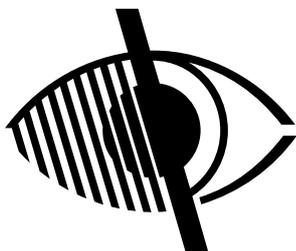


VICTORIAN GIANTS

THE BIRTH OF ART PHOTOGRAPHY



Large-Print Label Booklet

Please return after use

The idea of 'art photography' is as old as photography itself, but it was not until the 1850s that the idea began to take hold. Then, the slow and cumbersome Daguerreotype and paper negative processes, both invented around 1839, gave way to a new technology, wet-plate collodion. This enabled photographers to make negatives on glass for the first time. Faster, sharper and more versatile, the new method unleashed a torrent of creativity.

It was into this electrifying atmosphere that four photographers would help reinvent photography. While they never formed an official group or association, Julia Margaret Cameron, Lewis Carroll, Lady Clementina Hawarden and Oscar Rejlander had intersecting careers. They exchanged, debated, and experimented with new ways of making photographs, testing the new medium to its limits.

As this exhibition reveals, the four artists knew and photographed many of the same people and explored similar themes. Both Carroll and Cameron consulted Rejlander, and they all maintained lasting connections based on shared approaches to portraiture and narrative. Bridging the art of the past and the art of the future, they became true giants of Victorian photography.

All photographs are vintage albumen prints from wet-plate collodion negatives unless otherwise described.

As Patron of the National Portrait Gallery, and an enthusiastic amateur photographer, I am delighted to support Victorian Giants. This captivating exhibition and the accompanying book bring together works by Julia Margaret Cameron, Lewis Carroll, Oscar Rejlander and Clementina Hawarden for the first time, to explore the birth of art photography in England.

This period in the history of photography has long interested me. As a student at the University of St. Andrews, I chose it as the subject of my undergraduate thesis and photographs of children in particular, which feature predominately within the exhibition, are of real interest to me. These photographs allow us to reflect on the importance of preserving and appreciating childhood while it lasts. Children held a special place in the Victorian imagination and were celebrated for their seemingly boundless potential. This notion still rings true for us today and it underpins much of my official

work and the charities I have chosen to support, and, indeed, my role as a mother of a young family.

Queen Victoria, and especially Prince Albert, became enthusiastic patrons of the new form of picture-making following its invention in 1839. Rejlander undertook commissions for the Royal Family, and this exhibition contains photographs by him borrowed from the Royal Collection at Windsor.

Victorian Giants affords us another opportunity to celebrate the National Portrait Gallery's unique and brilliant programme of research, acquisition and display. As a leading centre for research into portraiture, the Gallery continues to excel.

HRH The Duchess of Cambridge

JULIA MARGARET CAMERON

Mountain Nymph, Sweet Liberty
(Mrs Keene)

June 1866

Positioned high in the frame against a dark neutral backdrop, with piercing eyes and determined expression, the *Mountain Nymph* reveals the psychological charge of Cameron's best portraits. The title derives from John Milton's poem 'L'Allegro' (published 1645): 'Come, and trip it as ye go / On the light fantastick toe, / And in thy right hand lead with thee, / The Mountain Nymph, sweet Liberty'.

Little is known about the sitter, Mrs Keene. She may have been a professional model as she also sat for the Pre-Raphaelite painter Edward Burne-Jones.

OSCAR GUSTAF REJLANDER

1813-75

After training as a painter, Swedish émigré Rejlander established a photographic studio in Wolverhampton in 1856, before moving to London in 1863. Known for his mischievous sense of humour, he became famous for his 'combination' photography — using two or more negatives to create artificial scenes. He largely abandoned this practice in the 1860s, focussing instead on expressive portraiture.

OSCAR REJLANDER

Album

1856–c.1866

Inscribed: 'This album had the honour of being admitted in 1866 to HRH the Prince of Wales [Prince Edward, later King Edward VII] by Colonel Teesdale (3 weeks). In 1870 at the request of Cardinal Antonelli to HH Pope Pius the IXth by Monsignor Pucci (1 week). In 1871 to Her Majesty by Lady Elgin (several weeks).'

Album, containing 71 albumen prints. To view the other pages in this album, please see the video screen nearby.

Purchased with help from the Art Fund, Jane and Michael Wilson,
and Stephen Barry

National Portrait Gallery, London

Left:

Virginia Dalrymple, 1850-1922

Right:

Unidentified Young Woman

In contrast to the frequently stiff, expressionless portraits often seen in Daguerreotypes, Rejlander's pictures were life-like and believable. It was this aspect of his photography that attracted Julia Margaret Cameron, Lewis Carroll, and Clementina Hawarden to him.

The photograph on the right shows the remarkable sensitivity of which Rejlander was capable. The young woman seems lost in thought, her head tilted gently and eyes averted down and out of the frame. The poignancy of the picture is intensified by its momentary quality, as Rejlander seems to have captured a passing instant—fleeting and ephemeral. Photographers would not be able to freeze rapid action in time until some years later, but Rejlander's pictures hinted at the possibility.

OSCAR REJLANDER

Above:

***Untitled (Lord Elcho's son
with tennis racket)***

c.1860

Below:

Untitled (Lord Elcho with his son)

c.1860

Francis Richard Charteris, known as Lord Elcho, was a Member of Parliament, art collector, watercolourist, and one-time Trustee of the National Portrait Gallery. He gave up his trusteeship after one meeting, when his proposal to disband the National Portrait Gallery and merge it with the National Gallery was rejected. It is unclear which of his six sons is depicted here.

OSCAR REJLANDER

Father and Child (after St Joseph)

c.1860

The Madonna and Child was a popular subject in the 1860s, but photographs like this one, with a man in the role of the Virgin Mary's husband St Joseph, are rare. The contrast between the fully clothed, restrained look of the man with the unencumbered freedom of the boy might be viewed as a 'before and after' commentary on aging, as the raw innocence of the child is transformed into the buttoned-down respectability of the adult.

OSCAR REJLANDER

Album

This film shows the contents of the photographic album by Oscar Gustaf Rejlander, seen open in the adjacent showcase, which contains a selection of portraits and a number of Rejlander's well-known figurative, genre photographs.

The video lasts approximately four minutes.

JULIA MARGARET CAMERON

1815-79

Born in Ceylon (modern day Sri Lanka), and trained in part by Rejlander, Cameron began her career at the age of forty-eight on the Isle of Wight, inspired by the gift of a camera. Her celebrated 'Rembrandt' technique involved using shallow depth of focus and setting the sitter against dark, neutral backgrounds. Using friends, family, and local villagers as subjects, she specialised in allegorical themes, frequently inspired by poetry and painting.

JULIA MARGARET CAMERON

Thomas Carlyle

1867

Cameron portrayed the eminent historian and essayist Thomas Carlyle (1795–1881) completely out of focus — a disembodied, ethereal being, with light playing across his head, face, and beard.

Born in Scotland, Carlyle is considered one of the most important social commentators of his time. His ideas about the role of 'great men' in shaping history informed his lecture series and book *On Heroes, Hero-Worship and The Heroic in History* (1841). Instrumental in the founding of the National Portrait Gallery, he became one of its first Trustees. Carlyle was lifelong friends with Henry Taylor (shown in the next room), to whom Cameron was also close.

