



Julia Margaret Cameron

The Complete Photographs

Julian Cox and Colin Ford

with contributions by

Joanne Lukitsh and Philippa Wright

CCORDING TO ONE OF JULIA Margaret Cameron's great-nieces, "we never knew what Aunt Julia was going to do next, nor did any one else." This is an accurate summation of the life of the British photographer (1815-1879), who took up the camera at age forty-eight and made more than twelve hundred images during a fourteen-year career. Living at the height of the Victorian era, Cameron was anything but conventional, experimenting with the relatively new medium of photography, promoting her own art through exhibition and sale, and pursuing the eminent personalities of her age-Alfred Tennyson, Charles Darwin, Thomas Carlyle, and others—as subjects for her lens. For the first time, all known images by Cameron, one of the most important nineteenth-century artists in any medium, are gathered together in a catalogue raisonné.

In addition to a complete catalogue of Cameron's photographs, there is information on her life and times, initial experiments, artistic aspirations, techniques, small-format images, albums, commercial strategies, sitters, and sources of inspiration. Also provided are a selected bibliography of publications on Cameron, a list of exhibitions of her work held both in her time as well as our own, and a summary of important collections where her pictures can be found.

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To the Givers of my Cameras
I dedicate your these works
of this Camerae, with all
gratifiede for the linghaustitle
pleasure to me, eto leundred,
which has resulted from
the fift.

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Julia Margaret Cameron

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Julian Cox and Colin Ford

with contributions by Joanne Lukitsh and Philippa Wright

The J. Paul Getty Museum, Los Angeles

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Foreword

ULIA MARGARET CAMERON WAS ONE of the greatest nineteenth-century artists in any medium. This volume records and celebrates her remarkable fervor for what she called the "divine art of photography." It is the first publication to reproduce the entire corpus of the more than twelve hundred photographs she created. The assembled works are a testament to her pioneering achievement, revealing not only vivid flashes of brilliance in individual images but also a sustained dedication to the art and activity of picture making over a career that spanned fourteen years. The value of such a publication lies in the juxtaposition of the familiar, canonical portraits of Cameron's most trusted and habitual subjects with dozens of lesser-known portraits and genre pictures, the majority of which have never been exhibited or reproduced. Even specialists familiar with her work will find new photographs and information published here. With Cameron's oeuvre available in one place for the first time, this volume provides abundant opportunities for fresh understandings of the work.

The catalogue raisonné is, of course, one of the essential tools of art-historical scholarship, since it fulfills the basic function of recording and analyzing an artist's entire production. It is an endeavor that requires of its authors enormous resources of perseverance, skill, time, and travel in a process of discovery that commonly takes years, sometimes even a lifetime. This kind of enterprise is a labor of love, presenting a challenge met only by the most committed individuals. Over the past several years the principal authors of this volume—Julian Cox, assistant curator of photographs at the J. Paul Getty Museum,

and Colin Ford, founding head of the National Museum of Photography, Film & Television, Bradford, England—have undertaken the task of locating, cataloguing, and interpreting this major body of work. The seeds of the collaboration were sown in the spring of 1995, when Ford was visiting Los Angeles and met with Cox, who had just completed the manuscript for a monograph on Cameron in the Getty Museum's *In Focus* series and was preparing an exhibition of her work from the permanent collection. The two joined forces to complete the research on Cameron and her circle that Ford had begun more than twenty-five years earlier.

Weston Naef, curator of photographs, believed the special resources of the Getty Museum were well matched to a project of this scope and provided the leadership and support necessary to bring it to fruition. To him I offer my sincere thanks and appreciation. On this journey the authors were joined in partnership by the National Museum of Photography, Film & Television and its head, Amanda Nevill, who committed the resources of that institution and the talents of its staff, most notably Philippa Wright, to the project over a number of years. To them, and to the many others who helped assemble this book, I am deeply grateful. Above all, I thank and congratulate Julian Cox and Colin Ford for sharing their study of Cameron's "divine art."

Deborah Gribbon Director, The J. Paul Getty Museum Vice President, The J. Paul Getty Trust

CAT. NO. 698 Professor [Benjamin] Jowett (detail)

Preface

Getty Museum installed, in freshly appointed galleries at the Villa in Malibu, the first exhibition drawn from the holdings of a new curatorial department devoted to photographs, established by then director John Walsh in July 1984. The fact that this first exhibition was devoted to the work of Julia Margaret Cameron reflected how high her art figured in the priorities of the new department. Even before the present volume, Cameron was the subject of two Getty Museum publications: Whisper of the Muse: The Overstone Album and Other Photographs by Julia Margaret Cameron and Julia Margaret Cameron: Photographs from the J. Paul Getty Museum. The former, published in 1986, was authored by Mike Weaver; the latter, which accompanied a second Cameron show at the Villa in 1996, by Julian Cox.

The title of the Getty Museum's first exhibition and publication of its photography collection came from Cameron herself, who inscribed "The Whisper of the Muse Portrait of G. F. Watts" below a photograph she made of the painter holding a violin (cat. no. 1086). He was accompanied in the picture by Elizabeth and Kate Keown in the role of muses, the name given by the Greeks to spirits who were believed to be responsible for inspiring creativity in poets, musicians, dancers, and scientists. Long before Cameron thought of using photography to unite her literary and visual imaginings, she wrote her own prayers and poems; she knew well the challenges posed to artists by an empty canvas, a blank sheet of paper, or an unexposed photographic plate.

Genius can be described as an extraordinary capacity for imaginative creation by a person with native intellectual power of an exalted type. It is not to be frivolously accorded to artists in any medium of expression, but it is

certainly appropriate for Cameron. She was not a passive mirror reflecting the ideas of others, but was among the originators of a new attitude to form and content that the eight chapters of this book make fully comprehensible for the first time. Cameron was perceived by her contemporaries as having innate creative powers. As early as 1865, an unsigned article in the July 15 issue of the *Illustrated London News* (see selected references) characterized her as a unique innovator: "Without any help or instruction whatever, this lady has succeeded in entirely opening a field for photography that remained almost a terra incognita. . . . It appears to us equally indisputable that a large proportion afford a pleasure differing not only in degree, but wholly in kind, from that to be derived from ordinary photographs."

While inspiration is an essential prerequisite for good art, ideas must be translated into action, and it is easy to underestimate the amount of time and money required in the mid-nineteenth century to create a single photograph. It took hours, not minutes, in an era when every glass plate had to be prepared from scratch just before the exposure and developed immediately after. And it is estimated that each albumen print made from a negative required up to two hours for exposing, washing, toning, drying, and mounting. A hundred Cameron photographs therefore represent hundreds of hours of work, all done by hand and without the assistance of the laborsaving machines and chemicals that are modern inventions. In addition to her labor, there were significant out-of-pocket expenses for the raw materials, including silver and gold. Cameron did the work herself and often indicated this in writing below her prints. Perhaps to speed up the process, she sometimes took shortcuts and broke the rules of good technical practice with abandon. Despite proclaiming her

ingenuity, the same *Illustrated London News* writer called some of her work "failures, calculated to injure the lady's reputation and retard the reception of her principles."

In 1986 Cameron's photograph The Whisper of the Muse was understood chiefly through the context in which it came to the Getty Museum, as a picture that Cameron had positioned between pages containing The grandmother (cat. no. 1073) and a portrait of Sir Coutts Lindsay (cat. no. 709). They had been gathered, along with 109 other photographs dating from her first two years, and bound into an album she presented to Lord Overstone, her chief financial patron, in August 1865. One of ten such volumes Cameron created for presentation to people important to her, this album is peculiar in the specifics of its sequencing. The artist gives no clue as to why The Whisper of the Muse is positioned between The grandmother, made at Freshwater, Isle of Wight, and the portrait of Lindsay, another of her foremost supporters, which was taken on the lawn of Little Holland House in London.

This book analytically positions Cameron's photographs in the context of works related by style, composition, and date of creation. We therefore find *The Whisper of the Muse* positioned adjacent to a variant study of the same subject housed in the Victoria and Albert Museum, London (cat. no. 1087). In the London print we see Watts's head turned to his left, toward the girl who comes close to his cheek as though literally to whisper in his ear. The positions of his hands and the violin are also different. In placing the two reproductions side by side for the first time, we are given insight into Cameron's method of working with her models, but we must imagine how she directed the scene to achieve her expressive ends. The two pictures are quite different in what they communicate. The Getty version is the more integrated composition

and is striking for the manner in which Cameron created a classic pyramid of forms. The London version, however, even though it is unbalanced, better expresses the idea of a whisper as stated in the title. We see clearly how the photographer was obliged to sacrifice one objective in order to achieve another. Additionally, we learn from the catalogue entry that just one other print of the Getty Museum's version of the subject is known to survive, in an album presented to Henry Taylor. We can deduce that Cameron favored the more unconventional composition, because she made at least five more prints from that negative. The position allocated to The Whisper of the Muse in this book effectively places the picture in its larger context among illustrations of other literary and mythological subjects to which it is stylistically and conceptually related. When seen with other pictures created under the influence of the written word, it allows us to better appreciate the ambition of Cameron's reach.

