

THE FALLEN WOMAN

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THE FOUNDLING MUSEUM

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Cover: Frederick Walker, *The Lost Path* (detail), 1863 © The Makins Collection/ Bridgeman Images

Back: Henry Nelson O'Neil, *A Mother Depositing her Child at the Foundling Hospital, Paris* (detail), 1855 © The Foundling Museum

FOREWORD

The Fallen Woman has as its starting point the stories of the unmarried mothers who applied in the middle decades of the nineteenth century to have their babies admitted to and brought up in the Foundling Hospital (which continues today as the children's charity Coram). The women made their cases by submitting forms to the Governors of the Hospital in which they told the stories of their fall, by seduction, rape or abandonment. The site where these women handed in their forms, came to be interviewed and, if successful, later handed over their babies, is the location of the present day Foundling Museum. Perhaps the presence of the mothers and babies can still be felt in the spaces of the Museum; certainly it is our aim to bring their voices to life, through the display of their written stories and their words spoken in the gallery sound installation.

The individual distress and disturbing personal circumstances of these stories emerge clearly from the pages of the Foundling Hospital archive; we cannot be certain, however, that these necessarily tell the truth of the women's lives. It is clear that the mothers who applied to the Hospital knew about its admissions criteria; they knew that they had to tell their stories according to prevailing assumptions about guilt, desire, love, respectability and repentance and convince the Governors that if their babies were accepted they would be able to restore their social position and recover their moral respectability.

The fallen woman was a pervasive figure in the literature and visual arts of the Victorian period and this exhibition sets the stories of the Foundling mothers alongside some of the most outstanding examples of this subject in paintings, engravings and photography, by artists such as Dante Gabriel Rossetti; Frank Holl; George Frederick Watts and Emma Brownlow. The narratives of these images share many elements of the stories in the Foundling petitions; they depict respectable women who 'fall' because they are out in the city, lose their money or family homes and are abandoned by the fathers of their babies. If women departed from the social norms of marriage, motherhood and domestic life, it was claimed, they became exposed to a series of consequences, including prostitution, disease and an early death, that was almost inescapable. The details of the myth of the fallen woman were repeated continuously in Victorian culture and audiences became skilled in reading the stories told by details, symbols and references in the pictures.

Foundling mothers and fallen women may seem to belong to a distant Victorian world, entirely different from our own. In the end, however, the petitions and the paintings worked to define and separate the deserving and the undeserving women; to select those who could be rescued and to reject those whom the Governors believed could not be saved. Such decisions are still being made in our own society as we continue to judge those in need; separating the stories we believe from those we suspect.

Lynda Nead. Curator, *The Fallen Woman*



THE FALLEN WOMAN AND THE FOUNDLING HOSPITAL

VICTORIA MILLS

If I expose the matter to my friends I am disgraced forever, never can I enter home again and all friends will shun me. It is in this extremity that I thought of your institution ... My only hope is in concealment.¹

In the Spring of 1853 Sarah Farquhar, a governess living in Kennington, South London, found herself unmarried and pregnant following a short affair with a married man. In her despair, Farquhar wrote a series of letters to the Secretary of the Foundling Hospital, John Brownlow, in which she pleads to have her baby admitted. Women who found themselves in this position in the nineteenth century were hugely stigmatised, often ostracised from friends and family, who did not wish to be associated with their 'shame'. Farquhar writes that as a result of her situation, all her friends will reject her. This fear was all too real for many Foundling Hospital mothers. The father of Mary Davies wrote that 'he had rather she had been dead' than have to deal with his daughter's disgrace.

A sex life for women was only deemed appropriate within marriage. Proof of sexual misdemeanor, in the form of pregnancy, seriously compromised what we would now call the 'life chances' of many women. For these women, the Foundling Hospital offered a way out. To have your child accepted meant the possibility of returning to a respectable working life and the promise of a decent future for the child (if it survived). This was the wish of the hundreds of women who applied to the Hospital in the hope that their babies would be accepted. The alternative was the workhouse, a life of abject poverty for both mother and child, or worse. As Sarah Farquhar writes, 'The reception of my child has saved me from destruction'. And not just in terms of her reputation, Farquhar talks about her overwhelming despair at her situation, which led to thoughts of suicide.