JULIA MARGARET CAMERON

J.F.W. Herschel

April 1867

Cameron portrayed astronomer and physicist John Frederick William Herschel (1792–1871) as a romantic hero, his wild white hair and shining eyes emerging from darkness. Cameron and Herschel were lifelong friends. They had met in South Africa in 1836, where he was mapping the sky of the southern hemisphere, and where she was recovering from illness. A pioneer in the invention of photography, Herschel was responsible for numerous advancements and is credited with coining the terms 'negative', 'positive', and 'photograph'. He introduced Cameron to photography in 1839 and shared the results of his early experiments with her. Rejlander also photographed Herschel, several years previously.

CLEMENTINA HAWARDEN

1822-65

Her life cruelly cut short by pneumonia at the age of forty-two, Clementina Maude, Viscountess Hawarden produced some 800 photographs in her lifetime, nearly all are of her eight children posed in poignant tableaux. She began to photograph on her family's estate, outside Tipperary, around 1857, later moving to Princes Gardens, London, near Hyde Park. Frequently compared to Cameron, she was much admired by Carroll, and on her death, Rejlander wrote her obituary.

CLEMENTINA HAWARDEN

Photographic Study (Florence Elizabeth Maude)

1863-4

Working from upstairs rooms at 5 Princes Gardens, near to the South Kensington Museum (where both she and Julia Margaret Cameron were frequent visitors), Hawarden used light streaming from large floor to ceiling windows to illuminate her pictures. Her subjects were usually her children, especially her daughters Clementina, Florence, and Isabella Grace, whom she posed in domestic tableaux.

Both Carroll and Rejlander knew and admired Hawarden. On at least one occasion, Rejlander photographed her daughter Isabella Grace; after Hawarden's death, he also photographed her youngest daughter, Antonia.

CLEMENTINA HAWARDEN

**Isabella Grace and Clementina Maude,
5 Princes Gardens**

c.1863-4

Victoria and Albert Museum, London.
Given by Lady Clementina Tottenham

CLEMENTINA HAWARDEN

**Photographic Study (Florence Elizabeth
and Clementina Maude)**

1863-4

LEWIS CARROLL

1832-98

Born Charles Lutwidge Dodgson, but better known by his pen name, Lewis Carroll was Lecturer in Mathematics at Christ Church, Oxford. He took up photography in 1856 as a hobby, frequently working outdoors. He photographed many different subjects, including landscape, but excelled as a portraitist. Approximately half of his known pictures are of children, whom he nearly always photographed in the presence of a parent or governess.

LEWIS CARROLL

Xie Kitchin in Greek Dress

12 June 1873

Shown against a similar background as *Xie Kitchin... as Captive Princess* (at right), the three bands of light on the left of the picture reveal how Carroll used light streaming through a window to partially illuminate this picture. To make the lighting more even, he used another light source as well, as can be seen from the shadows visible behind the sitter, especially on either side of her legs.

LEWIS CARROLL

Agnes Hughes Standing by a Wall

12 October 1863

Agnes Hughes (1859–1945) was the daughter of the later Pre-Raphaelite painter Arthur Hughes and his wife Tryphena, whom Carroll would also photograph. Arthur Hughes exhibited paintings at the Royal Academy and illustrated books by Tennyson, Christina Rossetti and George MacDonald, and helped introduce Carroll to others in the Pre-Raphaelite circle.

LEWIS CARROLL

Xie Kitchin, standing in nightdress and crown, also known as *Captive Princess*

26 June 1875

Carroll's complex portrayal of one of his favourite models, Xie (pronounced 'Ecksy') Kitchin, shows her in a game of dress up, pretending to be one of the heroes of the *Golden Legend*. In the story, the valiant St George rescues the princess from being sacrificed by battling a dragon. In Carroll's picture, Xie stands barefoot against a plastered wall, her head lowered slightly, and her crown slightly askew. Carroll shows her as at once strong and vulnerable — her gaze simultaneously suggesting empathy and entreaty, while her clasped hands seem both awkward and commanding at the same time.

JULIA MARGARET CAMERON

Freddy Gould

1866

Born William Frederick Gould in 1861 on the Isle of Wight, Freddy sat for Cameron frequently after 1864, when he began to appear in many of her religious- and literary-themed images. The son of local villagers, his father was a labourer and fisherman. Here he appears as an angel, or *putto*.

JULIA MARGARET CAMERON

The Beauty of Holiness (Freddy Gould)

1866

JULIA MARGARET CAMERON

May Prinsep

1866

OSCAR REJLANDER

May Prinsep

c.1863, formerly attributed to Julia Margaret Cameron

Cameron invited Rejlander to visit her at Freshwater, Isle of Wight in 1863, where Rejlander gave Cameron some of her first lessons in photography. During this period, their works can be hard to separate. This portrait, long thought to have been made by Cameron, has recently been shown to be by Rejlander.

Mary 'May' Emily Prinsep (1853–93), an occasional visitor to the Isle of Wight, would go on to become one of Cameron's favourite models. She also sat for painters, including Cameron's friend G.F. Watts, and eventually married Hallam Tennyson (shown on opposite wall), eldest son of Alfred Tennyson.

Victoria and Albert Museum, London.

Given by Mrs Margaret Southam, 1941

OSCAR REJLANDER

**Untitled (unknown sitter, possibly
Rejlander's wife, Mary)**

c.1863, printed by Julia Margaret Cameron

Cameron invited Rejlander to the Isle of Wight in 1863. Before the visit, Rejlander provided her with some of his own negatives, so that she could practise printing. She experimented with some, decorating them with ferns. This picture, which descended through Cameron's family, was once believed to have been made by her. However, it is now recognised as one of the pictures Cameron printed from a Rejlander negative. The subject is one who frequently appears in Rejlander's work, and may even have been his wife, Mary.

Victoria and Albert Museum, London.

Given by Mrs Margaret Southam, 1941

CHILDREN

In the Victorian mind, children represented innocence — pure souls as yet untouched by the darker realities of life in industrial Britain. But the subject had a political dimension, too. A branch of philosophy had long argued that children can be thought of as ‘blank slates’ whom society can either improve through education, or corrupt through neglect. Consequently, depictions of children served as a reminder of collective responsibility, and the potential for social progress.

To the photographer, children posed a particular set of challenges. Fidgety and impatient, they had a tendency to move during the long exposure times. Like many photographers of their era, Cameron, Carroll, Hawarden and Rejlander all depicted children. They were not just popular subjects; such pictures also demonstrated their virtuosity.

OSCAR REJLANDER

Non Angeli sed Angli

1857

The title translates as 'They are not angels, but Angles' and refers to a remark said to have been made by Pope Gregory I (c.540–604) when introduced to a group of pale-skinned English boys at a slave market in Rome. Told that they were Angles (one of the founding tribes of Britain), he replied: 'Well named, for they have angelic faces and ought to be co-heirs with the angels in heaven.'

This photograph, one of Rejlander's most beloved, is a pastiche, or pictorial reinterpretation, of the putti that appear at the bottom of Raphael's famous *Sistine Madonna*.

