canophilia. Painter Edwin Landseer and photographer William Bambridge immortalized their multispecies family in resplendent artistic works. All told, Victoria owned an astounding 640 dogs over her lifetime! The second section centers on wealthy celebrities who propelled dogs into popular culture. Victoria's favored painter, Landseer, was renowned for his remarkable dog portraits. His artworks delighted royalty and commoners alike. One 1838 painting, titled *A Distinguished Member of the Humane Society*, paid homage to a piebald Newfoundland named Bob that had saved scores of Londoners from drowning in the Thames. Black and white became a popular palette for the breed that today carries the moniker of Landseer Newfoundland. Landseer's popularity, stemming from his ability to impress emotion onto his canine characters, helped stoke the broader British fascination with dogs.

In the third section, Worboys examines sportsmen and showmen who worked to standardize dogs and their pursuits. Teenager Charles Cruft began selling dog biscuits for the British petfood firm Spratt's in the 1860s. His retailing acumen targeting the dog show circuit coupled with a showman attitude helped him rise to prominence. He organized his initial dog show for terriers in 1886, which spurred greater shows in the years to come. His wife, Emma, sold the Crufts name to the Kennel Club in 1942, which remains in use today for their premier showcase. The fourth section examines scientists and doctors who reconceived British treatment of, and relation to, dogs. William Youatt, a clergymen-cum-veterinarian who treated dogs alongside colleague Delabere Blaine, functioned as an early influence shifting the British veterinary profession to accepting dogs as valued patients. Youatt, too, advocated for humane methods to contain rabies and wrote one of the Victorian era's most popular dog books that helped many middle-and-upper-class owners attain a greater knowledge of dog behavior, health, and sickness. In the fifth section, Worboys surveys reformers and politicians who worked to advance the legal and cultural treatment of dogs. Mary Tealby created the world's first dog shelter in Holloway in 1861 that grew into the Battersea Dogs' Home in 1871. She was inspired to help elevate these canine urchins after helping a friend care for an injured dog. The Home prevailed despite her death in 1865 due to ample funding and renown from the support of luminaries like Charles Dickens. Her humble canine asylum influenced the humane premise beneath—and the practical applications for—all subsequent animal shelters.

While *Worboys* begins and concludes each case study with a statement of significance explaining how each individual altered Victorian dog culture, the evidence supporting these takeaways occasionally gets lost in the narrative itself or, at times, does not support the conclusion. For example, the chapter on Harry Panmure Gordon and J.P. Morgan analyzed how each financier became involved with breeding, purchasing, and showing collies. However, the information provided did not explicitly address the chapter's concluding claims that their actions helped transform this breed's identity and population from working dogs into popular pets.

Worboys's text encyclopedically analyzes a handful of Victorians—and their dogs—that are vital to grasping the evolving human–dog relationships during the nineteenth century. Importantly, it delineates how these changes remain in place today—ranging from understanding the parson sportsman Jack Russell, whose name today identifies a breed of terrier, to contemporary sheepdog trials that draw crowds long after advocate Richard Lloyd Price's death. This accessible, concise, and entertaining book is invaluable for animal historians and pet owners alike seeking to understand the origins of particular breeds, institutions, and activities that remain part of modern dog culture. *Worboys's* cast of characters is so diverse that every reader will find at least one piquing their interest. In ways both pronounced and subtle, these “doggy people” continue influencing modern dog culture in Britain and across the world.

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