As well as telling the stories of women, like Farquhar, who petitioned the Hospital in the mid-nineteenth century, this exhibition shows how the figure of the 'fallen woman' was mythologised through contemporary art, journalism and literature. The term 'fallen' needs some explanation. For a woman to 'fall', as Lynda Nead argues, implies '... that she had been respectable but had dropped out of respectable society'. This contrasts with the term 'prostitute', which describes '... a public practice, the regular exchange of sex for money'.² In the mid-nineteenth century, only women whose characters were deemed respectable stood a chance of having their babies accepted by the Foundling Hospital. This marked a change in the admissions process, which, in 1741 when the Hospital opened, did not give 'Preference to any Person'. When there were no more places available, the Governors placed a notice on the door stating 'The house is full'. By 1742, the number of applicants was so great that a ballot system was introduced. From 1768, mothers were required to complete a petition

and a more standardised method of entry was introduced.³ By the mid-nineteenth century, the good character of the mother and her potential to go on to live a virtuous working life became the main conditions for the acceptance of an illegitimate child into the Hospital.

Sarah Farquhar was unusual in that she was literate, articulate and able to argue her case. Many women were unable to complete the petition form themselves, let alone write eloquent letters in support of their cause. One of the striking things about this exhibition is its focus on reconstructing the experience of the petitioners as they went through the process of admission. This process was long, demanding and emotional for mothers. Firstly, a woman wishing her child to be considered for admission had to collect a petition form from the Hospital's Porter at the Lodge. He would make his 'notes on callers' in a log-book, noting the appearance of the petitioners, observing their dress and judging whether they appeared respectable. Following this, a woman had to fill in the form (or have it completed by a friend or family member on her behalf) and bring it to the Hospital at 10am sharp on the following Saturday.

The petitions are stored in the London Metropolitan Archives and bundles of both rejected and accepted petitions can be seen in this exhibition. The petition form had space for a mother to give information about her age, marital status, date of delivery, sex of the child, name, occupation and whereabouts of the father (if known) as well as the last date of contact with him. Once the petition was complete, mothers were required to attend an interview, during which they answered questions put to them by the Hospital committee about the intimate details of their personal lives. Standing alone in front of the all-male committee, compelled to recount what had often been a traumatic occurrence, must have been a harrowing experience for petitioners. Indeed Sarah Farquhar tried to avoid it, writing to Brownlow that 'I have taken the liberty of addressing you by letter and stating my whole case to you in this way as my feelings would prevent me doing so in an interview'. But neither Farquhar nor any other petitioner was spared this part of the procedure, judged essential by the board. Women were asked detailed questions about the nature of their relationship with the father of their child: 'Where did you reside when you were seduced and what led to your seduction? Was the criminal intercourse repeated? When did you first find yourself pregnant?' Questions were also asked about the background and character of the petitioner and the names of referees were solicited. The petitioner's oral testimony, transcribed by a secretary, was written on the back of the petition or on separate sheets folded within an individual petition form. There is evidence that many of the petitioners understood the criteria for acceptance and were able to craft their testimony accordingly. For example, Harriet Hooper, a flower maker, states 'If relieved of the child I purpose going on with my work'.

The term 'criminal conversation' appears frequently on petitions. This legal term refers to an adulterous relationship between a man and a woman in which one or both were married. In many of the cases detailed in the petitions, neither party was married and the term simply



refers to sexual intercourse outside of marriage. The laws relating to ‘criminal conversation’ were repealed under the Married Women’s Property Act in 1857 but the Hospital Enquirer retained the legal language throughout this period. The sexual encounters reported by petitioners were often described as ‘seductions’ in the Enquirer’s reports. Many of these would now be classed as rape. There are myriad examples of women being lured into houses by strangers or casual acquaintances and forced to engage in sexual activity against their will. Some were given drink, often brandy, before the attacks took place. The petitions contain disturbing accounts of such experiences. Diana Saturn, who petitioned the Hospital in 1830, was told by her attacker that ‘if she screamed no one would come in her assistance’.