Lent by Her Majesty The Queen

Collected by Prince Albert



RAPHAEL

The Sistine Madonna (detail)

1512-3

CHOSEN BY

HRH THE DUCHESS OF CAMBRIDGE

A hugely popular image even today, this photograph captures these two children as cherubs which was a popular theme in the Victorian period. Rejlander's composition appeals to this Victorian love of moral fables and directly illustrates his interest in Renaissance art. Prince Albert also possessed a great enthusiasm for Renaissance art; he purchased this image from Rejlander and included it in one of his own photographic albums.

JULIA MARGARET CAMERON

Above left:

***Water Baby* (Kate Keown)**

1866

Charles Kingsley's novel *The Water-Babies* (1862-3) tells the story of a chimney sweep who drowns and is transformed into a magical underwater being. He joins a community of faeries and other water babies, where he learns to be a better person, and is reborn as a human once more. In this picture, Kate Keown is shown as one of these fantastical, proto-human creatures; childlike, but strangely knowing.

Nicknamed 'Kittie', Kate Keown's (1857-1922) father was a master gunner in the Royal Artillery, stationed not far from Cameron's home in Freshwater. Kate, along with her siblings Alice, Elizabeth and Percy, sat for Cameron on numerous occasions.

CHOSEN BY

HRH THE DUCHESS OF CAMBRIDGE

As a mother to a large family, Cameron was deeply interested in photographing children and articulating a vision of childhood through photography. Many of her portraits feature children as embodiments of innocence and purity. The close framing of the face of the little girl, the simplicity of the composition, the soft focus and the direct gaze of the sitter all draw us to her real character. It is one of my favourite photographs in the exhibition and a wonderfully honest way to photograph children.

OSCAR REJLANDER

Below left:

***Purify My Heart, also known as
The Little Sisters***

c.1862

This photograph shows two sisters side by side in profile, their hands clasped in prayer. One girl seems almost to be a mirror reflection of the other. Rejlander exhibited versions of this photograph with two different titles. *Purify My Heart* is a reference to the biblical passage James 4:8: 'Draw nigh to God, and he will draw nigh to you. Cleanse your hands, ye sinners; and purify your hearts, ye double minded.'

Lewis Carroll admired this photograph and purchased a copy for his personal collection.

National Portrait Gallery, London

Given by Stephan Loewentheil, 2017

CHOSEN BY

HRH THE DUCHESS OF CAMBRIDGE

This incredibly tender portrait of sisterly affection suggests the close connection between the two young girls. The sisters are photographed nestling gently together side by side, their faces and bodies appearing as though in mirror reflection. What is so wonderful and natural about this photograph is that both girls seem fascinated and intrigued with something to the side and are therefore not looking directly at the camera. Their intent gazes suggest a natural and familiar youthful curiosity which is so hard to capture in posed photographs of children.

CLEMENTINA HAWARDEN

Study from Life (unknown sitter)

c.1862

CLEMENTINA HAWARDEN

**Photographic Study (Clementina
and Florence Elizabeth Maude)**

Uncut stereo albumen print, 1859-61

To view stereo images

In order to see the portrait above in 3-D, bring the lenses close to your eyes, and move your head to a distance of about 5 inches (130 mm) from the photograph. Keeping your head aligned squarely with the image pair, relax the eyes (don't squint — you won't need to). Gently move your head back and forth a few millimetres until the image is in focus.

LEWIS CARROLL

**Irene MacDonald, also known as
*It Won't Come Smooth***

25-31 July 1863

Carroll made this picture of Irene MacDonald shortly after visiting Rejlander's studio. According to Carroll's notes, Irene was originally meant to walk together with him all the way to the Rejlander studio, a few miles from her house, but she got tired and turned back. A year later, Carroll arranged for Clementina Hawarden to photograph MacDonald. Unfortunately, the results of that sitting have been lost.

When this picture was made, Carroll was hard at work getting the illustrations ready for his soon to be published *Alice's Adventures in Wonderland*, and alternated trips to Rejlander's with visits to the engravers. Irene, too, was pressed into service, acting as test reader for the text. Her worldly, almost weary expression seems to foreshadow

the vagaries of life ahead of her, and may well have paralleled Carroll's own feelings during a particularly exhausting time.

OSCAR REJLANDER

Above:

Scene with Child (Washing hands)

c.1860

Below:

I Can Wash and Dress Myself

c.1860

Rejlander often made short sequences of images like this and the picture below, which show a boy washing his hands from different perspectives. Cameron, too, used this technique, often making two or more portraits of the same sitter moments apart, and from different angles. See, for example, her portraits of Julia Jackson in the next room.

LEWIS CARROLL

Above left:

Agnes Hughes Standing by a Wall

12 October 1863

Agnes Hughes (1859–1945) was the daughter of the later Pre-Raphaelite painter Arthur Hughes and his wife Tryphena, whom Carroll would also photograph. Arthur Hughes exhibited paintings at the Royal Academy and illustrated books by Tennyson, Christina Rossetti and George MacDonald, and helped introduce Carroll to others in the Pre-Raphaelite circle.

Below left:

Agnes Hughes Wearing an Embroidered Dress and Reclining on a Couch

12 October 1863

Tate Archives.

Presented by Major Chester, 1972

LEWIS CARROLL

***Agnes Hughes Wearing an Embroidered
Dress and Reclining on a Couch***

12 October 1863

LEWIS CARROLL

**Agnes and Amy Hughes
asleep on a couch**

12 October 1863

LEWIS CARROLL

Ina Liddell (holding a doll)

Summer 1858

Purchased jointly with the National Science and Media Museum, Bradford,
with help from the Art Fund and National Heritage Memorial Fund formerly
in the collection of Alice Liddell

National Portrait Gallery, London

LEWIS CARROLL

Alice, Ina, Harry and Edith Liddell

Spring 1860

The Liddell family arrived at Christ Church, Oxford in 1856, just as Carroll was beginning to take up photography. He and the family became close friends. Henry Liddell served as Dean of the College throughout Carroll's career, and initially supported his photographic efforts. In 1863, Carroll and the family broke off relations for unknown reasons. Speculation has included disappointment that Carroll went against the family's wishes by refusing to court their governess or one of the older Liddell children — Ina has been mentioned as a candidate.

Carroll was enormously charmed by the Liddell children, all of whom he photographed, and nearly all of whom made their way into *Alice's Adventures in Wonderland* and other, related writings. Alice, Carroll's favourite, is shown here in the left foreground, set apart from the other children, staring back at the camera.

Purchased jointly with the National Science and Media Museum, Bradford, with help from the Art Fund and National Heritage Memorial Fund formerly in the collection of Alice Liddell
National Portrait Gallery, London

LEWIS CARROLL

Edith Liddell

Summer 1858

Purchased jointly with the National Science and Media Museum, Bradford,
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in the collection of Alice Liddell

National Portrait Gallery, London

LEWIS CARROLL

Edith, Ina and Alice Liddell

Summer 1858

Purchased jointly with the National Science and Media Museum, Bradford,
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in the collection of Alice Liddell

National Portrait Gallery, London

LEWIS CARROLL

Alice Liddell

Modern albumen print from the original wet-plate collodion negative on display in nearby case, summer 1858

The fourth of ten children and later the inspiration for *Alice's Adventures in Wonderland* and its sequel, *Through the Looking Glass*, Alice Liddell is the most famous of Carroll's child sitters. Contrary to popular belief, Carroll did not photograph her particularly often, and never photographed her in the nude. Of the 2,600 photographs recorded by Carroll, only twelve solo portraits of Alice are known. By comparison, he made six individual portraits of Alice's sister, Ina, and forty-five of another favoured sitter, Xie Kitchin (see preceding room).

