

Face to Face

WINTER 2004

National
Portrait
Gallery

My Favourite Portrait
by Sheridan Morley

Antony Penrose on
Lee Miller

Frida Kahlo: The Camera
and the Image

Special offer from the
Oxford Dictionary of
National Biography



From the Director

COVER

Lady Bridget Poulett as 'Arethusa' Goddess of Fountains

by Madame Yevonde, 1935,
vivex colour print
© Yevonde Portrait Archive

Lee Miller, whose photographs form the Gallery's major spring exhibition, was born in April 1907 in Poughkeepsie, New York State. In July of the same year the Mexican painter Frida Kahlo was born in Coyoacán, a suburb of Mexico City, and this February we will exhibit portraits of her taken by some of the great names in photography, among them Edward Weston, Nickolas Muray and Manuel Álvarez Bravo. Both women had fathers who were photographers, both were regarded as great beauties and had complex private lives, both married artists, both made contributions to the broader Surrealist movement, both faced considerable adversity in their lives and both were uncompromising in forming their own creative vision.

Frida Kahlo developed as one of the great painters of the twentieth century (her paintings will be featured later in 2005 at Tate Modern) but was self-conscious about her appearance following the onset of polio as a child and disabilities resulting from a street accident in her teens. The representation of herself to others, including her adoption of Mexican dress, became part of the assertion of her identity.

To complement these exhibitions a number of photographs from the Collection by another great woman artist, Madame Yevonde, will be featured in the Bookshop Gallery from 17 January 2005.

A display of Horace Ové's photographs recording key figures in the black British cultural scene continues on the Ground Floor. And the second of our Heritage Lottery-funded project displays, *Reaching Out, Drawing In*, opens in the Studio Gallery on 14 February 2005.

Sandy Nairne
Sandy Nairne
DIRECTOR

MY FAVOURITE PORTRAIT

Sheridan Morley



Sheridan Morley is drama critic of the *Daily Express* and presents *Melodies for You* every Sunday on BBC Radio 2.

Photo © BBC

IT IS NOT GIVEN to all of us to have a grandmother photographed for around 500 different postcards, many of them labelled 'An Official British Beauty': I think it must have had something to do with World War One. My grandmother, on my mother's side, was Dame Gladys Cooper, who started out as a chorus girl at the Gaiety, went on to become the first woman to run a commercial theatre (the Playhouse) in the West End, spent twenty years under contract to MGM (*Rebecca, Now Voyager, The Song of Bernadette*) and finished up as Mrs Higgins, Rex Harrison's mother, in the movie of *My Fair Lady*.

But she was also, perhaps because of her 'official beauty' status, an early sitter for several great photographers, among them Dorothy Wilding and Cecil Beaton (both of them represented in the Gallery's collection, with Beaton's studies running from the 1920s well into the mid-1960s with the *My Fair Lady* shots). She sat as well for upwards of forty-five portrait painters, much of whose work remains in private collections, though a classic John Collier can be seen in the Milne Room of the Garrick Club, and the Gallery has a Charles Buchel (illustrated) which I love for its Art Deco quality, yet another of the visual and theatrical fashions which Gladys outlived in a long and triumphant career.

'Gladys Cooper 1888-1971' says the sign on the wooden bench by the Thames at Henley, her only other memorial unless of course you count the movies. At nearly eighty-three years it was a long life, but even so not, I think, long enough for Gladys herself: or for me.



Dame Gladys Cooper
by Charles Buchel, 1920s?
© reserved



LEE MILLER: PORTRAITS

3 February – 30 May 2005

Wolfson Gallery

Sponsored by *Herbert Smith*



LEE MILLER – VERY PERSONAL

'There is something of beauty in every person'

LEE MILLER had no expectation of becoming known as a portrait photographer. It is true that portraiture earned her a living, first in the Paris of the early 1930s and immediately afterwards during her tenure of her New York studio, but it's clear that she did not wish to remain permanently in the world of fashionable sitters drawn from society's definition of the 'beautiful' people. There was something in her that, despite her prolonged exposure to glamour, first as a fashion model and then as a portraitist, refused to allow her to be seduced by this chimera. Perhaps it was because her earliest youth had been blighted by a brutal sexual trauma that she had no faith in conventional values and eternally sought truth and a new set of ideals to call her own.