Other pregnancies occurred as a result of a consenting relationship outside marriage. The existence of a committed relationship before the pregnancy was a point in a petitioner’s favour. Casual relationships were frowned upon. Some of the petitions include letters from the father of the child in question. These chart relationships, which often turned sour after a pregnancy was revealed. Mary Lions’s petition contains letters written by her former lover

and father of her child. The last one states ‘I cannot think how or by who [sic] you came in the family way being quite sure it was not by me’. Then, as an abrupt postscript, ‘I am going to be married shortly to a very nice young woman’. This letter would have been useful to Lions as it proved the father’s desertion, an essential criterion for admittance.

Following the Saturday hearing, the Hospital Enquirer began further investigations into a mother’s background and character. Folded within some petitions is a wealth of other material relating to this part of the admissions process. This might include letters from former employers, often written on black-edged mourning paper and secured with a black seal, vaccination certificates, letters from lying-in hospitals or workhouses with notes from the doctor stating whether or not it was a first labour. Once all the evidence had been gathered, petitions were accepted or rejected based on the criteria listed on the back of the petition form. Even the intervention of well-known figures, like Charles Dickens, could not help if these criteria were not met. Dickens intervened on behalf of Susan Mayne who was refused admittance on the basis of a bad character reference from the matron of her lying-in hospital and because she showed signs of venereal disease.⁴ Jane McNamara’s child was refused admittance because it was proved that McNamara had lived as a mistress and Charlotte Parker’s petition was rejected as it was full of inconsistencies, which the committee felt were tantamount to lies.

Successful applicants were asked to deliver their children to the Hospital on a set date and would be given a note of receipt, which had to be produced if they wished to enquire after, or later claim, their child. The mothers’ letters show that this separation was incredibly hard to bear. Fearing the worst, Sarah Farquhar writes ‘Should death (...) deprive me of my child while she is in the hospital may I be permitted to see her before interment...?’.

This exhibition offers a fresh perspective on the experience of Foundling Hospital mothers, much of which is based on first-person testimony drawn from letters and petitions. It deconstructs the myth of the ‘fallen woman’, restores the experience of real women and offers a new perspective on the matter of Victorian sexual morality.

¹ Accompanying letter with accepted petition for Susan Mayne A/FH/A/08/001/002/063, London Metropolitan Archives

² Lynda Nead, *Myths of Sexuality: Representations of Women in Victorian Britain* (Oxford: Blackwell, 1998)

³ Jessica A. Sheetz-Nguyen, *Victorian Women, Unwed Mothers and the London Foundling Hospital* (London: Continuum, 2012), p. 51

⁴ For an account of Dickens’s involvement with the Foundling Hospital see Sheetz-Nguyen, pp. 158-64

FALLEN WOMEN AND THE GREAT SOCIAL EVIL IN VICTORIAN LITERATURE AND CULTURE

MARGARET REYNOLDS

The 'fallen woman' is a peculiarly nineteenth-century concept. It would be absurd to describe Helen of Troy, Ann Boleyn, Clarissa Harlowe or Wallis Simpson as 'fallen', though each of these historical and fictional characters experienced the thing that makes a woman 'fallen'. But Nancy and Little Em'ly, Anna Karenina and Tess Durbeyfield are a different matter.