This enchanting portrait is unusual for Carroll in that it was made sidelong, in full profile. It may have been intended as a companion to another photograph, *Alice Liddell as Beggar Maid*, which was made around the same time and against the same backdrop.



LEWIS CARROLL

**Alice Liddell as 'The Beggar Maid',
also known as *King Cophetua's Bride*
Summer 1858**

LEWIS CARROLL

Left:

Alice Liddell

Albumen carte-de-visite, 25 June 1870

This is the only portrait of Alice that Carroll is known to have made after the publication of *Alice in Wonderland*, some seven years earlier. Showing Alice at age eighteen, the innocence of her earlier portraits has now completely drained away, replaced by a severe, inscrutable expression. The moment captured is unusually intimate, with Alice's head lowered slightly and cocked to one side, looking up at the viewer, and her body slumped in a padded armchair. It is unclear whether Carroll orchestrated this pose, or whether Alice assumed it naturally.

Purchased jointly with the National Science and Media Museum, Bradford, with help from the Art Fund and National Heritage Memorial Fund formerly in the collection of Alice Liddell

National Portrait Gallery, London

JULIA MARGARET CAMERON

Far left:

Aletheia (Alice Liddell)

1872

Lewis Carroll's photographs of Alice Liddell are well-known; less familiar are the portraits Julia Margaret Cameron made of her years later, several of which respond directly to Carroll's pictures. In this photograph, the twenty-year-old Alice is posed in full profile, much as Carroll depicted her in his famous seated portrait of 1858, shown nearby. However, Cameron shows Alice's long wavy hair cascading in front of and behind her, merging with a background of blooming hydrangeas, the flowering of the plant echoing her coming of age. Cameron named the portrait after the Greek Aletheia, meaning 'true' or 'faithful'.

LEWIS CARROLL

Ina Liddell

25 June 1870

Carroll made two photographs of the Liddell sisters on 25 June, 1870. Here, Ina Liddell is shown at age twenty-two.

Purchased jointly with the National Science and Media Museum, Bradford,
with help from the Art Fund and National Heritage Memorial Fund
National Portrait Gallery, London

OSCAR REJLANDER

Alfred Tennyson

c.1863

Rejlander took a series of photographs of the Tennyson family at Farringford House, Freshwater, during his visit to help teach Julia Margaret Cameron photography, in May 1863. In this portrait, Rejlander portrays Alfred Tennyson (1809–92) as a solid, sculptural figure, sitting bolt upright in a cane chair, holding his signature broad-brimmed hat nearly out of frame. The poet directs his gaze into the distance, his eyes fixed on the future.

Tennyson and his wife Emily much admired Rejlander's photographs and had copies made. Born in Somersby, Lincolnshire, Tennyson was a great favourite of Queen Victoria, becoming Poet Laureate in 1850. He was known for his patriotic view of contemporary English life, tinged with melancholy in the face of rapid technological and social change.

JULIA MARGARET CAMERON

Above right:

**Alfred Tennyson, also known as
*The Dirty Monk***

May 1865

Cameron may have conceived of this grey-toned photograph of Tennyson as a response to Rejlander's brightly-lit portrait of about 1863, at left.

Living at Farringford House in Freshwater, Tennyson lived not far from Julia Margaret Cameron on the Isle of Wight, and she photographed him and his family on a number of occasions. In 1874, Tennyson arranged for Cameron to illustrate a new edition of his cycle of twelve poems, *Idylls of the King*. This portrait was used as the frontispiece.

JULIA MARGARET CAMERON

Above left:

Alfred, Lord Tennyson

3 June 1869

In this portrait Cameron presents Tennyson as a more approachable figure, his head in partial profile, and his eyes relaxed and sympathetic. Light reflects off his bald cranium, the source of his intellectual powers.

Formerly in the collection of Virginia Woolf
National Portrait Gallery, London

JULIA MARGARET CAMERON

Below left:

Alfred, Lord Tennyson

1867

Here, Cameron shows the poet emerging out of inky darkness, crowned by wild locks of hair on either side of his head, sporting an abundant beard, and framed by two points of his lapel.

She positioned him on high, god-like and looking down, the viewer's eye fixed at the height of his top button.

JULIA MARGARET CAMERON

Lionel Tennyson

1864

Lionel (1854–86) was the second son of Alfred Tennyson. He was a childhood friend of the Cameron boys and was photographed in his teens by Julia Margaret Cameron. Educated at Eton, Lionel joined the India Office and in 1885 contracted a fatal illness in Assam. Unwell for several months, he died on board ship on his way home at the age of thirty-two. Alfred Tennyson wrote movingly about the loss of his son in the poem 'To the Marquis of Dufferin and Ava'. He dedicated the poem to the Governor-General of India, who helped care for Lionel during his illness.

LEWIS CARROLL

Hallam Tennyson, 2nd Baron Tennyson

28 September 1857

Hallam Tennyson (1852-1928), Alfred Tennyson's eldest son, was five years old when Carroll photographed him at Monk Coniston Park in the Lake District. Taken while the poet and his family were visiting friends, the portrait shows Hallam standing on a chair, holding what may be a hoop-rolling stick. Carroll posed him with his legs crossed — a tricky stance for such a young child to maintain. As an adult, Hallam would marry May Prinsep, Julia Margaret Cameron's niece.

Carroll did make one portrait of Alfred Tennyson during his Lake District trip, but he was determined to make more. In 1864, he visited the Isle of Wight to try to photograph him again, armed with a 'carpet bag full' of his photographs to show Cameron and others. He was unable to photograph Tennyson, but Cameron and Carroll staged a

'mutual exhibition' in Cameron's living room.

CHOSEN BY

HRH THE DUCHESS OF CAMBRIDGE

The young boy is photographed in traditional dress outdoors in the rural Lake District, somewhere which is very special to me. It is amazing to think that Carroll had only taken up photography the year before this portrait was made, and must have found it challenging to keep the young boy perfectly still during the long exposure time, which would have lasted several seconds. The balance and precision of this portrait are therefore all the more remarkable.

OSCAR REJLANDER

Charles Darwin

1871

Starting in the late 1860s, Charles Darwin began collecting photographs for use in the research that would eventually become his book *The Expression of the Emotions in Man and Animals* (1872). Hoping to find authentic photographs, that captured emotional expressions as they actually occurred, he visited print shops and studios in London, and contacted several photographers hoping to commission new pictures. Few, if any, of the photographs he acquired met his ambitious expectations.

In April, 1871, Darwin wrote 'I am now rich in photographs, for I have found in London Rejlander, who for years has had a passion for photographing all sorts of chance expressions, exhibited on various occasions ... instantaneously.' Rejlander would go on to become the main contributor of photographs to Darwin's book.