Through its commitment to collecting, conserving, exhibiting, and publishing the more than three hundred Cameron prints in its collection, the Getty Museum has endeavored to see her placed high in the pantheon of photographers. We were inspired in this pursuit by two people in particular: Samuel Wagstaff, Jr., and Daniel Wolf, individuals whose taste and commitment helped shape our holdings of Cameron photographs. To them, and to the authors of this publication, Julian Cox and Colin Ford, and their associates, Joanne Lukitsh and Philippa Wright, we owe a large debt.

Weston Naef Curator of Photographs, The J. Paul Getty Museum

Acknowledgments

of Julia Margaret Cameron's photographs has benefited from the expertise, generosity, goodwill, patience, and support of many individuals and institutions. A curatorial team dispersed over two continents and three cities has worked for several years to gather, analyze, and interpret this major body of work. While each of us has drawn on many of the same resources, visited many of the same collections (sometimes repeatedly), and consulted many of the same professional colleagues, we have also developed our own networks of support. It is no small task in these few pages to acknowledge, on behalf of the authors, the wonderful and diverse forms of assistance for which we are grateful and without which this publication would be much diminished.

The home base for gathering and sorting the photographs and information contained in this book has been the Department of Photographs at the J. Paul Getty Museum. Weston Naef, curator, whose commitment to the study of Cameron's art is passionate and longstanding, lent his experienced eye, sound guidance, and enthusiastic support to the successful completion of this volume. To him we offer our most sincere thanks. Michael Hargraves, research associate, was largely responsible for compiling the data included in the chronology, selected exhibitions, and selected references sections. In doing so, he spent innumerable hours tracking down obscure bibliographic sources. His well-honed skills, never-say-die attitude, and ready wit provided much-needed encouragement during the busiest spells in the preparation and production of this text. The entire staff of the department has, for several years, been accommodating and tolerant of the authors' demands on their time. Gordon Baldwin, Judith Keller, Mikka Gee Conway, Anne Lyden, Marisa Nuccio, and Joanna Sullivan have all facilitated our work in a

multitude of ways, ranging from the ready contribution of expertise to the graceful acceptance of additional responsibilities so that the Cameron work might proceed. All have contributed in vital ways and are acknowledged with heartfelt thanks. Former employees of the department who also deserve our gratitude for providing assistance during their tenures are Marcia Lowry, Sarah Sullivan, and Tracy Shields. Over the years we have also been helped immeasurably by departmental volunteers, and our thanks go to Elaine Vogel and Ann Sheen Magee for their generosity, goodwill, and humor. Marc Harnly, head of paper conservation, and Ernie Mack, assistant conservator, carried out numerous expert treatments on the Getty Museum photographs included in this volume. Their patience, proficiency, and keen aesthetic eye ensured the best presentation possible for the work. Lynne Kaneshiro ably assisted them throughout. We are grateful to them all. Dusan Stulik, senior scientist at the Getty Conservation Institute, conducted X-ray fluorescent analysis on a selection of prints in the Getty Museum collection, which helped us learn more about Cameron's technique and procedure.

No project can be completed in a large institution without the collaboration and involvement of its key members. We are particularly grateful for the support of Deborah Gribbon, director, whose vision and appreciation for photography allowed this project to become a significant priority for the Getty Museum. Such ambitious, time-consuming, and labor-intensive books are rarely undertaken by museums in this day and age, but Christopher Hudson, publisher, ensured that the costs and complexities of this one would not be an impediment to its successful completion. We are grateful for his tenacity and persistence. The publication was nurtured by the careful attention of Mark Greenberg, editor in chief, and in the latter stages by Ann Lucke, managing editor. The hand-

some design of this volume, so well matched to the beauty and power of Cameron's photographs, is the work of Jeffrey Cohen. With sensitivity and aplomb, he applied his considerable skills to the challenging demands of this publication, and his dedication to translating Cameron's spirit and aesthetic is evident on every page. He was guided throughout by Deenie Yudell, design manager, whose judgment and flair proved invaluable.

We have had the good fortune to work with two fine editors, whose valiant efforts we acknowledge here. Greg Dobie's role in this complex undertaking far exceeded the typical requirements of an editor. He shouldered the responsibility for establishing consistency and accuracy throughout this volume and made significant editorial contributions to the catalogue entries and the entire back matter. His irrepressible vitality and impish wit, combined with editorial prowess of the first rank, rendered his contribution indispensable. David Featherstone likewise worked diligently and effectively to help establish consistency among the various authorial voices and give shape and balance to the text. We are extremely grateful to them both.

Under the able direction of Karen Schmidt, production manager, Stacy Miyagawa, production coordinator, brought her experienced eye and judicious judgment to the artful construction of this book. Handling a diverse array of photographic materials from more than seventy-five collections, she has been able to achieve the very highest standards of reproduction. She also demonstrated tremendous ingenuity in keeping this multifaceted project on schedule. The photo services staff of the Getty Museum went to extraordinary lengths to produce transparencies and prints of the highest order. Our thanks go to Christopher Foster, Ellen Rosenbery, Jack Ross, and the late Charles Passela. Rebecca Vera-Martinez lent her first-

rate printing skills to a variety of materials and produced consistently outstanding results. Excellent administrative support was provided by Amy Fisk and Susanne Winterhawk, to whom we express our sincere thanks. In the department of digital imaging, Nehemiah Chua, Gary Hughes, and Michael Smith, under the expert guidance of Carol Hernandez, worked wonders in the scanning and manipulation of selected image materials used in this publication. We would also like to thank Brenda Smith for her consistently good-natured and helpful response to our many requests for this work. In the department of information systems, Jainine Mays and Brenda Podemski deserve our great appreciation for their craft and innovation in designing and maintaining the database used to gather and analyze the information that forms the heart of each entry in the catalogue section. Catherine Hess, associate curator of sculpture and works of art, provided useful insights on possible sources for Cameron's life-size portraits of 1866 and 1867. The staff of the Getty Research Institute provided essential and sustained support over our several years of research. Mark Henderson and Beth Guynn cheerfully accommodated our many requests to consult materials in the special collections department. In circulation, we would like to thank Judy Edwards, Jay Gam, Ross Garcia, and Amelia Wong, all of whom helped track down bibliographic references and secure rare publications available only through interlibrary loan.

The National Museum of Photography, Film & Television, Bradford, England, has been the Getty Museum's principal institutional partner in this catalogue, and the authors are deeply grateful to Amanda Nevill, head of the museum, for enthusiastically supporting the project and making it possible for members of her staff to work on it. From the outset, Mary Murphy, head of collections, labored tirelessly to define the terms of the

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The authors have the distinct pleasure to be able to thank the core members of the team responsible for this publication. Philippa Wright, assistant curator of photographs at the National Museum of Photography, Film & Television, deserves our sincere appreciation for her dedication and skill in cataloguing and organizing information gathered from numerous collections throughout the United Kingdom. Her commitment to the project and its many requirements was unstinting. She handled all with grace and alacrity. The interest and enthusiasm that she showed for Cameron's small-format photographs added a new dimension to the catalogue entries and resulted in the concise essay that appears in this volume. Joanne Lukitsh, associate professor in the Department of Critical Studies at the Massachusetts College of Art, Boston, enhanced the project considerably with her keen knowledge of the subject. During a visit to the Getty Museum in the summer of 2001, she worked intensively with Julian Cox to establish the structure and sequence of the catalogue section. Her contribution during this visit was invaluable and in keeping with her long-standing devotion to improving and expanding scholarship on this artist. Her essay in this volume represents that ambition, examining most convincingly Cameron's earliest experiences with photography.

During the process of gathering and organizing the information contained in this catalogue, those institutions endowed with important holdings of Cameron photographs hosted repeated visits from the authors. Not only have they borne our demanding presence with good humor, their staffs have cheerfully responded to our numerous follow-up requests for information. By facilitating large photographic orders, answering last-minute e-mail inquiries, and verifying inscriptions, stamps, and other miscellaneous details, they made substantial contributions of their time, expertise, and facilities in support

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One of the most rewarding and lasting pleasures of our whole enterprise has been the opportunity to meet descendants of Julia Margaret Cameron, her family, friends, and sitters. They have made us welcome, shared their knowledge of and pride in their ancestors, and generously granted us access to their photographs and family papers. It is no exaggeration to say that we now count many of the following as friends, and we are deeply grateful for the extraordinary range and depth of what they have been able to add to our knowledge and understanding of their nineteenth-century forebears. We hope that they will all regard the realization of this volume as some recompense for all the trouble we have given them. Inevitably, this list runs the risk of missing someone in one of the many families, but we are extremely indebted to them all: Lucilla van der Bogaerde; Ewen Cameron; Muriel Campion-Lowe; the earl of Crawford and Balcarres; Julia Emsden; Angelica Garnett; Sir Hew Hamilton-Dalrymple; James Hervey-Bathurst and his archivist at Eastnor Castle, Douglas Silvanus-Davies; Anne Hewat; the Honourable Edmund Howard; Mr. and Mrs. R. P. Laurie; Lord Lichfield; Peter and Margaret McManus; Mr. and Mrs. Kevin Molony; Mr. and Mrs. Stephen Norman; Sybil Prior; the countess of Rosebery; Elizabeth Stordy; John Vaughan; Lady Delicia Wallace, Tom Luckock, and Maurice Curtis; and Lord and Lady Wemyss.