What makes a woman 'fallen' is sexual knowledge outside marriage. But that covers many different situations: the orphaned seamstress who is seduced by a handsome aristocrat; the bored married woman who commits adultery; the girl who is abducted and raped in a brothel; the woman who has a secret baby by the man she loved; the pregnant suicide 'one of Eve's family' who leapt off Waterloo Bridge. The 'fallen woman' may make one mistake, be betrayed by trust or forced by violence, but her path may then lead to prostitution whether that of the street walker 'Fond of a kiss and fond of a guinea', or the courtesan who sells herself to the highest bidder. All of these appear in nineteenth century artworks. They are Elizabeth Gaskell's *Ruth* (1853), Lady Isabel Carlyle in Ellen Wood's *East Lynne* (1861), Marian Erle in Elizabeth Barrett Browning's *Aurora Leigh* (1857), Lady Dedlock in Charles Dickens's *Bleak House* (1852), the young woman subject of Thomas Hood's poem 'The Bridge of Sighs' (1844) and illustrated by George Frederick Watts (among others) in his painting *Found Drowned* (1850), 'Jenny' in a poem by Dante Gabriel Rossetti (1870) and Violetta Valery in Giuseppe Verdi's opera 'La Traviata' (1853) based on the novel by Alexandre Dumas, fils *La dame aux Camélias* (1852).

There is no such thing as a 'fallen man'. The nineteenth-century double standard which tolerated sex outside marriage in the case of a man, and reviled it in the case of a woman was acknowledged - and deplored - by many Victorians. But why was such high value put upon a woman's purity (or chastity) at the time? And how can we distinguish between what went on in real life and what is portrayed in fiction, poetry and art?

In real life there were complex reasons for the rise of the 'fallen woman'. It was partly a punitive response to the proto-feminist claims of the late-eighteenth and early-nineteenth centuries. Outspoken critics like Mary Wollstonecraft in England and Germaine de Stael in France had written about the need for women's education and independence, for employment rights, for divorce, for custody of their children. Reactionaries at home and abroad saw this small rebellion loom large and wanted women back in their place. Moral probity was the way to do that.

And, oddly enough, Victoria's accession to the throne in 1837 played into their hands. She may have been the most powerful woman in the land, but, after 1840 and her marriage to Prince Albert, the propaganda machine set her up as a wife and a 'happy mother'.

By 1865, John Ruskin was writing about the apotheosis of woman as the guardian of the home. In a famous essay, 'Of Queen's Gardens' in *Sesame and Lilies* he explains how man is the creator and the explorer, while the woman's power is for 'sweet ordering'. He is engaged

in 'rough work' out in the world from which he protects her so that, 'within his house, as ruled by her, unless she herself has sought it, need enter no danger, no temptation, no cause of error or offense'.

'Unless she herself has sought it'. The art of the nineteenth century was intrigued by the 'fallen women' who brought 'danger' into the home though misplaced trust or active desire. But by the mid-nineteenth century there were many real women who had been forced to court that 'danger' for economic reasons and they were condemned by the harder names of prostitute or streetwalker. One of the effects of the industrial revolution of the later-eighteenth and early-nineteenth centuries was the concerted movement of people. By 1850 more than half the population of Britain lived in cities or towns, as opposed to the rural community. They went to town to seek work in the new factories, but sometimes work was hard to come to by – especially for women. Then, from 1815 to 1846 the Corn Laws imposed high tariffs on imported grain in order to support home-grown products. So the cost of bread was high. And women with many mouths to feed felt themselves forced to sell the only commodity they possessed. The figures for prostitution were much disputed by the mid-century, but it does seem that many desperate women undertook occasional or casual sex work. These, as Elizabeth Barrett Browning put it in *Aurora Leigh*, were the 'Eighty thousand women in one smile./ Who only smile at night beneath the gas'.

As women were perceived to be the source of both moral and actual contamination reformers tried to rescue them. William Gladstone worked for the Church Penitentiary Association for the Reclamation of Fallen Women. In the 1840s Charles Dickens persuaded the philanthropist Angela Burdett Coutts to help him establish Urania Cottage as a 'home for fallen women' at Shepherd's Bush. Christina Rossetti volunteered at the London Diocesan Penitentiary, also known as the St Mary Magdalene house, from 1859 to 1870.