Moderna Museet, Stockholm

JULIA MARGARET CAMERON

Charles Darwin

1868

In the summer of 1868, Darwin and his family rented a holiday cottage on the Isle of Wight from Cameron's family. The visit gave Cameron the opportunity to make this famous photograph. Publically, Darwin wrote of this portrait: 'I like this photograph very much better than any other which has been taken of me.' Privately, he was less positive, describing it as 'heavy and unclear'.

This particular print once belonged to Virginia Woolf, who was Julia Margaret Cameron's great niece.

OSCAR REJLANDER

Self-portraits

Showing Anger, Surprise, Apology, Shrugging, Disgust, Child Screaming, Held from Behind, Determination and Indignation, 1871

Darwin commissioned Rejlander to produce photographs of human expressions, including the eight photographs shown here from Darwin's personal collection. Rejlander had built a reputation throughout the 1860s as one of Britain's most naturalistic portrait photographers. Yet even he struggled to find models to represent some of the more active expressions. So he decided to pose himself, 'in propria persona', Rejlander joked, to make Darwin's pictures.

With his large bald head, Rejlander proved an ideal subject to watch the way muscles contracted over the forehead and scalp during certain expressions. Darwin published eighteen of Rejlander's photographs in his *Expressions* book. Shortly after

the manuscript was sent to press, Lewis Carroll wrote to Darwin to volunteer to contribute more pictures. But it was too late, and their collaboration never happened.

Above right:

LEWIS CARROLL

Henry Taylor

1862

Henry Taylor (1800–86) worked in the Colonial Office from 1824 until his retirement in 1872.

Despite this demanding position, he also pursued a career as a poet and essayist. In 1834, he published his most successful work, the history play *Philip Van Artevelde*. Taylor's closest associates included the poets William Wordsworth, Samuel Taylor Coleridge and Robert Southey. In later years, he also made friends with Tennyson and Julia Margaret Cameron. Carroll, Cameron, and Rejlander all made portrait photographs of Taylor.

Hulton Archive, Getty Images



OSCAR REJLANDER

Henry Taylor

c.1863

Below right:

JULIA MARGARET CAMERON

Prospero (Study of Henry Taylor)

May 1865

The sorcerer Prospero is the protagonist of Shakespeare's play, *The Tempest*.

Above centre:

OSCAR REJLANDER

Isabella Somers-Cocks

c.1861

Royal Photographic Society Collection, Victoria and Albert Museum, London

Below centre:

JULIA MARGARET CAMERON

Isabella Somers-Cocks

3 April 1866

Wilson Centre for Photography

Lady Isabella Caroline Somers-Cocks (1851–1921) was one of Julia Margaret Cameron's nieces. As an adult, she took up charity work, becoming a notable temperance activist and campaigner for women's rights.

Above left:

OSCAR REJLANDER

Virginia Dalrymple

1860-4

This was purchased by Lewis Carroll and included in his *Professional and Other Photographs* album.

Virginia Julian Dalrymple (1850-1922) was another of Julia Margaret Cameron's nieces. A variant of this image appears in the National Portrait Gallery's 'Rejlander Album' P2011(25).

Gernsheim Collection, Harry Ransom Center,
The University of Texas at Austin, 964:0016:0002

Below left:

JULIA MARGARET CAMERON

Virginia Dalrymple

1868-70

Gernsheim Collection, Harry Ransom Center,
The University of Texas at Austin, 964:0037:0122

JULIA MARGARET CAMERON

Sadness (Ellen Terry), 1864

Carbon print, printed 1870–80

With a stage career that began at the age of nine and spanned sixty-nine years, Ellen Alice Terry (1847–1928) is regarded as one of the greatest actresses of her time. She was particularly celebrated for her naturalistic portrayals. Already an established professional, she married the artist G.F. Watts, thirty years her senior, a week before her seventeenth birthday, the year this photograph was made. Although they separated after less than a year, Watts painted Ellen on several occasions. One such portrait is currently on view in Room 26, on the Gallery's first floor.

Cameron's idea to use a photograph of a particular subject at a specific time to embody a broad, abstract concept was particularly bold.

Many believed that photography was better suited to recording minute detail than communicating universal themes.

LEWIS CARROLL

Ellen Watts (née Ellen Terry)

Modern albumen print from the original
wet-plate collodion negative, 13 July 1865

Although Cameron's and Carroll's photographs were made shortly after each other, Cameron's was made while Terry was still happily married, whereas Carroll photographed her after the marriage had effectively ended, and she returned to live at her family home in Kentish Town, London.

LEWIS CARROLL

Flo Terry as Cinderella

Modern albumen print from the original wet-plate collodion negative, 14 July 1865

Florence ('Flo') Terry (1856–96) was the daughter of the actor Benjamin Terry (1818–96), the head of the illustrious nineteenth-century theatrical dynasty that included Kate and Ellen Terry. She made her adult stage debut in 1870 and retired from acting following her marriage in 1882 to William Morris, a solicitor, with whom she had four children. Carroll photographed Flo on numerous occasions, and she appears here as Cinderella, whose fortunes dramatically change following her father's remarriage, which results in her being forced into the role of a scullery maid.

OSCAR REJLANDER

Jane Octavia Brookfield

c.1860

Jane Octavia Brookfield (1821–96) maintained an influential literary salon, which included her husband's college friend Alfred Tennyson. She is remembered mostly for her association with another of her husband's friends, the novelist William Makepeace Thackeray.

Shown against a bright, neutral backdrop, the photograph closely matches Carroll's portrait of Benjamin Woodward (at right).

LEWIS CARROLL

Benjamin Woodward

Late 1850s

Irish-born architect Benjamin Woodward (1815–61) is best known for having designed a number of buildings in Cork, Dublin and Oxford in partnership with Sir Thomas Deane and his son Sir Thomas Newenham Deane. Inspired by the writings of critic John Ruskin, his most important buildings include the museum at Trinity College, Dublin (1853–7). Through Ruskin, Woodward met Dante Gabriel Rossetti and other Pre-Raphaelite artists, whom Woodward employed in 1857 to decorate his recently completed Oxford Union building.

LEWIS CARROLL

***The Christ Church Album* (also known
as the 'John Rich Album')**

Containing 37 albumen prints, including portraits of Carroll's colleagues at Christ Church, University of Oxford 1857-60.

Shown left:

Friedrich Max Müller

June 1857

An orientalist and philologist (one who uses linguistics to study literary texts), German-born Müller (1823–1900) came to England in 1846, where he became a member, like Carroll, of Christ Church college. As a student at Leipzig University he studied the classical Indian language of Sanskrit, in which field his work is still known. Carroll and Müller became friends, and it has been suggested that Müller's lectures on language and meaning may have provided inspiration for the absurdist style of *Alice's Adventures in Wonderland*.

Shown right:

Self-portrait

2 June 1857

Lewis Carroll took this photograph of himself with the assistance of Ina Liddell, Alice's older sister. His diary records: 'Bought some Collodion at Telfer's [...] and spent the morning at the Deanery ... Harry was away, but the two dear little girls, Ina and Alice, were with me all the morning. To try the lens, I took a picture of myself, for which Ina took off the cap, and of course considered it all her doing!'

LEWIS CARROLL

Self-portrait

2 June 1857

OSCAR REJLANDER

Lewis Carroll

Albumen carte-de-visite, 28 March 1863

This famous photograph, which shows Lewis Carroll polishing a camera lens, was made during one of several visits Carroll made to Rejlander's studio.