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our understanding of and appreciation for the virtuosity of Cameron's technical approach. Abby Freedman, writer and filmmaker, shared several invaluable insights from her many years of research on Cameron's life and art. Victoria C. Olsen, independent scholar, willingly offered information and resources pertaining to her forthcoming biography of Cameron, which promises to be indispensable. Roger Taylor, independent scholar, provided access to his encyclopedic library of nineteenth-century books and periodicals. Not only did he supply numerous valuable leads for our research, his tough-minded, exacting scholarship proved him to be the ideal sounding board for many aspects of this project. His friendship and support were absolutely invaluable. Sylvia Wolf, Sondra Gilman Curator of Photography at the Whitney Museum of American Art, inspired us with the exceptional quality of her 1998 exhibition and publication, Julia Margaret Cameron's Women, and was graceful and generous in sharing information and knowledge gained from that important project. So, too, were Brian Hinton, archivist and secretary to the Julia Margaret Cameron Trust, John Beaumont, and the late John Feakins, who have done such valuable and pioneering work for the trust's research group. Pam Roberts, curator of the Royal Photographic Society collection for most of the period during which this catalogue was being prepared (before the collection was transferred to the National Museum of Photography, Film & Television), gave freely of her deep understanding and knowledge of Cameron's work and made it possible for us to pay repeated visits to the world's largest collection of Cameron prints at a time when it can only have caused her considerable personal inconvenience. Richard Mangan, of the Mander & Mitchenson Theatre Collection, London, was enormously helpful in answering questions about nineteenth-century theater history. Jonathan Miller shared his extensive knowledge of phrenology.

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Julian Cox and Colin Ford



Introduction

N A VIBRANT CAREER THAT FLOUR-ished for little more than a decade, Julia Margaret Cameron created a body of work that stands among the finest achievements of the photographic art. What distinguishes her from other privileged men and women who took up the medium in its early years are the single-minded intensity and idealism that she brought to the craft. Armed with an iron will and irrepressible zeal, Cameron excelled in an art form in which it was virtually impossible for Victorian women to achieve recognition. Largely self-taught, she made photographs that were intended to transcend appearances and speak directly to the human spirit. Her pictures were bold in scale and revolutionary in design, and they made an ambitious claim for photography. The 1,225 photographs in the catalogue section of this book reveal the breadth of her expression in a creative odyssey that began in 1864 on the Isle of Wight, off the southern coast of England, and ended with her death in 1879 in the hills of western Ceylon.1

Cameron's accomplishment has generated a body of literature and commentary awarded few other photographers of the nineteenth century and has inspired successive generations of writers and historians. Beginning with Virginia Woolf and Roger Fry's 1926 publication Victorian Photographs of Famous Men and Fair Women² and progressing to Helmut Gernsheim's 1948 monograph,³ Cameron's portraits in particular have been singled out as deserving serious critical attention. Fry was so impressed by Cameron's work and the implications that it held for the potential of photography as an art form that he concluded his essay in Victorian Photographs thus:

"One day we may hope that the National Portrait Gallery will be deprived of so large a part of its grant that it will turn to fostering the art of photography and will rely on its results for its records instead of buying acres of canvas at great expense by fashionable practitioners in paint." 4

A year after Woolf and Fry's book was published, the Royal Photographic Society in London mounted an exhibition of 120 Cameron photographs (see selected exhibitions). More than forty years of quietude in Cameron scholarship elapsed until 1971, when the British photographer and filmmaker Tristram Powell installed an exhibition of 84 Cameron photographs at Leighton House in London⁵ that was associated with his revised and enlarged edition of *Victorian Photographs* (1973); he also directed a television film about the photographer for the BBC. All this attention reawakened a widespread interest in Cameron's work.

In 1974 the descendants of Sir John Herschel, one of Cameron's most eminent friends and sitters, decided to sell the exceptional album of 94 photographs that she had presented to him on November 26, 1864, and that had been in the Herschel family for a century. When the album sold at auction to an American for a then record price of £52,000, the event generated the world's first campaign by an art museum to enlist public support to purchase historic photographs and retain a nation's heritage within its borders. The cost of its acquisition was raised, and the album—one of Cameron's finest—was secured for the National Portrait Gallery. The effort to purchase the Herschel Album was supported by more than four thousand institutions, corporations, and individuals, and the album became the first work of photographic art to be

CAT. NO. 397 [May Prinsep] (detail)

denied an export license by Britain's Reviewing Committee on the Export of Works of Art.⁷ When the National Museum of Photography, Film & Television, Bradford, was founded in 1983, the Herschel Album was transferred gratis to that institution.

If the National Portrait Gallery had not quite realized Roger Fry's ambition, in acquiring the Herschel Album it had certainly embraced historical photographs with enthusiasm. In November 1975 the institution mounted a well-received exhibition and published both a guide, The Herschel Album, and an accompanying book, The Cameron Collection.8 During the exhibition, Helmut Gernsheim's pioneering monograph was republished in a revised form, and Gernsheim himself visited Britain to lecture at the gallery. More recent interpretations of Cameron's oeuvre by Mike Weaver,9 Joanne Lukitsh,10 and Sylvia Wolf11 have considerably deepened our understanding of Cameron's achievement. However, less than 40 percent of her total output has been reproduced in the literature in the last twenty-five years, and much of what has been assumed and written about the artist has occurred without knowledge of the complete body of work. Our purpose in this catalogue has been to assemble and present the full scope of her photographic production. These images are the visual evidence of her life's work, the physical facts of Cameron's contribution to the history of the medium. Precedence has been given to the photographs as objects, rather than attempting to provide the last word on the artist and her biography, although the essay "Geniuses, Poets, and Painters: The World of Julia Margaret Cameron" provides a sketch of the essential facts of her life. Perhaps this publication can best be understood as a reunion of a special kind, uniting in one place a record of objects that have never before coexisted in this way.

Cameron's own preferences for the classification of her work provided a useful point of departure for the taxonomy of this catalogue. In the album she presented to Lord Overstone (see appendix C), she prepared a handwritten contents page in which she listed the photographs in three distinct categories: Portraits, Madonna Groups, and Fancy Subjects for Pictorial Effect (fig. 1). Under Fancy Subjects, Cameron included photographs with literary, mythological, and religious themes. In the price list that accompanied her 1868 exhibition at the German Gallery in London (see selected exhibitions), the work was arranged under the headings Fancy Subjects (with a subcategory of Groups), Portraits, and Series of Twelve Life-Sized Heads of Fancy Subjects (fig. 2). 12 Together, these categories account for a considerable percentage of



FIG. 1 List of Contents, Overstone Album, August 5, 1865.

Album leaf, 34 × 29.2 cm (13 1/8 × 11 1/2 in.).

J. Paul Getty Museum, Los Angeles.

Cameron's total production, and they have guided the structure of this book. In order to accommodate the complete oeuvre, we have organized it into eight chapters that are driven by both subject and a sensitivity to Cameron's chronology. Each chapter is preceded by a text that introduces the subject, illuminates its relevance in Cameron's art, and outlines the organizational principles that apply to the sequence of the pictures that follow.

Each photograph is accompanied by a cataloguing entry, with information pertaining to the particulars of the print reproduced and, where applicable, the locations of other surviving examples. The aim has been to produce entries that are not only informative individually but also meaningful collectively in what they reveal about Cameron's practice. This information was assembled over several years by the two principal authors and with the invaluable assistance of Philippa Wright, while she conducted her own research on Cameron's small-format photographs. As one of the most written-about artists in the history of photography, Cameron has also been one of the most assiduously collected, by individuals and public institutions as well as by foundations and corporations. Every attempt has been made to locate Cameron photographs in these collections.



FIG. 2 Mrs. Cameron's Photographs, Priced Catalogue, 1868.

Pamphlet, 22.3 × 41.6 cm (8 ¾ × 16 ¾ in.).

National Museum of Photography, Film & Television, Bradford.