Lee Miller (1907–1977) found her new ideals in Surrealism. She became a Surrealist in her native Poughkeepsie, New York, before the movement had a name, when she chose to live her life by her own values. Life had recently demonstrated to her that the ideals of adults were patently false, and in an automatic response to this she set about creating her own structure of reason. No exact record of her tenets has survived, but from my study of her life and work I surmise that her beliefs were curiously similar to the Quaker-inspired values of her husband of later years and fellow Surrealist, Roland Penrose, and could be summarised like this:

'Every individual is entitled to respect and has a basic right to be free in thought and deed. This entails that person taking responsibility for themselves in all that they do, and they shall ensure that they do no unjust harm to others. It is required that all shall protect those who are weaker than themselves or are threatened by others who refuse to respect their rights. Above all, honesty, real excoriating honesty, is the key to higher things.'

The thrust of these principles is readily recognisable in Lee Miller's writings from her despatches as a photo-journalist in Europe after D-Day. The noble qualities of humble people united in pursuit of a higher purpose form her keynote, and this informs her images of GIs, refugees, civilians and even the dead. It could be added to Miller's credo – that there is something of beauty in every person.

The images in Miller's portraiture often tread a fine line between portrait and document. Clearly each glamorous studio portrait of a film-star is a consummate celebration of that person's beauty, but the sense of the individual is not lost. The essence of their personality is there for us to engage with, despite the elegance of style. Compare these studio portraits to the location shots in war-torn London: much less glamour, more direct portrayal. And then look at the war work from Europe: ordinary people caught in unimaginable circumstances and doing extraordinary things, captured in the process with alarming candour, often with humour and affection. The techniques of high-fashion portraiture were something that Miller never forgot, and the way she applied them in the field added eloquence to her honest portrayals of people she believed in. You might notice that she took precious few portraits of people she did not believe in – there are very few politicians and top-brass military personnel in her files.

One person whose portrait does appear in Miller's files more than a thousand times is Picasso, photographed with a loving intimacy. Miller appears in Picasso's work six times, with six portraits on canvas of *Lee Miller à l'Arlésienne*, each one a bizarrely accurate likeness. And that is an entirely fair trade-off between two austere honest and highly perceptive individuals.

Antony Penrose

© Antony Penrose, 2004. All rights reserved

CLOCKWISE, FROM TOP LEFT

The Floating Head,
Portrait of Mary Tyler
New York, 1933

Picasso (detail)
Mougins, France, 1937

ATS Searchlight Battery
North London, 1943

Self-portrait (detail)
New York, 1932

All by Lee Miller © Lee Miller Archives,
England, 2004. All rights reserved

Antony Penrose is the son of Lee Miller and Roland Penrose and also the Director of the Lee Miller Archives and the Penrose Collection. Further to his insight into his parents' lives and their collections he has also had the opportunity and privilege as a child to experience the Surrealist movement at first hand and to meet many of his parents' friends.

A fully illustrated book accompanies the exhibition, with text by Richard Calvocoressi and playwright Sir David Hare.

Price £10 paperback
(Gallery exclusive).

THE CAMERA AND THE IMAGE

FRIDA KAHLO

Margaret Hooks' other works include the award-winning biography, *Tina Modotti: Radical Photographer* (Da Capo, 1995) and writing in *Afterimage*, *Vogue*, and *ARTnews*. She is an art appraiser and authority on photography and photo-based contemporary art. Her latest book is *Dream of Eden: Edward James and the creation of Las Pozas*, Turner, 2004.

RIGHT

Frida in her studio (detail)
by Fritz Henle, c.1943,
vintage gelatin silver print
© reproduction authorised
by the estate of the artist



THE MEXICAN ARTIST Frida Kahlo was born in 1907. This date did not appeal to her however, so she decided on another one. She chose instead 1910, the year that marks the beginning of the Mexican Revolution and of a decades-long process by which the country reinvented itself in its search for a new identity. As Frida's life traversed these tumultuous years it paralleled this process as she reinvented herself again and again. In today's era of fragmenting identities, it is the ease with which Frida took on these new guises that accounts for a large part of her appeal to millions and has helped to create the icon she has become. Crucial to the formation of this icon, an extraordinary work of art in itself, was Frida's manipulation and understanding of the camera.