OSCAR REJLANDER

***Georgiana Charlotte, Duchess of
Beaufort***

c.1860

Lady Georgiana Charlotte Curzon (1825–1906) was the daughter of Richard Curzon-Howe, 1st Earl Howe. Her children included Lord Henry Richard Charles Somerset, who married Julia Margaret Cameron's niece, Lady Isabella Somers-Cocks (shown nearby).

This psychologically penetrating portrait shows Lady Charlotte in a moment of introspection; her arms folded defensively and her head turned away from the camera.

OSCAR REJLANDER

Untitled

Albumen print, c.1860

In the early 1860s, Rejlander made a number of tightly-framed portraits of women like this one, in which he photographed the figure close up and in full profile, with limited depth of focus, against a dark, neutral background. Later, Julia Margaret Cameron would absorb and extend these ideas, making them part of her signature style.

JULIA MARGARET CAMERON

Above left:

***Ophelia* (Mary Pinnock)**

1867

As Ophelia, Pinnock is posed as one of the two female characters in William Shakespeare's play *Hamlet*. Ophelia is left heartbroken and loses her sanity after Hamlet rejects her and kills her father Polonius. She tragically drowns after falling into a brook.

The Ashmolean Museum, Oxford.

Bequeathed by Humphrey Case, 2009

JULIA MARGARET CAMERON

Below left:

Daphne (Mary Pinnock)

1866-8

Pinnock appears here as the female nymph Daphne from Greek mythology, whose beauty attracted the unwanted attention of the god Apollo. To escape his advances, she was transformed into a laurel tree. This particular pose is believed to have been based on a life-sized marble sculpture by Gian Lorenzo Bernini, in the Galleria Borghese in Rome. Cameron never travelled to Rome herself but would have known the famous sculpture through reproductions.

JULIA MARGARET CAMERON

Julia Jackson

1867

Born in Calcutta, Julia Prinsep Jackson (1846–95) was the youngest of three daughters of Maria Pattle and the physician John Jackson. Greatly admired by the leading artists of the day, both Edward Burne-Jones and G.F. Watts painted her and she was extensively photographed by her aunt and godmother Julia Margaret Cameron. Julia Jackson's first husband, Herbert Duckworth, died in 1870 after only three years of marriage. She later married Leslie Stephen, editor of *The Dictionary of National Biography*. Together they had four children, including the painter Vanessa Bell and the writer Virginia Woolf.

National Portrait Gallery, London

Given by Cordelia Curle

OSCAR REJLANDER

Above left:

Hon. Miss Cecil Josephine Sandys

c.1863-4

Below left:

Miss De Burgh

c.1863-4

JULIA MARGARET CAMERON

Above:

Mrs Herbert Duckworth (Julia Jackson)

1867

CHOSEN BY

HRH THE DUCHESS OF CAMBRIDGE

A sense of stillness and calm pervades this beautiful portrait of Cameron's niece and goddaughter, Julia Jackson, a subject whom Cameron photographed on many occasions. This seemingly soft and simple portrait is made all the more powerful by Cameron's skilful use of lighting to delineate the features of her face from the surrounding darkness. As a spectator, you can't help but get drawn into this moment of quiet contemplation and reflection.

CLEMENTINA HAWARDEN

Photographic Study, 5 Princes Gardens (Clementina Maude)

1863-4

This remarkable photograph shows a woman gazing into a mirror, but not at her own reflection. Instead, the picture was carefully arranged so that the woman's face is seen in profile, while only her reflection looks back out of the mirror. Hawarden excelled at producing ambiguous narrative photographs such as this one, suggesting the rich inner life of the subject, without telling a clear story. The heroes of her pictures are nearly always women, who seem all but trapped in domestic interiors.

Victoria and Albert Museum, London
Given by Lady Clementina Tottenham

OSCAR REJLANDER

Hon. Miss Maude (Clementina Maude)

c.1863-4

The sitter is Lady Clementina Hawarden's daughter, the Honourable Clementina Maude (1847-1901). She was the second daughter of Clementina Hawarden and her husband, Cornwallis Maude. Along with her sisters, she appeared in many of the 800-plus photographs taken by her mother between 1857 and 1864, but this is the only known portrait of her made by Rejlander.

CLEMENTINA HAWARDEN

**Isabella Grace Maude,
5 Princes Gardens**

1863-4

The necklace Isabella wears in this photograph appears to be the same as the one in Rejlander's photograph of her sister, Clementina, shown at left.

OSCAR REJLANDER

Above:

Beggar Boy

1862

Hulton Archive, Getty Images

Below:

***Want Z'ees Shoes Black'd?,
also known as Adding Insult to Injury***

Albumen carte-de-visite, c.1863-9

National Portrait Gallery, London

Given by Stephan Loewentheil, 2016

OSCAR REJLANDER

The Chimney Sweep

c.1860-5

Rejlander made numerous photographs of children and working-class adults found on the streets of London, who were overlooked by other photographers. This particular picture may be an allusion to Charles Kingsley's popular story the *Water Babies* (1862-3), which Julia Margaret Cameron also referenced (see previous room). The protagonist is a young chimney sweep called Tom, who falls into a river and is transformed into a magical underwater creature.

JULIA MARGARET CAMERON

The Flower Girl (Mary Hillier)

1865

Mary Ann Hillier was Cameron's personal maid from 1861 to 1875. She frequently posed for Cameron and was photographed as the Virgin Mary (Madonna) more often than any other model. Cameron described Hillier as 'one of the most beautiful and constant of my models, and in every manner of form has her face been reproduced, yet never has it been felt that the grace of the fashion of it has perished.'

Nineteenth-century photographic techniques

The photographs in this exhibition were made by using wet-collodion glass-plate negatives and albumen paper for printing. This short film demonstrates these techniques in artist Almudena Romero's modern photographic studio.

Duration approximately four minutes

OSCAR REJLANDER

Photograph Album

Contains 40 albumen prints, c.1856-72

This album of Rejlander photographs is believed to have been owned by Charles Benjamin Mander, an amateur artist and Italophile who co-founded the Mander Brothers company, manufacturers of inks, paints, and varnishes in Wolverhampton. Rejlander got to know the Manders well, and photographed Charles and other members of the family during the early days of his photographic studio in Wolverhampton. Rejlander evidently kept in touch with them, as this album dates from later. Charles's brother, Sir Geoffrey, would go on to become a patron of Pre-Raphaelite painters.

The photograph shown is *Song without a Shirt* (1860s). Rejlander's ability to seemingly freeze motion in time was widely admired. Here, he appears to have captured a boy during a private moment, dancing, although the picture would have

been carefully posed. The composition, lighting, and illusion of movement are similar to Hawarden's photograph of two children embracing, above left.

LEWIS CARROLL

Clockwise from top left:

Professional and Other Photographers

Carroll collected photographs he admired and compiled them into an album he titled *Professional and Other Photographers*. The album is comprised mainly of pictures by Julia Margaret Cameron, Clementina Hawarden, and Oscar Rejlander, in addition to contemporaries Maull & Polyblank and James Mudd. Five of these photographs, from Carroll's personal collection, are shown here.