Examining and identifying the works themselves was imperative, and where possible the authors have endeavored to do so. The research process involved visiting and obtaining information from more than one hundred collections, mostly dispersed between the United Kingdom and the United States, but also in France, Germany, the Netherlands, Sweden, Israel, Japan, and Australia (see collection abbreviations and appendix D). More than 90 percent of the photographs in this volume were examined and catalogued in person by the principal authors and Wright. Meeting with museum colleagues, dealers, and individual collectors and owners, of course, yielded many benefits beyond what we could learn about the photographs themselves. Of the private collectors contacted, slightly more than two-thirds responded, although some declined to share information. In instances where we could not gain access to pictures that were required for the publication, additional attempts were made through dealers and curators to locate other collectors and sources of photographs. In the case of prints sold through auction houses (primarily in London and New York) for which no other examples have been found, it has not always been possible to establish the identity of the present owners or current whereabouts of the objects. Reproductions of these works have been taken from the relevant auction catalogues and are accompanied by information from those catalogue entries and the wording "present whereabouts unknown."

The photographs are presented in an ordered scheme that we hope establishes a platform for future scholarship and interpretation. Works are sequenced as far as possible in chronological order. When a special relationship exists between photographs that were perhaps made at different times, they have been grouped together. Every effort has been made to place in reasonable proximity images that are overtly or implicitly related, thereby demonstrating a hypothetical working process. It is hoped that this approach serves to clarify certain hitherto obscure or unknown relationships between individual pictures. The arresting, unpublished study of [Bathsheba Brought to King David] (cat. no. 166), for example, provides some explanation for Cameron's unusual manipulation of the negative (cat. no. 164) and trimming of the print (cat. no. 165) in her study of Henry Taylor as King David. Likewise, the evocative portraits of Mrs. Keene as The Mountain Nymph Sweet Liberty (cat. no. 335) and Cassiopeia (cat. no. 339) are surrounded by three additional studies of the model (cat. nos. 336-38) that vivify the context of the making of the two pictures and deepen our understanding of Cameron's achievement in them.

In most cases the task of sequencing was not difficult since Cameron worked in distinct series; a quick survey of any chapter reveals the serial nature of her production. The capacity to work in this manner is intrinsic to the medium of photography—the most practical way

for a photographer to revise or develop a composition is to make another one. As a consequence, editing is fundamental to the photographer's art and often entails making fine distinctions between one picture and another. Evaluating success or failure after the fact, by either the artist or the audience, is part of this process. The evidence in this catalogue suggests that Cameron was engaged in this self-evaluation to a degree uncommon among her peers. If for no other reason, this is why the compilation of a complete catalogue of all her works seems an essential prerequisite for a proper understanding of her achievements.

The catalogue includes numerous images that Cameron may have judged as experiments or disappointments, based on the fact that the works exist in just one or two examples, but the fact that she did not destroy them admits them into her oeuvre. Her willingness to engage in the artist's eternal dialogue of success versus failure has resulted in an extraordinary gift to posterity. In the assembled sequences, the transformation of the creative process into a recognizable artistic theme is repeatedly evident. A fascinating dialogue emerges between the unknown Cameron, represented by a multitude of works that sometimes include disparate pictorial non sequiturs, and the frequently published and exhibited pictures that have hitherto prescribed the basis of critical opinion. Most readers looking at the photographs contained in this catalogue will be struck by the tenacity of Cameron's process and the persistence with which she approached—and revisited—her subject matter. By instinct, and in practice, she never made the same picture twice. Cameron was not a dabbling, hit-and-miss amateur but a dedicated, serious, and professionally minded artist who worked all hours to achieve success. 13 From an 1865 letter written to Walter Senior by Anne Thackeray Ritchie, we know that "Mrs. Cameron sits up till two o'clock in the morning over her soaking photographs." 14 Even though, like many artists in history, she failed to produce enough income to meet all her expenses, it was not through any lack of dedication or hard work. Despite the obvious frustration, Cameron remained philosophical about her lack of financial success: "If one believes as I do in the doctrine of compensation one soon accepts the evidence that God gives the material things of this world to some & the spiritual & intellectual riches to others & that the combination of gifts is very uncommon." 15

Cameron's repeated investigation of a favored subject borders on the obsessive, as in, for instance, her more than fifty single-figure studies of her niece and godchild, Julia Jackson (cat. nos. 279–333), her thirty-two portraits of the poet and playwright Henry Taylor (cat. nos. 31–32,

761–90), and her many variations on the Madonna and child (cat. nos. 35-95). Viewed as a whole, the value of these sequences, showing the artist's sustained investigation of a theme or sitter, is that they are infinitely revealing of both the subject and the photographer, and they invite our reappraisal of the relationship between them. As Cameron once remarked, "the history of the human face is a book we don't tire of if we can get its grand truths & learn them by heart." 16 She was a formidably singleminded artist, prepared to explore and probe a subject in search of the elusive grand truths and by repetition demand that her audience pay attention. Responding to one of the many studies of her domestic servant Mary Hillier (cat. nos. 235-72), George Frederic Watts commented on Cameron's propensity for working in this way: "you have had that view of head & identical expression over & over again, for the purposes of sale repetition will not do." 17 As Watts rightly intimated, Cameron's singular picture-making strategies and creative methods did not always endear her work to the picture-buying public.

The eight chapters that compose the catalogue section of this book are followed by six appendices that contain important contextual and supporting information. These appendices are as follows:

- A. Description of Cameron's practice of registering her photographs for copyright at Stationers' Hall, London
- B. Breakdown of the inscriptions and stamps that appear on Cameron's photographs, and a discussion of her business practices
- C. Description of ten presentation albums
 Cameron prepared in the years 1863-69
- D. Summary of the principal collections of Cameron photographs and personal correspondence
- E. Biographical sketches of sitters
- F. Listing of biblical, historical, literary, and mythological sources for Cameron's narrative pictures

These are followed by a compilation of selected references, organized chronologically; an enumeration of solo and group exhibitions; an index of picture titles; and a general index.

We believe that the long list of scholars who have written about Cameron's work in the century and a quarter since she died will continue to grow and that her work is unlikely ever to be ignored again, as it was for a period after her death and in the decades immediately following World War II. It is our fervent wish that future authors, students, and lovers of art photography will benefit from the collation of prints and evidence that we have presented here. The catalogue is, of course, incomplete. Right up to publication date, hitherto unknown prints continued to come to light, and this process of discovery is likely to continue. Cameron was generous in giving away her photographs to public figures, family, friends, and servants. Some received what were clearly lesser prints that she perhaps could not quite bring herself to discard. Other prints—usually of the most successful images—were purchased from galleries and exhibitions. Since some of the owners had no obvious link with the artist, these are perhaps the most difficult to trace. Although we are fairly confident that we have recorded all the prints in public institutions, there are most certainly others remaining in private hands. We hope that the results of our work will prompt the discovery of more images, such as, for example, Cameron's portrait of the eminent Victorian poet Christina Rossetti. There is documentation that it was made, but no print has been located. 18 Cameron is also known to have registered for copyright a significant number of images for which the prints no longer exist or have proved impossible to locate (see appendix A). The authors hope that a healthy percentage of these pictures will subsequently be identified. Readers of the catalogue who can fill any of these gaps are urged to contact the authors at the Getty Museum.

This catalogue represents a summation of what we know about Julia Margaret Cameron at the beginning of the twenty-first century, at the end of three decades of close attention to her work by scholars and curators. Who can say how much more will emerge over the next three decades? But, as Roger Fry correctly prophesied three-quarters of a century ago, "Mrs. Cameron's photographs already bid fair to outlive most of the works of the artists who were her contemporaries." 19

Julian Cox and Colin Ford

NOTES

1. For Cameron's biography, see Amanda Hopkinson, Julia Margaret Cameron (London: Virago Press, 1986). The best discussion of her last years in Ceylon appears in Ismeth Raheem and Percy Colin Thomè, Images of British Ceylon: Nineteenth Century Photography of Sri Lanka (Colombo, Sri Lanka: privately printed, 2000), and Lori Cavagnaro, "Julia Margaret Cameron: Focusing on the Orient," Library Chronicle of the University of Texas at Austin 26, no. 4 (1996), pp. 116–43. See also Joanne Lukitsh, "'Simply Pictures of Peasants': Artistry, Authorship, and Ideology in Julia Margaret Cameron's Photography in Sri Lanka,

1875–1879," Yale Journal of Criticism 9 (fall 1996), pp. 283–308, and G. Thomas, "Bogawantalawa, the Final Resting Place of Julia Margaret Cameron," *History of Photography* 5 (Apr. 1981), pp. 103–4.