Photography was pervasive in Frida's life, particularly in her formative years. She was born into a family of two generations of photographers. Her paternal grandfather, Jakob Heinrich Kahlo, a Hungarian Jew, dealt in photographic supplies, while her maternal grandfather, Antonio Calderón, propelled Frida's father, Wilhelm Kahlo, into a career as a photographer by lending him a camera and taking him on a photographic trip through Mexico. When they returned, Kahlo had made enough photographs to be able to open his own studio in the elegant *La Perla* building in downtown Mexico City.

Frida's father was not the only important photographer in her life, however. In her mid-twenties, just

after she married Diego Rivera, she began an affair that lasted intermittently for almost a decade with the photographer Nickolas Muray. Several of her close friends were also photographers, among them Lola Álvarez Bravo and Bernice Kolko, and over the years she formed close relationships with many of the photojournalists who came to her on magazine assignments. The list of photographers she sat for, several of whom were part of her circle, reads like a who's who of twentieth-century photography: they include Tina Modotti, Dora Maar, Edward Weston, Manuel Álvarez Bravo, Martin Munkacsy, Carl van Vechten, and Gisèle Freund.

Frida was secure in her father's love and there is no doubt that she identified with him as a child. Part of this identification was probably that they both suffered from illnesses – his epilepsy and the polio she contracted as a child.

In 1925, Frida was riding in a bus that collided with a tram and suffered injuries that caused her to be in pain for much of the rest of her life. Following this accident, her father was instrumental in helping her recapture her indomitable spirit. That same year, he gave all of his children a portrait of himself inscribed with the words 'Every now and then remember the affection your father has always had for you'. His peculiarly forceful gaze in this photograph is reminiscent of the intensity of Frida's own forthright gaze in her self-portraits.

It was during her long, slow recovery that Frida first began to paint self-portraits, the genre she preferred for the rest of her career. It was her mother who had conceived the idea of rigging up the apparatus that allowed her to paint while bedridden, but her choice of self-portraiture was a mixture of expediency and her father's influence. The first self-portrait Frida completed was in 1926, and when she had finished it she mimicked her father's earlier gesture by choosing to give the painting to her boyfriend, Alejandro Gómez Arias, as a token of her love and in the hope that he would not forget her.

Even as a child, clothes were a kind of personal language for Frida and essential to the construction of her many personae. Throughout her life she used an extraordinary variety of outfits as if going through a never-ending trunk of a portrait photographer's props and costumes, starting with the denim overalls she wore as a child, as well as boots, floppy ties and caps, men's suits, period dresses in velvet and silks, blue jeans and regional costumes from every area of Mexico.

Her first persona seems to have been created at the age of fourteen when she enrolled in the *prepa*, the National Preparatory School, where she was one of only thirty-five girls among 2,000 students. Frida soon became a member of a group of brilliant but irreverent students known as the Cachuchas after the large peaked caps they all wore. They were a youthful band of merry pranksters who enjoyed being outrageous, and prided themselves on their punning and caustic witticisms, a sense of humour that Frida shared and employed from then on in her correspondence and conversation.

The accident four years later, and the months of convalescence that followed during which she was confined to her home, put an end to Frida's Cachucha identity. She emerged from this period a serious young woman in search of a religious and sexual identity.

When she had recovered and was back in circulation again, Frida became more interested in revolutionary

politics than religion and joined the Mexican Communist Party's youth league. Modest linen skirts with martial-like blouses, leather jackets and pants became new items in her wardrobe, integral to her new image as a militant in the ranks of the proletariat. But it was not until her marriage to Diego in 1929 that Frida was to develop the image that would be integral to the legend she has now become.

For Frida, clothes were a means of communication with the outside world, and every day she selected from her lexicon the elements that would best represent the image she wanted to project. Some of those who had the privilege of watching her dress describe it as being present at a cross between a ceremonial ritual and the creation of a work of art, particularly if she was preparing to receive a photographer arriving for a session. Frida selected from a wardrobe of an enormous array of clothes from all over the Mexican republic. She sometimes took hours over the process, carefully choosing and combining items of clothing after making sure that each piece was in perfect condition. If in any doubt about the final overall effect, she would ask the opinion of those she trusted as to whether it looked good, and start all over again if it did not.

Then she would choose from the jewellery which she adored and which was lavished on her by Diego: Pre-Columbian necklaces of huge jade beads, long gold chains that could amount to the dowry of an Aztec princess, a string of simple beads she had found on a market stall and enormous rings that she wore on every finger. Make-up was also integral to Frida's creation and it was copiously but skilfully employed, right down to her nail polish, which could be green, purple or fire-engine red, depending on what she was wearing.