JULIA MARGARET CAMERON

Agnes Grace Weld

30 June 1864

Agnes Grace Weld (1849-1915) was a niece of Alfred, Lord Tennyson, whom Carroll famously photographed as Little Red Riding Hood.

OSCAR REJLANDER

The Evening Sun (Iphigenia)

c.1860

Iphigenia was a daughter of King Agamemnon who appears in legends about the Trojan War. When her father accidentally offended the goddess Artemis, he was forced to sacrifice Iphigenia to appease the goddess so that she would allow his ships to sail to Troy. She was tricked into going to the town of Aulis under the pretence that she would marry the heroic warrior Achilles. In some versions she was killed, while in others she was rescued by Artemis.

CLEMENTINA HAWARDEN

**Untitled (Probably Elphinstone Agnes
Maude and Cornwallis Maude)**

1863-4

Hawarden's photograph closely resembles
Rejlander's Song without a Shirt in the case below.

OSCAR REJLANDER

**Two Girls in White Dresses
(Isabella and Adeline Somers-Cocks)**

c.1863

Previously attributed to Clementina Hawarden.

OSCAR REJLANDER

**Girl in a White Dress (Isabella
or Adeline Somers-Cocks)**

c.1863

Previously attributed to Clementina Hawarden.

OSCAR REJLANDER

Study (Slave, after Wedgwood's 'Am I Not a Man and a Brother?')

Wet-plate collodion negative, 1857

This anti-slavery picture is a pastiche of Josiah Wedgwood's much debated famous medallion 'Am I Not a Man and a Brother'. Rejlander may have been moved to make the picture as a result of the Dred Scott decision in the United States, in which it was decided a slave freed in one American state could still be considered property in another. This ruling was one of the outrages that triggered the American Civil War, which broke out in 1861.

The sitter was possibly an actor from an travelling *tableau vivant* troupe. During his time in Wolverhampton, Rejlander collaborated with a group called Madame Wharton's Pose Plastique Troupe. It has been suggested that this may be the first professional photograph of a black sitter made in Britain.

Royal Photographic Society Collection, Victoria and Albert Museum, London



JOSIAH WEDGWOOD

'Am I not a Man and a Brother?'

Medallion

OSCAR REJLANDER

Above left:

Female draped artist's study with hidden face and holding pitcher

Wet-plate collodion negative, 1857

Below left:

Study for *Two Ways of Life*

Wet-plate collodion negative, 1857

This is a variant of the negative Rejlander used to make his monumental composition, *The Two Ways of Life* (see adjacent wall on right). It closely resembles the section representing 'modesty', which appears in the centre foreground.

ART AND PHOTOGRAPHY

In the 1850s and 60s, the photographic community was split over the proper place of photography among the visual arts. Some argued that it should be thought of as a tool, subordinate to traditional arts, best suited for producing studies that painters and sculptors could use to make their works. Others claimed that photography was the cutting edge of art itself, capable of making pictures equal in importance to other art forms.

In order to prove that photography could do anything painting could do, many photographers of this latter school took to making pastiches and reinterpretations of historic paintings. Influenced by museums such as the National Gallery and Dulwich Picture Gallery, and responding to the spread of imagery through magazines, etchings, engravings and photographic reproductions, they made their own versions of masterpieces. They were particularly drawn to the Baroque period, with its interest in lifelike depiction and the use of ordinary people as models.

OSCAR REJLANDER

Study of Two Wrestlers

Albumen carte-de-visite, c.1865

LEWIS CARROLL

Elizabeth 'Kate' Terry as 'Andromeda'

Modern albumen print from an original
wet-plate collodion negative, 15 July 1865

The model for this photograph is Rembrandt's painting *Andromeda Chained to the Rocks*, currently in the Maritshuis museum, The Hague, Netherlands. Rejlander also made at least one photograph after this painting.

Kate Terry (1844-1924) was Ellen Terry's sister, and the eldest surviving child of the Terry family. Like her sister, Kate began acting at a young age and became a successful leading lady on the West End stage.



REMBRANDT VAN RIJN

Andromeda

c.1630

Mauritshuis, Den Haag

OSCAR REJLANDER

Right:

Nude Study

c.1867

National Portrait Gallery, London

Given by Stephan Loewentheil, 2017

Far right:

Kneeling Woman

1857

Rejlander produced a number of nude studies which he sold to painters for use as studies. He considered these pictures significant because they pointed up errors historically made by painters when depicting human anatomy. Although he was happy for painters to use photographs to improve their paintings, he also saw accuracy of depiction as one of the things that made photography special when compared to other art forms.

OSCAR REJLANDER

The Two Ways of Life

Albumen print, made from approximately
32 separate negatives, 1856-7

One of the most famous pictures in photographic history, Rejlander's *Two Ways of Life* caused a sensation when it was exhibited at the Manchester Art Treasures exhibition in 1857. To make it, Rejlander combined some thirty-two separate negatives (there were variations between printings, and it is not always clear where negatives begin and end). Some viewers were offended by the nudes, whose bodies appear frank and realistic compared to the ideal fantasies painters were expected to produce. Others objected to its ambition, since Rejlander seemed to be saying that photography could be used to produce pictures just as meaningful, and as artistically composed, as any painting.

Queen Victoria and Prince Albert loved the picture and bought three copies, none of which survive.

This is the finest known print of the photograph, which is also known in a reduced form. The photograph is a parable featuring Rejlander himself, who stands in the middle, listening to 'good' and 'bad' angels luring him to paths of vice and virtue.

OSCAR REJLANDER

Portrait Study for *The Two Ways of Life*

Sepia and chalk drawing with photographic underlayer, 1856-7

To make *Two Ways of Life*, Rejlander had to arrange the various subjects within it at the right size to maintain visual perspective. This was a challenge, since enlargement and reduction of negatives was not yet possible in the darkroom. The only way he could change the size of something in the negative was to rephotograph it.

Here Rejlander appears to have used his ability as a draftsman to create an enlargement of the figure known as 'The Intellectual Student', who holds a compass on the right-hand side of the *Two Ways of Life*. The drawing seems to have been made on top of a thin photographic underlayer, visible especially in the subject's legs. When rephotographed and printed alongside other figures at a reduced size, most viewers would have accepted the picture as an unaltered photograph. In the end, Rejlander did

not use this version preferring one in which the figure surveys a globe.

OSCAR REJLANDER

Gustave Doré

probably 1874

Rejlander and French émigré illustrator Doré (1832–83) were friends and mutual admirers. One of the most prolific book illustrators of the nineteenth century, Doré's work famously included illustrated editions of *Dante's Inferno* (1861) and Tennyson's *Idylls of the King* (1867–8). He also made oil paintings and sculpture. In this unusual portrait Rejlander posed him reclined in a padded settee, holding a painter's maul, or guide stick.

LEWIS CARROLL

Dante Gabriel Rossetti

7 October 1863

Carroll spent months trying to arrange an introduction to Rossetti (1828–82) so that he could photograph the famous Pre-Raphaelite painter and poet, and his family. This is one of several photographs he made in the garden of Tudor House, 16 Cheyne Walk, Chelsea, during a four-day session in which he photographed the family and some of Rossetti's artwork, including drawings of his late wife, Elizabeth Siddal.