- 2. Virginia Woolf and Roger Fry, Victorian Photographs of Famous Men and Fair Women (London: Hogarth Press, 1926).
- 3. Helmut Gernsheim, Julia Margaret Cameron: Her Life and Photographic Work (London: Fountain Press, 1948).
 - 4. Woolf and Fry, Victorian Photographs, p. 15.
- 5. The exhibition, installed in the home built for the eminent Victorian artist Lord Leighton, was reviewed in the *Evening Standard* (London) (Mar. 17, 1971), p. 17.
- 6. The album was sold at Sotheby's, Belgravia, Oct. 18, 1974, lot 34.
- 7. Samuel Wagstaff, Jr., purchased the album at auction and sought its export to the United States. The campaign to save the album for the British nation was reported in both the mainstream and photographic press. See the *Sunday Times* (London) (Jan. 5, 1975); the *Daily Telegraph* (London) (Feb. 24, 1975); and *Amateur Photographer* (Jan. 15, 1975), pp. 75–76.
- 8. Colin Ford, The Herschel Album: An Album of Photographs by Julia Margaret Cameron Presented to Sir John Herschel (exh. booklet), and The Cameron Collection: An Album of Photographs by Julia Margaret Cameron Presented to Sir John Herschel (Wokingham, England: Van Nostrand Reinhold, 1975). A press release describing the acquisition of the Herschel Album by the National Portrait Gallery was issued on May 15, 1975, signed by the director, Dr. John Hayes.
- 9. See especially Mike Weaver, Julia Margaret Cameron 1815–1879 (Boston: Little, Brown and Company, 1984), and Whisper of the Muse: The Overstone Album and Other Photographs by Julia Margaret Cameron (Malibu, Calif.: J. Paul Getty Museum, 1986).
- 10. See especially Joanne Lukitsh, Cameron: Her Work and Career (Rochester, N.Y.: International Museum of Photography at George Eastman House, 1986); "The Thackeray Album: Looking at Julia Margaret Cameron's Gift to Her Friend Annie Thackeray," Library Chronicle of the University of Texas at Austin 26, no. 4 (1996), pp. 32-61; and Julia Margaret Cameron, 55 (London: Phaidon Press, 2001).
- 11. Sylvia Wolf, *Julia Margaret Cameron's Women* (Chicago: Art Institute of Chicago, 1998).
- 12. See Wolf, *Cameron's Women*, pp. 208–18, where the author provides an excellent analysis of Cameron's pricing structure and marketing strategies.
- 13. See Wolf, *Cameron's Women*, p. 216, in which the author refers to the census reports of 1861 and 1871 that reflect no change in Cameron's professional status, even after her reputation as a photographer was well established. Cameron was listed as a "wife," with no occupation given under the heading "profession."
- 14. Hester Thackeray Ritchie, ed., *Thackeray and His Daughter:* The Letters and Journals of Anne Thackeray Ritchie (New York and London: Harper and Brothers, 1924), p. 138.
- 15. Cameron to Miss Osborne, June 20, 1875 (Art Institute of Chicago, 1969.484).
- 16. Cameron to Samuel Gray Ward, June 16, 1869 (Houghton Library, Harvard University, bMS Am 1465 [176]).
- 17. George Frederic Watts to Cameron, date unknown (Heinz Archive and Library, National Portrait Gallery, London, Watts MS. Collection).
- 18. Ford, *Herschel Album*, p. 15. Inscribed in Cameron's hand on the lid of one of her negative boxes was "No. 24 Christina Rossetti profile." The present whereabouts of this negative box is unknown.
 - 19. Woolf and Fry, Victorian Photographs, p. 215.

Chronology

1815

Julia Margaret Pattle, the fourth child of James and Adeline de l'Étang Pattle, is born on June 11 at Garden Reach, Calcutta, India. Her father is an official of the East India Company; her mother, the daughter of French royalists.

1818-34

Along with her mother and siblings, makes repeated trips to Europe, receiving most of her education in France while staying with her maternal grandmother, Thérèse de l'Étang, at Versailles. Returns to Calcutta in 1834.

1836

While convalescing from an illness at the Cape of Good Hope, South Africa, meets the astronomer and photochemistry pioneer Sir John Herschel. Also becomes acquainted with Charles Hay Cameron, a distinguished liberal reformer. His essay *On the Sublime and Beautiful* explores many of the issues that are later to become fundamental concerns of her art.

1838

Weds Charles Cameron in Calcutta. The marriage produces six children: Julia Hay, Eugene Hay, Ewen Wrottesley Hay, Hardinge Hay, Charles Hay, and Henry Herschel Hay Cameron (fig. 3).



FIG. 3 Unknown Photographer. Julia Margaret Cameron and Her Sons Charles and Henry, about 1858.

Albumen print, 10.2 × 7.8 cm (4 × 3 ½ 16 in.).

Stephen White, Collection II.

1839-1846

Becomes leading hostess in Calcutta by organizing the social functions of the governor-general, Lord Hardinge, after whom she names her fourth child. Active in philanthropic work; helps raise £14,000 toward relief of those suffering from the Irish potato famine. Her husband becomes president of the Calcutta Council of Education and invests heavily in coffee and rubber plantations in Ceylon. Herschel corresponds with her about the latest discoveries in photography.

1847

Translates Gottfried August Bürger's romantic ballad *Leonore* (1773), which is published in London with illustrations by Daniel Maclise.

1848

Charles Cameron retires, and the family leaves India and settles in Tunbridge Wells, Kent.

1850

The Camerons move to East Sheen, London, to be near the playwright and civil servant Henry Taylor and his wife, Alice, but gravitate toward Little Holland House, the London home of Cameron's sister Sarah Prinsep, which is one of the city's leading artistic salons. About this time, the artist in residence at Little Holland House, George Frederic Watts, begins work on a painting of Cameron (fig. 4), which is now in the National Portrait Gallery, London.



FIG. 4 Henry Herschel Hay Cameron (British, 1852–1911).

Portrait of Julia Margaret Cameron by G. F. Watts (about 1850–52), 1890.

Platinum print, 23.5 × 18.9 cm (9½ × 7½ in.). J. Paul Getty Museum,

Los Angeles, 86.xm.637.2.



FIG. 5 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875).

Julia Margaret Cameron, 1863.

Albumen print, 16 × 11.5 cm (6⁵/16 × 4¹/₂ in.). Private collection,

United Kingdom.

1853

Charles Cameron publishes an open letter on the admission of Indians to the Indian army and civil service, An Address to Parliament on the Duties of Great Britain to India in Respect of the Education of the Natives and Their Official Employment.

1857-59

The Camerons move to Ashburton Cottage, Putney Heath, London, where they take Mary Ryan into their home. Cameron is recorded as a member of the Arundel Society, founded in 1848 by Austen Henry Layard, John Ruskin, and others to educate and improve public taste in art.

1859-60

While her husband is in Ceylon with their two eldest sons surveying the family's coffee and rubber plantations, Cameron travels to Freshwater, on the Isle of Wight, to see Alfred Tennyson and his family at their new home, Farringford. She buys two cottages on the adjacent property and names one of them Dimbola, after one of her family's Ceylon estates.

1863

Charles Cameron again visits Ceylon. Oscar Gustave Rejlander visits Freshwater and photographs at Dimbola (fig. 5). In July, Cameron presents an album of photographs, which includes several pictures by Rejlander, to her sister Mia. In December, Cameron is given a sliding box camera that uses glass plates of roughly twelve by ten inches, a Christmas present from her daughter, Julia, and son-in-law, Charles Norman. Cameron sets out to realize the concepts Herschel introduced to her some twenty years earlier.

1864

At the end of January records her "first success," a portrait of Annie Philpot (see cat. nos. 1–3). Cameron works with great energy, compiling albums of her photographs for Watts and Herschel. She also prepares photographs for exhi-

bition and sale and registers her work at the British Copyright Office at Stationers' Hall, London. Becomes a member of the Photographic Societies of London and Scotland. Displays work at the annual exhibition in London, which she will continue to do almost every year (see selected exhibitions). Exhibits in Scotland and wins an honorable mention.

1865

In January presents a series of nine photographs, The Fruits of the Spirit (see cat. nos. 35-36, 38-39, 41-43, 45-46), to the British Museum. Exhibits in London, Berlin, and at the International Exhibition in Dublin. She is awarded a bronze medal in Berlin and an honorable mention in Dublin, but other judges and critics in the photographic press dismiss her work for its technical deficiencies and unconventional style. Presents an album of photographs to Anne Thackeray. In July rents Colnaghi, London, for a solo exhibition that includes many of the most important works from the first eighteen months of her career. Enters into an agreement that specifies that Colnaghi will be her principal publisher. In August presents an album of photographs to her friend and patron Lord Overstone. On August 10 receives £22.4s.4d. in payment for eighty photographs purchased by the South Kensington Museum (now the Victoria and Albert Museum), her first sale to a museum. On September 27 presents as a gift to the institution a group of thirty-four mounted photographs. In November holds another solo exhibition, in the rooms above the French Gallery, Pall Mall, London.