But the most spectacular part of Frida's dressing process was the arranging of her long, dark hair, which she also wore in the styles of different indigenous regions of Mexico. This was such a sensual and seductive ritual that some of her lovers and intimate friends liked to be present when she was carrying it out. On one of her visits to the United States, the gallery owner Julien Levy made a remarkable series of photographs of Frida dressing her hair while naked to the waist.

Towards the end of her life Frida tried her utmost to conceal her pain and physical deterioration by distracting from her condition with increasingly flamboyant costumes, heavier make-up and more lavish hairstyles. With a few exceptions she still managed to maintain this elaborate packaging in front of the lens. In some of these photographs her vivacious personality is concealed beneath a tight mask, but her eyes seek out the viewer with a gaze that continues to challenge and captivate.

Frida loved the camera, particularly when it produced what she wanted. She usually made sure it did just that in photographs of herself, which is why throughout her life she distributed so many of these portraits among her friends and loved ones. It was her way of saying, 'Here I am, do not forget me'.

Margaret Hooks

Edited extract from *Frida Kahlo: Portraits of an Icon* published by Bloomsbury, price £40, hardback

FRIDA KAHLO: PORTRAITS OF AN ICON

3 February – 22 May 2005
Balcony Gallery

A selection of fifty photographic portraits of the Mexican artist Frida Kahlo (1907–54) that span her life, beginning with a photograph of her as a four-year-old and ending with the image of Kahlo on her deathbed a mere forty-three years later.

This display is organised by
Throckmorton Fine Art, New York.

A major exhibition of the work of Frida Kahlo will be shown at Tate Modern from 9 June to 2 October 2005.



ABOVE
Frida Kahlo with two birds
by Juan Guzman, c.1930s,
vintage gelatin silver print

LEFT
Frida paints self-portrait while Diego watches (detail)
by Bernard Silberstein, 1940,
sepia-toned gelatin silver print
Both © reproductions authorised
by the estate of the artist



SILHOUETTES

11 September 2004 –
26 June 2005
Room 16

RIGHT
**Sarah Siddons and
Tyrene Power**
by Augustin Edouart, 1832



ABOVE
'The Ladies of Llangollen'
**Lady Eleanor Butler and Sarah
Ponson**
by an unknown artist, c.1810–20

BELOW
John Cocker
by an unknown artist



THE BOLD SIMPLICITY of silhouette art still has the power to arrest our attention even, or perhaps particularly, in a contemporary world in which we are bombarded with exhaustive information and detail. As a form of portraiture it gives little but suggests much, its fascination surely linked to the many powers ascribed to shadows across centuries and cultures.

Despite their dramatic visual impact, however, silhouettes have undeniably become a genteel and archaic form of art in the popular imagination. This reputation has been challenged in the past decade through the subversive work of artists such as Kara Walker. She has used silhouettes in a new and provocative way to examine issues of race, class and gender, suggesting that a re-examination of the history of the art is long overdue. The Gallery's holdings – which range from silhouettes painted at the court of George III in the late eighteenth century to those of seaside

Enthusiasm for the medium spread rapidly and by the 1820s professional silhouette studios could be found in all the major towns and cities. Silhouette-cutting machines were invented and prices plummeted. The public suddenly found themselves with an inexpensive means of producing their own likenesses for the first time. In an era of unprecedented popular political activity – the heyday of caricatures and broadsides, the proliferation of mass protests and demands for parliamentary reform – the implications of such a move towards representation were highly significant.

With the democratisation of the silhouette, however, came an almost inevitable decline in quality. They were rescued from a disreputable end by the French émigré artist Augustin Edouart, whose compelling work of the 1820s and 30s forms the centrepiece of the Room 16 display. His silhouette portraits of Walter



holidaymakers in the 1920s and 30s – have not been displayed since the 1970s. They provide a great opportunity to consider the social and political context in which silhouettes have been produced in the past.

Silhouette-cutting was first popular as a royal and aristocratic pastime. Its appearance as a party game in the drawing rooms of the rich coincided with the neo-classical revival, which gripped fashionable Britain from the 1750s onwards. The phenomenal Europe-wide success of the work of the Swiss physiognomist Johann Casper Lavater added an edge of excitement to the hobby. Lavater (whose silhouette portrait is included in the display) promoted the art as the best way to read a person's true character and his one hundred rules for silhouette analysis became essential fashionable reading. Celebrities were quick to embrace the trend and, displayed alongside Lavater, are silhouette portraits of characters as diverse as the famous 'Ladies of Llangollen', Nelson (allegedly cut in Portsmouth just before he set sail for Trafalgar), Jane Austen and George Eliot.