But the panic about 'the great social evil' of prostitution and 'sexual deviance' continued. The Contagious Diseases Acts of 1864, 1866 and 1869 allowed for the arrest and compulsory examination of prostitutes (or any woman suspected of being a prostitute) in garrison and port towns. In 1885 William Thomas Stead published a series of sensational articles about child prostitution, 'The Maiden Tribute of Modern Babylon', in the *Pall Mall Gazette*. Only quite late in the century did anyone consider the true causes of this endemic problem. Addressing the National Purity Congress in 1895, Jessie Ackermann, a Women's Christian Temperance Union campaigner said:

From time immemorial we have read of fallen and outcast women, forms of speech used only in reference to our sex. To my mind the time has now come when we should apply the same term to sinful man ... the great weakness of our rescue work in the past has been its one-sidedness. It has busied itself in reclaiming women, while men have been passed by.

But, in the meantime, the 'fallen woman' had captured the imagination of novelists, poets and painters. Perhaps there is something satisfactory in always knowing the end of the story? As William Rathbone Greg wrote in an 1850 article in the *Westminster Review*, 'The career of these women is a brief one, their downward path a marked and inevitable one; and they know this well'. Greg's easy assumption about the link between the 'fall' from innocence into the all-too-complete knowledge of prostitution is chilling but all 'fallen women' have to suffer.

So while Elizabeth Gaskell's Ruth lives a selfless life, once rescued from her seducer, or Lady Dedlock graces the highest echelons of society after her indiscretion, they are both forever contaminated, and they both have to die – Ruth of a fever caught while innocently nursing her erstwhile lover, and Lady Dedlock wandering the streets and finally clinging to the gates of the city cemetery, filthy with corruption, where the father of her child is buried. Artists too portrayed the inevitability of woman's fate after 'the fall', 'Passion: Its beginning' and 'Its ending' was the theme of many depictions of the 'fallen woman'. But there are other images too that mark these representations. Artists are intrigued by the moment of crossing over, by the liminal position of the woman 'on the brink' who is about to be 'led astray', who is about to 'wander', to deviate forever from 'the path' of virtue. 'La Traviata' literally means the woman 'across, or beyond, the path'. Then, consequent to the 'fall', such women are presented out of doors, friendless, in the snow, negotiating 'the slippery slope', 'outcast' or 'castaway' from home and family, walking the streets.

They are also portrayed on, or by, bridges, so explicit did the imaginative link seem between the 'fallen' woman and her possible literal 'fall' thereafter as she jumps into the water to commit suicide. So Dahlia in George Meredith's *Rhoda Fleming* (1865) contemplates drowning herself after she is deserted by her seducer; George Eliot's Maggie Tulliver in *The Mill on the Floss* (1860), though not yet fallen, drowns in the flooded river; pregnant Hetty Sorrel, in George Eliot's *Adam Bede* (1859) despairs of her absent lover and looks significantly into the pond in the wood; and, as late as 1899, Kate Chopin's Edna Pontellier in *The Awakening*, unhappy with the conventions of marriage and motherhood, drowns herself in the Gulf of Mexico.

In Thomas Hood's influential poem 'The Bridge of Sighs' (1844), based on the story of a true suicide attempt which actually took place at the Regents Canal, the deserted girl takes her own life by leaping – 'falling' – from Waterloo Bridge. The connection was long lasting. In a 1940 film *Waterloo Bridge* Vivien Leigh starred as the young ballerina who accidentally 'fell' into prostitution after the presumed death in the trenches of the First World War of her beloved, played by Robert Taylor.

This familiar trope suggests some intriguing metaphors. From one point of view the 'fallen woman' becomes a piece of rubbish, 'matter out of place', part of the detritus which clogged the Thames in the nineteenth century and contaminated the city's populace with



cholera and typhoid. Or else it may be read as a return to the waters of the womb where the condition of femininity itself has betrayed her. Finally there was a clear Victorian sense of the sinner having been washed clean of her sins in this new ghastly baptism.