1866

Wins a silver medal and certificate of honor at the Hartley Institution, Southampton. Purchases a larger camera that uses glass plates of fifteen by twelve inches. It is equipped with a Dallmeyer Rapid Rectilinear lens with a focal length of thirty inches and a working aperture of f/8. Begins to work

intensively on close-up portrait heads with this new equipment.

1867

Presents seven photographs to the Pre-Raphaelite painter Dante Gabriel Rossetti. Exhibits at the Universal Exposition, Paris, where she is awarded an honorable mention for "artistic photography."

1868

Rents German Gallery, London, for a large solo exhibition and continues to generate sales of her prints through Colnaghi and a second London agent, William Spooner. Receives payment from Charles Darwin for her portraits of him.

1869

Exhibits in Groningen, Netherlands, where she is awarded a bronze medal in the portraits category. Creates *The Kiss of Peace* (fig. 6), which she considers her greatest work.

1870

In May exhibits in the annual exhibition of the French Photographic Society in Paris and the Midland Counties Exhibition of Art and Industrial Products at Derby, England. In August presents a group of her photographs to Victor Hugo.

1871

Displays work in the London International Exhibition in the summer. Gives a group of her photographs to George Eliot. Only two photographs are registered for copyright.

1872

In April exhibits in the London International Exhibition. Creates a series of photographs that portray children as angels.

1873

Exhibits at the Universal Exhibition, Vienna, where she is awarded a medal for "Good Taste" in her "Artistic



FIG. 6 Julia Margaret Cameron. *The Kiss of Peace*, 1869.

Albumen print on cabinet card,

13.4 × 9.8 cm (5¹/₄ × 3⁷/₈ in.). J. Paul Getty Museum,

Los Angeles, 84.xm.443.28 (see cat. no. 1129).



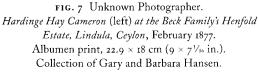




FIG. 8 [Marianne North] (CAT. NO. 1200)

Studies." Daughter dies in childbirth in October. Exhibits a large group of prints in a solo show at 9, Conduit Street, Hanover Square, London. Only two works are registered for copyright; Cameron concentrates on picture sales of existing photographs, especially portraits and allegories.

1874

Writes Annals of My Glass House, an unfinished account of her photographic career, not published until 1889. At the request of Tennyson, makes photographic illustrations for his *Idylls of the King*. Disappointed at the reduced size and quality of the woodcuts made after her photographs, she publishes her own limited edition with thirteen full-sized plates in December.

1875

In May completes a second volume of illustrations to additional Tennyson poems. Also issues a third, miniature edition, based on the two earlier editions. Instructs the Autotype Company, London, to produce new negatives from seventy of her choice images; all prints are made by the permanent carbon process. In October the Camerons leave Freshwater and immigrate to Ceylon to be closer to their sons (fig. 7). They live near Kalutara, on the southwest coast of the island. Cameron continues to photograph from time to time; her subjects are the domestic help and plantation workers.

1876

In February, Cameron's poem *On a Portrait* is published in *Macmillan's Magazine*. Carbon prints of her Arthurian subjects are shown in September at the annual exhibition of the Photographic Society of Great Britain. She is awarded a medal at the Centennial Exhibition in Philadelphia.

1877

In January the painter and naturalist Marianne North visits the Camerons (fig. 8). The Parting of Sir Lancelot and Queen Guinevere (cat. no. 1170) is reproduced as a wood engraving on the cover of the September 1 issue of Harper's Weekly.

1878

The Camerons make a short visit to England in May.

1879

On January 26 Cameron dies after a short illness at the family's Glencairn bungalow, in the Dikoya Valley, Ceylon. Her husband dies the following year. They are buried on the grounds of St. Mary's Church at Bogawantalawa, near Glencairn.



Geniuses, Poets, and Painters: The World of Julia Margaret Cameron

Twenty earnest youths from Clerkenwell are in the shrubbery; six American professors are in the summer house; the bathroom is occupied by the Ladies Poetry Circle from Ohio.¹

HESE FICTIONAL WORDS, PUT INTO the mouth of the leading poet of the Victorian age, Alfred Tennyson, are intended to be comic, coming as they do from a 1923 one-act farce portraying life in Freshwater—a seaside village on the Isle of Wight—a half-century earlier. During that period, the 1860s and 1870s, Tennyson and his friend Julia Margaret Cameron lived next door to each other. The play, Freshwater, was written by Cameron's great-niece, the famous Bloomsbury author Virginia Woolf, whose affectionately satirical words convey a surprising truth. As Queen Victoria's poet laureate, which he became in 1850, Tennyson was indeed pursued by tourists, lion hunters, and autograph hounds, whom he tried constantly to evade. As Cameron put it in a May 25, 1860, letter to her husband, "the tradesmen cheat him - the Visitors look at him - Americans visit him - Ladies pester & pursue him - enthusiasts dun him for a bit of stone off his gate -These things make life a burden and his great soul suffers from these stings." 2 Neither Tennyson nor his wife, Emily, ever quite came to terms with these penalties of fame.

As Tennyson's neighbor, Cameron was naturally a character in *Freshwater*, as were such visitors to their houses as the children's author and Oxford don Charles L. Dodgson (Lewis Carroll) and the distinguished portrait painter George Frederic Watts and his young wife, Ellen

Terry, later a celebrated Victorian actress. Cameron's own personality was theatrically larger than life, and many who knew her felt that she was always giving a kind of performance. Her art was also to develop theatrical elements; toward the end of her fourteen productive years as a photographer, each of her compositions would in itself become a dramatic, if not melodramatic, event.

Cameron lived and worked in a period of considerable achievement in British visual and written culture, yet the number of practicing artists was small enough that most of them knew each other well. Victorian England was a tiny country, with a population of only about twenty million.³ Tens of thousands more English citizens did not live in their home country but had gone to be professional administrators, teachers, lawyers, and doctors in the many colonies of the still-growing British Empire. Since education was only available to those who could afford it, the number of educated, cultivated people living in Britain was, by today's standards, unimaginably small. Many of this elite lived in London, and even though this had been Europe's largest city since the late seventeenth century, most were acquainted with each other.

On this sophisticated and high-achieving stage, Cameron played a leading role. Given her unusually colorful dress and lifestyle, few who encountered her forgot the experience, and fortunately for posterity, many wrote

CAT. NO. 1139 [Group] (detail)

about it. This essay, which is intended to set the social and cultural scene within which Cameron made the extraordinary works listed and illustrated in this catalogue, uses many of these individuals' words. As Brian Hill notes in his entertaining and informative book about Cameron and her circle,⁴ no descriptions written more than a century after an event can paint so vivid a picture as those of actual eyewitnesses. These descriptions shed considerable light on Cameron's almost obsessive interest in her work as well as on how she chose her subjects, where she found her models, and the dedicated application that lay behind her most successful results. Seeing her failures and successes and familiar and unfamiliar images alongside each other in this publication lays bare the roots of Cameron's art and helps us to understand it better than ever before.

Surprisingly, the witness whose testimony cannot be quoted so often is Cameron herself. She was, by all accounts, a prolific correspondent, as her friend Anne Thackeray Ritchie recorded:

Mrs Cameron's correspondence never ceased – however interesting her visitors were and whatever the attractions of the moment might be. She would sit at her desk until the last moment of the dispatch. Then, when the postman had hurried off, she would send the gardener running after him with some packet labelled "immediate." Soon after, the gardener's boy would follow pursuing the gardener with an important postscript, and, finally, I can remember the donkey being harnessed and driven galloping all the way to Yarmouth, arriving as the postbags were being closed.⁵

Una Taylor, daughter of Cameron's close friend Sir Henry Taylor, thought that "Of her daily letters – her *journal intime* – by her own desire, none are extant. They, with all their vivid sympathies and graphic delineations of passing events and persons, are commemorated only in the injunction to consign them to oblivion." They were not all destroyed, of course; the surprising number that survive are detailed in appendix D. This is still a small percentage of the thousands of letters Cameron wrote, however, and they are sometimes difficult to decipher (see fig. 97). Like many other Victorians, she scribbled on scraps of paper, crossed out words and sentences, and wrote lines at right angles on top of others.