Scott and Hannah More, actors and actresses in role and a striking series of the preacher Charles Simeon demonstrate his skilled scissor-work and beautiful sense of line and proportion.

The Gallery's late nineteenth- and early twentieth-century holdings show how the art of the silhouette lived on despite the insurmountable challenge posed by photography. Exhibits include the witty self-portrait and London Sketch Club frieze produced by the renowned graphic artist Phil May and the evocative sitter books of the Brighton Pier silhouettist Hubert Leslie.

Ruth Kenny ASSISTANT CURATOR

Throughout the run of the display a free Silhouette Family Trail is available from the Information Desk in the Main Hall.

UNTIL RECENTLY IT WAS thought that Anna May Wong was born in 1907, but new researches have revealed the correct date to be 3 January 1905, and therefore we are celebrating her centenary together with that of Paul Tanqueray, one of her most important image-makers, who was born in the same month and the same year. Tanqueray opened his first studio in 1925, and in a forty-year career took many defining portraits of celebrities including Elinor Glyn, Gertrude Lawrence and Tallulah Bankhead, donating his negatives to the Gallery in 1983.

Born in Los Angeles to third-generation Chinese parents, Anna May Wong made over sixty films in her career, of which probably the best-known is Josef von Sternberg's *Shanghai Express* (1932). Her first starring role, in 1922 in *The Toll of the Sea*, led to her being cast in Douglas Fairbanks Sr's silent classic *The Thief of Bagdad* (1924). She first visited England in 1928 and caused an immediate sensation, making several European films, which launched her as the first Asian American international film star. The most famous was *Piccadilly* (1929), directed by E.A. Dupont from a script and story by Arnold Bennett, and restored last year by the BFI.

Five original negatives by Paul Tanqueray of Anna May Wong survive of her sittings to him in 1929 and 1933. One of these is illustrated here and made an impact in the London Salon of Photography 1933 exhibition. This image has been adopted by the official Anna May Wong website organisers led by Elaine Mae Woo, whose forthcoming documentary film on the star is the culmination of seven years' research.

Terence Pepper CURATOR OF PHOTOGRAPHS



Thursday 3 February 7pm

Ondaatje Wing Theatre
ANNA MAY WONG

To coincide with the display *Anna May Wong: Frosted Yellow Willows 1905–1961*, Louie Chow, Sally Lai and Diana Yeh discuss the Asian-American star's work within its historical context, whilst also reflecting on the portrayal of Chinese women in contemporary visual culture.

Organised in collaboration with Chinese Arts Centre. This talk is free, but please note that space is limited and places are allocated on a first-come-first-served basis.

ICON AND ICONOGRAPHER: TWO CENTENARY CELEBRATIONS

ANNA MAY WONG
AND PAUL
TANQUERAY

From 8 December 2004

*Anna May Wong: Frosted
Yellow Willows 1905–1961*
The London Portraits
Early Twentieth Century
Galleries

*Paul Tanqueray:
Young in the Twenties*
Room 31

LEFT

Anna May Wong
by Paul Tanqueray, 1933
© Estate of Paul Tanqueray

FRIDAY EVENING MUSIC continues to thrive at the Gallery. The varied programme is selected to reflect the Gallery's collections and temporary exhibitions, as well as key figures from the world of music who make an important contribution to British history and culture. Every Friday evening from 6.30 to 7.30 pm, visitors can enjoy a free, eclectic programme of music in any one of the Gallery's spaces.

In the coming months there will be the chance to see a series of performances produced by the Concordia Foundation, of which Gillian Humphreys is Founder and Artistic Director. Whilst pursuing her own international career as a soprano, she has been instrumental in providing international platforms for aspiring young artists.