The relationship between Carroll, Cameron, Hawarden, Rejlander and the Pre-Raphaelites was complex. They had many common friends and associates, and it is believed that several Pre-Raphaelite painters used photographs as studies for their paintings and sculpture. However, all four photographers were attracted to later styles of painting, especially the Spanish and Italian

Baroque, and the Dutch Golden Age. Led by the cantankerous critic John Ruskin, an associate of Henry Liddell's at Oxford (Alice Liddell's father), the Pre-Raphaelites were opposed to such painting, which they considered too literal and mundane.

JULIA MARGARET CAMERON

George Frederic Watts

1864

One of the most celebrated painters of the Victorian period, G.F. Watts (1817-1904) was a mentor to Julia Margaret Cameron. He was known for his allegorical and history works, and also for his portraits, most notably his 'Hall of Fame' series, of which the National Portrait Gallery, London, holds almost fifty examples. He lodged with Cameron's sister and brother-in-law, Sarah and Henry Thoby Prinsep, at their London home for twenty-five years from 1851 and later at their home on the Isle of Wight, during which time he and Cameron became good friends. Watts painted Cameron's portrait, and Watts in turn was a regular, if somewhat reluctant, sitter for Cameron. His marriage in 1864 to the actress Ellen Terry, thirty years his younger, ended in separation after less than a year, and later divorce.

JULIA MARGARET CAMERON

Head of St John (May Prinsep)

March 1866

Cameron's interpretation of the St John story casts an androgynous looking May Prinsep in the fated male role. Cameron shows St John as an ethereal, disembodied figure, bathed in divine light directed from the side.

OSCAR REJLANDER

Self-portrait as Giuseppe Garibaldi

Album of photographs collected by
Prince Albert and Queen Victoria c.1864

The Italian general and nationalist Giuseppe Garibaldi (1807–82) was instrumental in the military campaigns that led to the unification of Italy. In 1864, he visited England, where he received a rapturous welcome with large crowds trying to catch a glimpse of him. On his departure, Garibaldi took a comparatively quiet route, stopping by Tennyson's home on the Isle of Wight. There he met Cameron, who was said to have thrown herself at his feet, begging Garibaldi to sit for her.

When he declined, Cameron was heartbroken.

This self-portrait by Rejlander, based on an earlier photograph by the French photographer Gustave Le Gray, may have been meant as a light-hearted consolation for Cameron.

Rejlander's picture also contained another, more poignant message. The debates over photography

and its proper place in the arts had been difficult and often rancorous. Rejlander was self-deprecating about his own role. But perhaps, he playfully seems to suggest, it was time for a unifying figure, a sort of 'Garibaldi of the arts' to bring together warring factions under a new banner, accepting photography as integral to artistic practice.

CHOSEN BY

HRH THE DUCHESS OF CAMBRIDGE

It is wonderful to see Rejlander's self-portrait from the Royal Collection included in this exhibition, particularly as Prince Albert chose to include it in a photographic album that he personally compiled and arranged. Prince Albert had a huge interest in the development of photography and greatly admired Rejlander's work, both for the photographer's technical talent and for his interest in subject matter and composition. This self-portrait exemplifies how, in these early years of the medium, photographers used the camera as a tool to playfully explore different identities.

OSCAR REJLANDER

***Head of St John the Baptist
on a Charger***

1855

This photograph purports to show the severed head of St John the Baptist, who According to the New Testament was executed at the request of Salome, for condemning her mother's incestuous marriage. According to Rejlander's biographer, the picture was intended as the centrepiece of a large composite photograph that was never completed.

It is now known that this photograph is a pastiche of a painting by Guido Reni, at the Palazzo Corsini in Rome. Reni, a popular figure in mid-century England but despised by the Pre-Raphaelites, was renowned for his meticulously detailed, unidealised compositions. Rejlander visited Rome in 1852, where he would have seen this painting and numerous other works by Reni. The Italian Baroque master was to become a major influence

on Rejlander, Cameron, and Carroll alike.

Collected by Prince Albert
Lent by Her Majesty The Queen



GUIDO RENI

***Salome with the Head of St John
the Baptist***

c.1638-9

CLEMENTINA HAWARDEN

Photographic Study (Clementina and Isabella Grace Maude)

1863-4

Hawarden frequently dressed up her sitters and arranged them in enigmatic narratives like this one. Although not derived from any known painting, the manner of dress, including the cloak and tricorne hat of the male figure (actually one of Hawarden's daughters dressed up), suggest an eighteenth-century reference.

CHOSEN BY

HRH THE DUCHESS OF CAMBRIDGE

Throughout this exhibition we see images of affection between siblings. Here we see two sisters, approaching adulthood, using the private space of their home to play-act before the camera. While this image is more formal than most would take today, many of us will cherish our own fond childhood memories of dressing up in costume and performing in front of friends and family.

JULIA MARGARET CAMERON

Mary Ann Hillier as *'Mary Mother'*

1867

Given by Cordelia Curle
National Portrait Gallery, London

OSCAR REJLANDER

The Virgin in Prayer (after Sassoferrato)

c.1857

This photograph is based on the famous painting *The Virgin in Prayer* painted by the Italian Baroque painter Sassoferrato 1640–50, now in the collection of the National Gallery, London. The rise of public art spaces in Britain in the nineteenth century, including the National Gallery (1824), and the National Portrait Gallery (1856), provided inspiration for countless photographers. Rejlander was particularly enthusiastic about restaging famous paintings, often in order to demonstrate mistakes that painters had made in scale and perspective. The process was fun, and the results fuelled the debate about photography's role among the arts.

Given by Stephan Loewentheil
National Portrait Gallery, London



IL SASSOFERRATO

The Virgin in Prayer

1640-50

National Gallery, London

Image © 2017. The National Gallery, London / Scala, Florence

OSCAR REJLANDER

Charity, also known as The Suppliants

c.1860

At the beginning of his career, when this picture seems to have been made, Rejlander was inspired by the paintings of David Wilkie and other British genre painters. He also spent time studying Dutch Golden Age painting, in which scenes from daily life were a recurring theme, although this picture does not seem based on any specific example.

Rejlander's photograph appears to be a combination print, made up of three or more different negatives. The artist would have had to have been extraordinarily fortunate to capture all four figures and a dog at the specific moment implied by this photograph. Instead, given minor inconsistencies of lighting, scale, and perspective, it seems the boy in the foreground with his hand to his head, and the dog on the steps were photographed separately and added to the scene.

Moderna Museet, Stockholm

JULIA MARGARET CAMERON

Robert Browning

May 1865

Cameron had a genius for recognising the expressive potential of chance events in her work. In this incomparable portrait, she allowed the many speck marks that cover this picture, caused by dust or debris settling on the plate after sensitising, to remain as part of the image. As a result, the poet Browning (1812–89) becomes a transcendent figure, seemingly emerging from a field of stars.

Browning developed an early interest in literature and the arts, encouraged by his father who was a clerk for the Bank of England. He refused to pursue a formal career and from 1833, he dedicated himself to writing poems and plays. In 1846 he married the poet Elizabeth Barrett. The couple lived in Italy until Elizabeth's death in 1861, five years before this picture was taken.