The flavor of Cameron's writing, and something of her character and mental processes, can be gleaned from the entirely unpunctuated opening of one of her surviving letters, written to her friend Jane Senior on June 29, 1865: Each day & every day & all day I have made sundry strong vows to write again to your good Brother Hastings & also to you - but the stream of Time has been so swollen by all sorts of accessory floods & rivulets & drippings from all sources that literally I have been delayed with much work & seemed to neglect those of whom I thought perpetually I won't address brother Hastings thro' you I will only say here that I gratefully feel all his loving kindness & shall write to him & tell him how it is that Australia has been given up -Bombay given up - & how Ceylon is reverted to - once more What will come to pass I know no more than those unborn creatures of the year 2000 who perhaps are already surveying with pity the world as it now is - just as two hundred years ago our ancestors had we seen our ancestors contending with difficulties of getting from London to York in 4 days time we should have pitied them - Ewen's destiny is an anxious thought & until that thought takes shape & form he is a victim I think At present he has gone to the Bay to see the crowds who on this Coronation day flock to this side of the Island for in the Isle of Wight this is a general holiday every shop shut and every one abroad - 7

India

that . . . benighted land

Tulia Margaret and her six sisters, their dark complex-Jions and flashing eyes inherited from their mother's Indian great-grandmother, were born in India, most in Calcutta.8 Julia, the fourth of ten children, was born on June 11, 1815, a week before the battle of Waterloo and a quarter-century before photography was announced to the world in Paris and London. Her father, James Pattle, belonged to a family that, although it could trace its lineage back to a seventeenth-century ancestor living in Chancery Lane, London, had been involved with India and the East India Company for a hundred years. His wife, Adeline, was French (her maiden name was de l'Etang). James joined the Indian Civil Service at the age of fourteen and, by the age of forty, had attained a very senior position. Of the Pattles' ten children, only one was a boy, also named James; he and two of the girls died as infants. The seven surviving sisters, like the children of many Europeans in India, were sent back home for the sake of their health and education. The Pattle girls, all of whom could speak Hindustani and French,10 thus spent much of their childhood with their maternal grandmother, Thérèse de l'Étang, in Paris and Versailles.¹¹ It



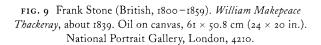




FIG. 10 Henry William Pickersgill (British, 1782–1875). Sir John Herschel, about 1835. Pencil drawing with color, 33 × 25.4 cm (13 × 10 in.).

National Portrait Gallery, London, 1386.

was there that Julia encountered the first of the many members of the Victorian world of art and culture who were to play such an important role in her life.

William Makepeace Thackeray (fig. 9), the celebrated writer and journalist, was also born in India. He spent much of his younger life in Paris, where in 1832 he was introduced to the Pattle women, for whom he coined the collective noun *Pattledom*. He became so fond of one daughter, Maria—known in the family as Mia but referred to by Thackeray, at least in writing, as Theodosia¹²—that in 1833 he seriously considered proposing to her. But he believed it would be wrong to marry without an annual income of at least £700, which he did not have, and when Maria and Julia returned to India in 1834, his hopes, if he still had any, were dashed.

Later (particularly after the institutionalization of Isabella, the woman he did marry), Thackeray seems to have renewed his interest in those Pattle daughters who were still single—first Sarah, then Louisa, and most of all Virginia. Of the latter he wrote, "When she comes into

the room, it is like a beautiful air of Mozart breaking upon you; when she passes through a ball-room, everybody turns and asks who is that Princess, that fairy lady." ¹³ He ultimately realized that "She never cared 2½ d for me." ¹⁴ Unsurprisingly perhaps, he seems never to have been attracted to Julia, who, even as a teenager and young woman, was probably the plainest and most eccentric of the sisters. Years later his daughter Anne told him how Cameron had accompanied a friend to the railway station, carrying a cup of tea and stirring it as she walked along. "My father, who had known her first as a girl in Paris, laughed and said: 'She is quite unchanged.'" ¹⁵

Cameron was soon to meet someone as famous in the world of science as Thackeray was in the world of letters. Sir John Herschel (fig. 10) had enjoyed such a brilliant Cambridge career that he was elected a fellow of the Royal Society while still a student. After the death of his father, Sir William (who was King George III's private astronomer and discoverer of the planet Uranus and who is buried in Westminster Abbey next to Sir Isaac New-



FIG. 11 Sir John Herschel (British, 1792–1871).

The Farmhouse at Feldhausen, July 1834.

Camera lucida sketch, 19.8 × 30.7 cm (7¹³/16 × 12 ¹/16 in.).

South African National Library, Cape Town.

ton), John continued his father's work and was himself knighted in 1831, before turning forty. Having completed Sir William's astronomical survey of the Northern Hemisphere and published the results, ¹⁶ he decided to go to South Africa to implement his father's other unfulfilled ambition, an astronomical map of the skies of the Southern Hemisphere. In 1833 John built an observatory close to Table Mountain, near Cape Town, and over the next four years discovered no less than 1,202 pairs of nebulae in Orion, observed the return of Halley's Comet, and made measurements of solar activity and radiation.¹⁷

It was in Cape Town that the Herschels and the Pattles met each other. The Pattles, like many Europeans living and working in India, convalesced from illnesses in South Africa. Julia, who was caring for her sister Sarah and Sarah's first son, Henry, traveled there late in 1836, and she too soon became friendly with the Herschels; there is a record of her dining at their home, Feldhausen, Claremont (fig. 11), the following October. Ten years later she reminded Sir John how much he and Lady Herschel had helped and supported her: "There is not a sweeter feeling in the soul I think than that of gratitude and I never can tell you how I cherish the remembrance of those friends who brightened my solitary life and cheered my time of trial when I was sick & desolate at the Cape & amongst them your dear wife." 18

Herschel was to play a significant role in Julia's life, being, for instance, the first to tell her about the invention of photography early in 1839. Years later she wrote that "From my earliest girlhood I had loved and honoured him. . . . I was then residing in Calcutta, and scientific discoveries sent to that then benighted land were water to the parched lips of the starved, to say nothing of the blessing of friendship so faithfully evinced." ¹⁹ But in Cape Town she soon met someone else who was to mean even more to her. Charles Hay Cameron (fig. 12), twenty years her senior, was also in South Africa to recuperate, probably from the malarial fever that struck so many Europeans during the Indian monsoon season and had been particularly bad in 1836. For him, as for so many, this led to periodic bouts of kidney trouble and diarrhea that afflicted him for the rest of his life.

The seven Pattle sisters all made good marriages, six to successful British men in India and one to an English earl. As their descendant Quentin Bell slyly put it, they all had "a certain awareness of social possibilities." ²⁰ Julia was no exception, for Charles Cameron would certainly have been considered an excellent catch. In 1830 he and Colonel William Colebrooke had been commissioned to write an official report on the judicial establishments and procedures of Ceylon; it was published two years later. ²¹ Returning to England from that assignment, Cameron was appointed to commissions of enquiry into charities and the poor laws. In 1834 he successfully applied to become the first English member of the Indian Law Commission (established in 1833), where he helped Lord

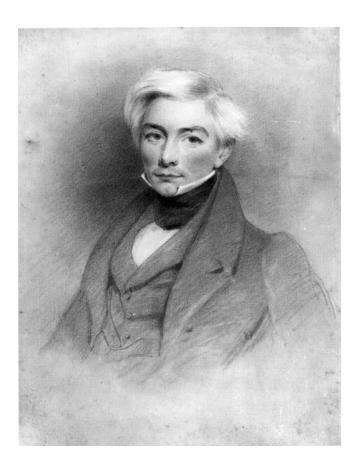


FIG. 12 Eden Upton Ellis (British, 1812–1901).

Charles Hay Cameron, 1836. Drawing,
dimensions unknown. Ewen Cameron Collection.

Macaulay write the new Indian Penal Code. He also served on the Council of Education for Bengal and later became its president.

Charles and Julia were married in Calcutta in 1838. Although he had never been married before, Charles had fathered a son, born twelve years earlier to a woman whose name is still unknown.²² Julia's closeness to the Herschels, who had returned to London by then, is shown by the fact that John Herschel became godfather to the Camerons' first child and only girl, also named Julia, born in December 1838. Indeed, the Herschels called their own second daughter, born in 1842, Julia.

There was nothing remotely unusual in the urge to marry well. It was difficult, and not altogether respectable, for middle- and upper-class women in the nineteenth century to earn a living. They had little or no access to higher education and were not permitted to work in the professions. Naturally, even the most prosperous parents encouraged their daughters to marry for money and higher social status. As wives, their main duties were to bear and bring up children and to manage their household and

servants. Some, however, were beginning to complain: "Why have women passion, intellect, moral activity – these three – and a place in society where no one of the three can be exercised?" asked Florence Nightingale in her 1852 essay *Cassandra*.²³

Julia Margaret's marriage to someone so well placed certainly ensured that she was not confined to her home, despite giving birth to six children; within a few years she and her husband were at the pinnacle of Anglo-Indian society. Charles succeeded Lord Macaulay in 1843 as the only member of the ruling Supreme Council of India who was not an employee of the East India Company. A year later, the new governor, Sir Henry (later Lord) Hardinge, took up his duties in Calcutta, leaving his wife in England. Julia became virtually the official hostess at Government House. As such, she would have been known to anyone who was anyone in India; residents and visitors alike would all have considered her a very important person.