On 3 December there will be a concert inspired by the 'Streets of London', a tribute assembled from the words and music of Betjeman, Dickens, Handel and Walton. The performers will include John Savournin (baritone), Adam Hepkin (actor/baritone) and Hannah Richmond (soprano). Then, in time to celebrate the Chinese New Year, on Friday 7 January *Panopoly* will portray a fascinating musical journey from Asia to Brazil. The programme is designed to reflect diverse cultures and will include Piazzolla's

'Tangos'; Dvořák's 'Humoresque'; a virtuosic Fantasy on an Asian theme and arrangements of Chinese folk music. The penultimate concert in the Concordia Foundation music series takes place on 11 February. This performance focuses on Spain and the influence of the rhythmic and passionate folk idiom on its classical music. The programme includes Villa-Lobos' haunting *Cantilena* in an original arrangement for voice, guitar and violin.

There is something for every musical taste in the new series, and we hope that music-loving supporters will want to experience something a little bit different in the attractive surroundings of the Gallery.

Fiona Murphy MUSIC CO-ORDINATOR

MUSICAL EVENINGS

The National Portrait Gallery gratefully acknowledges support towards Friday Evening Music from the *Musicians Benevolent Fund*, the *PRS Foundation* and the *Concordia Foundation*.

Previous musical evenings at the Gallery.

BELOW FROM LEFT
Peking Opera Spectacle
African drumming



Winter Offer for Gallery Supporters

SPECIAL SUBSCRIPTION OFFER

Subscribe before 28 February 2005, and save 20% on a personal subscription to the online edition of the Oxford Dictionary of National Biography.

Oxford Dictionary of National Biography

'Rejoice! Rejoice!... The great publishing event of 2004'
The Times

'A magnificent national pantheon... a vast cornucopia of delight as well as an indispensable source of information... an unrivalled distillation of biographical knowledge and understanding'
The Independent



Published in a 60-volume print edition and online, the acclaimed **Oxford Dictionary of National Biography** (www.oxforddnb.com) tells the stories of over 50,000 people who shaped the history of the British Isles and beyond, from the earliest times to those who died in the year 2000 – from the 4th-century BC Greek explorer Pytheas to Diana Princess of Wales, and from the founding fathers of America to the Nawabs of Bengal.

As a result of a special partnership with the National Portrait Gallery, the **Oxford Dictionary of National Biography** also offers the largest ever selection of national portraiture – 10,000 illustrations ranging from paintings, drawings and sculpture to photographs, medals and effigies. Images have been chosen from the collection of the National Portrait Gallery and from 1,500 other collections worldwide.

THE ONLINE EDITION OFFERS UNPRECEDENTED DESKTOP ACCESS TO:

- Over 50,000 specially-written biographies – both authoritative and entertaining
- Articles on families and groups – from British leaders in Roman Britain to the Busby Babes
- 10,000 portrait illustrations selected in partnership with the National Portrait Gallery – everything from coins and deathmasks to photographs by Cecil Beaton and Man Ray
- The complete text of the first 33-volume Dictionary of National Biography – see how attitudes have changed by comparing the new article on Oscar Wilde with the original biography written in 1901
- Thousands of external links to the National Register of Archives and other carefully selected websites

EXPLORING IS EASY...

- Browse all articles by birth date (from the Piltdown Man to James Bulger), by death date, or alphabetically
- Browse sub-sets of the Dictionary, such as articles on women, articles that are illustrated, or articles on families and groups
- Browse by theme – for example, follow a trail through UK Prime Ministers, saints, governors-general and viceroys of India, monarchs of Scotland, Poets Laureate, Oscar winners, Nobel prizewinners, Olympic title-holders – and many more!

Face to Face Issue 11

Communications and
Development Director
Pim Baxter

Membership Officer
Annabel Carter

Editor
Elisabeth Ingles

Designer
Annabel Dalziel

All images National Portrait Gallery,
London and © National Portrait Gallery,
London, unless stated

National Portrait Gallery
St Martin's Place
London WC2H 0HE
www.npg.org.uk

Recorded Information Line
020 7312 2463

FROM LEFT TO RIGHT: **Queen Elizabeth I** by an unknown artist, c.1575; **Oscar Wilde** (detail) by Elliott and Fry, 1881; **Gertrude Elizabeth, Lady Colin Campbell** (detail) by Giovanni Boldini, 1897; **Jimmy Jewel** by Wolfgang Suschitzky, 1981 © Wolfgang Suschitzky



3-month subscription –
£40+VAT
(list price £50+VAT)

12-month subscription –
£150+VAT
(list price £195+VAT)

Simply go to
www.oxfordonline.com/npg
for further information, and
to subscribe.

50,000 PEOPLE... 2,400 YEARS OF HISTORY... 10,000 ILLUSTRATIONS!