One popular Victorian art work makes this clear. In the 1840s George Cruikshank – best known as one of the early illustrators of Dickens’s novels and a supporter of the temperance movement – produced two series of engravings, *The Bottle* (1847) and its sequel *The Drunkard’s Children* (1848). The eighth and last plate in this second series bears the caption ‘The maniac father and the convict brother are gone. The poor girl, homeless, friendless, deserted, destitute, and gin mad, commits self-murder’. But the power of the image needs no words: the arch of London Bridge is repeated in the arc of the woman’s falling body, one arm is flung out, the other hand covers her eyes, her hair streams backward, the impetus of the descent emphasises her billowing skirt and the shape of her body, her sleeves are worn to shreds, her bonnet floats free, a man and a woman look over the parapet in alarm. The darkness, the full moon and the solidity of the bridge contrasting with the fluttering white body make this a dramatically nightmarish composition.

In the nineteenth century it was all too easy to guess at the story behind this fall. The point is that the viewer is encouraged to speculate and that speculation is essentially prurient. Which is why the idea of the ‘fallen woman’ was so powerful in the nineteenth century. You cannot tell by looking at a woman (except possibly for a brief few months) whether or not she may be ‘fallen’, whether or not she has had socially prohibited sexual experience, and

even then it is a matter of surmise. So the voyeuristic gaze indulges in forbidden fantasies and wonders about the secret scenes of her sexual life, about what is hidden, about what cannot be said. Did she? Did she not? Is she? Is she not?

And if she did, if she is, then there may be one other clue. In many pictures of 'fallen women', in many of the fictions about them, there is a child, and that child is the badge of their shame. Ruth's child survives to be angered and embarrassed by his illegitimacy; Lady Dedlock's daughter Esther feels always undeserving; the little son of Augusta Webster's 'A Castaway' dies; Hetty Sorrel abandons her baby under a bush; Marian Erle defiantly refuses marriage but she knows that her child will suffer.

It was to save their children from such fates that so many 'fallen women' petitioned the Foundling Hospital. The nineteenth-century stories and pictures of the 'fallen woman' tell one version of the tale but it is a skewed one, and not necessarily the truth of women's experience. In what happened at the Foundling Hospital we may, at last, be able to hear the real voices of the women who were judged and marked as 'fallen'.

FURTHER READING

Amanda Anderson, *Tainted Souls and Painted Faces*, (Cornell University Press, Ithaca, 1993)

Nina Attwood, *The Prostitute's Body: Rewriting Prostitution in Victorian Britain*, (Pickering and Chatto, London, 2011)

Nina Auerbach, 'The Rise of the Fallen Woman', *Nineteenth-Century Fiction*, Vol. 35, No. 1 (Jun., 1980), pp. 29-52

Angela Leighton, "'Because men made the laws": The Fallen Woman and the Woman Poet', *Victorian Poetry*, Vol. 27, No. 2 (Summer, 1989), pp. 109-127

Lynda Nead, *Myths of Sexuality: Representations of Women in Victorian Britain*, (Basil Blackwell, Oxford, 1988)

Lynda Nead, *Victorian Babylon: People, Streets and Images in Nineteenth-Century London*, (Yale University Press, 2005)

Jessica A. Sheetz-Nguyen, *Victorian Women, Unwed Mothers and the London Foundling Hospital*, (Continuum, London and New York, 2012)

FALLEN VOICES

A SOUND INSTALLATION BY STEVE LEWINSON

Musician, producer and composer Steve Lewinson was commissioned by the Foundling Museum to create a new sound installation for *The Fallen Woman* exhibition. Using the evidence provided by women within the Foundling Hospital petitions, Lewinson has created a lyrical and thought-provoking work that brings the women's voices to life. The female voice is frustratingly absent in the Foundling Hospital's 200 year-old story, despite women being the catalyst for its work. Mothers forced by circumstance to give up their babies to the Hospital were subjected to intense scrutiny by the Governors, but their stories are largely unknown and unheard. Using in-depth research into the transcripts of their interviews and supporting documentation, Lewinson has crafted a new voice-based work.

The installation functions as a composition, using the words and phrases from the petitions and transcripts to build up an emotional and compelling response to the archives.

"When pregnant I told him and he slighted me and told me to drown myself"

Petitioner Annie Culver, 1865

The installation is voiced by acclaimed actors Adrian Dunbar, Marianne Jean-Baptiste, Ruth Jones, Maxine Peake and Renée Castle and features cellist Sarah Suckling. The work filters in and out of the exhibition space bringing a new dimension to the art and archive works on display.

Lewinson is most popularly known for his recording and performing work with some of the world's most creative and successful artists, including Simply Red, Amy Winehouse, Annie Lennox, Massive Attack and Herbie Hancock. More recently Steve has been working with the Welsh National Opera and the composer Errollyn Wallen on 'Anon' – a new opera which explores the modern exploitation and abuse of women – creatively unveiling the stories of women whose voices are seldom heard.

Having known commercial success since 1995, Lewinson is now passionate about bringing art, sound and culture to a much wider audience:

When I was first told the story of the foundlings, I couldn't help but find it very moving. I was raised in a very close and loving family, and over the years, I have become increasingly aware of the positive impact this has had, and continues to have, on my life.

Talks:

Free with Museum admission

Sunday 27 September, 14:00

Join Jessica Sheetz-Nguyen, author of *Victorian Women, Unwed Mothers and the London Foundling Hospital*, for a talk about the Victorian working class women who brought their infants to the Foundling Hospital for adoption. Using detailed research into the Hospital petitions, Sheetz-Nguyen provides clues to the true identities of the thousands of unwed mothers who went to the porter's gate on Guilford Street and requested a blank petition form. The talk follows the women's steps right up to receiving day, when the petitioner handed their baby to the nurse mothers in the Hospital foyer.

Saturday 24 October, 14:00–15:00

Join Professor Lynda Nead, curator of *The Fallen Woman*, as she reveals some of the hidden stories of women who left their children at the Foundling Hospital and considers the art within the exhibition.

Sunday 1 November, talk 14:00, concert 15:00

Dr Victoria Mills, Research Fellow at Darwin College, Cambridge and researcher for the exhibition *The Fallen Woman*, explores some of the nineteenth-century women's petitions and stories from the Foundling Hospital archives. Afterwards, the Darwin Piano Trio make their Foundling Museum debut, featuring the combined talents of Eleanor Tagart (piano), Daniel Burrowes (cello) and Helen Twomey (violin).

Family Workshops:

DOWN THE RABBIT HOLE

Sunday 25 October, sessions run 11:00–12:30, 13:30–15:00 & 15:30–17:00

Free for children and up to two accompanying adults

Led by artist Alex Murphy, delve into Victorian entertainment and create your own magic lantern slides inspired by the exhibition *The Fallen Woman* and the Foundling Museum Collection. Suitable for ages 5 and up, no booking required.

VICTORIAN STEREOSCOPES

Friday 30 October, sessions run 10:30–12:00, 13:00–14:30 & 15:00–16:30

Free for children and up to two accompanying adults

Explore the use of Victorian stereoscopes in this workshop led by artist Isobel Manning. Photograph your own stereographic images inspired by the exhibition *The Fallen Woman* and create a stereoscope to view your images in 3D. Suitable for ages 7 and up, no booking required.

Shop:

Throughout the exhibition our Museum shop will be selling signed copies of curator Lynda Nead's publication *Victorian Babylon: People, Streets and Images in Nineteenth-Century London* as well as other relevant books and gifts inspired by Victorian society. Come and browse our full range of gifts, cards, jewellery and books and let us help kickstart your Christmas shopping!