The reason the Camerons gave up their very successful Calcutta lives after only five years is not clear, although Julia later described India as "that... benighted land" because it was so far from England and English culture. It is not quite true to say that Charles retired, since he later made a bid to become governor of Ceylon, but because of his malarial complications he was to be a semi-invalid for much of the rest of his life. Perhaps he hoped that he could live off the income from his coffee plantations in Ceylon. Years later Ritchie certainly believed that "Mr. Cameron had amassed a considerable fortune while in India, which he had invested in coffee estates in Ceylon." ²⁴ In fact, the Camerons were to be short of money to a greater or lesser extent for the rest of their lives.

Today, Ceylon is called Sri Lanka, and its major crop is tea, which has been grown on the island since 1849. But coffee was introduced during the Dutch occupation of the island in the seventeenth century; the British, who ruled Ceylon from 1795 to 1948, made coffee a major crop. By the time a map of Ceylon's 169 coffee plantations was published in 1859, one estate in and around Dimbula (also spelled Dimbola and Dimboola) in the Dikoya Valley was called Cameron's Land. It was the first of the estates that Cameron hoped would earn enough income to enable him to live with his family in England. He later added to his holdings. The Coffee Planters Directory of 1872 showed that he had acquired another large estate, Rathoongodde, consisting of no less than 2,000 acres, 225 of which were under cultivation.

Another possible factor contributing to the Camerons' decision to return to England was that they simply missed their two eldest children, Julia and Eugene, who



FIG. 13 [Henry Taylor] (CAT. NO. 767)

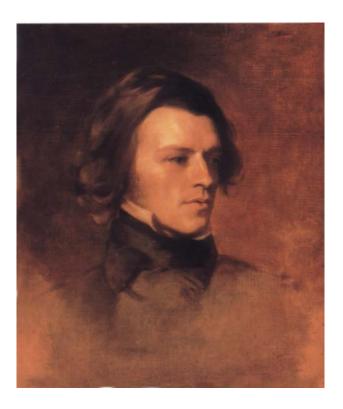


FIG. 14 Samuel Laurence (British, 1812–1884). Alfred Tennyson, about 1840. Oil on canvas, 68 × 57.8 cm (26 ¾ × 22 ¾ in.).

National Portrait Gallery, London, 2460.

were staying with their three unmarried Cameron aunts in Worthing. Julia's parents had both died in 1845, and some of her sisters were already back in Britain; the family focus was shifting from India to England. Coincidentally, Charles's illegitimate son was posted to India in February, and Charles may have seen this as a potential source of embarrassment. For some or all of these reasons, the Camerons returned to London in 1848, and after staying for two months in Lord Lennox's house in Chesham Place, Belgrave Square, in London's Mayfair district, they settled at Ephraim Common in Tunbridge Wells, Kent.

London

All the women were graceful, and all the men were gifted.

In Tunbridge Wells the Camerons found themselves neighbors to another Victorian celebrity, Sir Henry Taylor (fig. 13). In addition to being a respected senior civil servant at the Colonial Office, Taylor was an author whose verse drama *Philip van Artevelde* (1834) and satirical essay *The Statesman* (1836) had achieved considerable success. Taylor recognized Charles Cameron as "an accomplished scholar and gentleman of great literary and general knowledge and his writings are in grace, force, and clearness of diction superior to almost any of his time that I am acquainted with . . . his services in India were second only to those of Macaulay." ²⁵ Some months after the Camerons' arrival Taylor wrote to his father:

Mrs Cameron . . . keeps showering upon us her "barbaric pearls and gold," – India shawls, turquoise bracelets, inlaid portfolios, ivory elephants, &c., and how she writes us letters of six sheets long all about ourselves, thinking that we can never be sufficiently sensible of the magnitude of our virtues. And for our part, I think that we do not find flattery, at least of this kind (for hers is sincere), to be so disagreeable as people say it is; and we like her and grow fond of her.²⁶

So fond did the Taylors and Camerons become of each other that, after two years in Tunbridge Wells, the Camerons moved to Upper East Sheen Lodge in East Sheen to be near the Taylors' year-round home in Mortlake. Here they soon had even more famous neighbors. Alfred (fig. 14) and Emily Tennyson had, with advice from Taylor, rented Chapel House in Twickenham, where they lived from 1851 to 1853. Taylor introduced the Tennysons to Charles and Julia, whom Emily described on

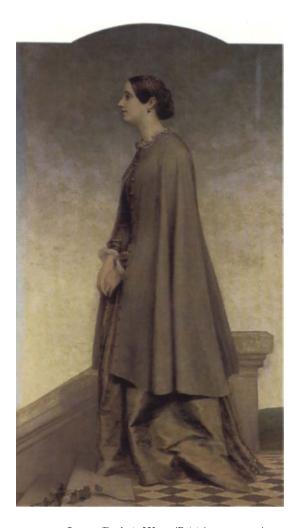


FIG. 15 George Frederic Watts (British, 1817–1904).

Virginia Somers, about 1850–52.

Oil on canvas, 35.6 × 30.6 cm (14 × 12 1/16 in.).

Eastnor Castle Collection.

October 14, 1850, as "a delightful picture in her dark green silk with wide open sleeves, the dress fastened by a silk cord round the waist." Thus, within three years of their return from India, the Camerons had become intimate with two of Britain's most famous writers. For the rest of Tennyson's life, Julia was one of the few women outside his family with whom he was on a first-name basis; in time, the Camerons were to move yet again, following the Tennysons to a new home.

East Sheen not only placed the Camerons conveniently near the Taylors and the Tennysons, it was also very near where one of Julia's younger sisters, Sarah, would move. Sarah had married another important figure in the British administration of India, Henry Thoby Prinsep (cat. nos. 736–40), who was twenty-four years her senior. Returning to England five years before the Camerons, Thoby and Sara (as she preferred to spell her



FIG. 16 George Frederic Watts (British, 1817–1904).

Julia Margaret Cameron, about 1850–52. Oil on canvas, 61 × 50.8 cm
(24 × 20 in.). National Portrait Gallery, London, 5046.

name) set up house in London's fashionable Mayfair. Two unmarried Pattle daughters, Sophia and Virginia, lived with the Prinseps until the former married John Warrender Dalrymple of the Bengal Civil Service in 1847. After living with him in India for six years, she returned to England to live with the Prinseps until her husband came back from India in 1873 (on his elder brother's death in 1877, he became Lord Stair). Virginia married Viscount Eastnor, later Lord Somers, in 1851. Kathleen Fitzpatrick, biographer of his daughter Isabella, who became Lady Henry Somerset, wrote later that "if Eastnor had been free to choose a profession he would have been an artist." 28 He was one of three vice presidents of the Photographic Society of London when it was founded in 1853 (it became the Royal Photographic Society in 1894), but he kept the position for little more than a year. The only known evidence that he actually took photographs is to be found in correspondence between William Henry Fox Talbot and his friend Lord Lansdowne, where Eastnor is referred to as "one of the best of Photographers" 29 and "so distinguished a photographer." 30 It is said that Eastnor first fell in love with Virginia through her portrait by Watts (fig. 15),31 painted at about the same time as that of Julia (fig. 16).



FIG. 17 Unknown Photographer. Julia Margaret Cameron and Her Watchcase, about 1858. Albumen print, 6.8 × 5.7 cm (2 11/16 × 2 1/4 in.). Private collection.

The Prinseps had set out to make their home at 9 Chesterfield Street a meeting place for London's most famous politicians, artists, and writers, and one of their first captures was Watts, whose studio was on nearby Charles Street. England's Michelangelo, as Watts thought of himself after 1844, repaid their support and encouragement by forwarding the career of their painter son, Val, and making portraits of the Pattle sisters, who were naturally flattered and delighted. "I was never dazzled by any other painter's brush . . . all other brushes were like bootbrushes to me," Virginia told Mary Fraser Watts many years later. 32 Julia always carried a miniature portrait of Virginia by Watts inside her watchcase (fig. 17).

It seems to have been Watts who told the Prinseps that his patron, the fourth Lord Holland (who mostly lived in Italy), owned an empty dower house on the grounds of his Jacobean home, Holland House, three miles away. The Prinseps moved into Little Holland House, a rambling amalgamation of two houses and several added wings, in January 1851. The Camerons' home was less than three miles farther west. If Charles rarely got out of bed in East Sheen before eleven in the morn-

ing, and was often confined to it by the cruel regimen of opiate drugs that were then prescribed,³³ Julia was frequently to be found at Little Holland House cultivating the company of the celebrated men—they were nearly all men—who would later become her most sought-after photographic subjects.

Watts soon became a resident rather than merely a visitor. Sara later said that "He came to stay three days, he stayed thirty years,"34 but Watts denied this, asserting that she had from the first invited him to move in permanently.35 He was given his own studio there, made by filling "a gap between two walls" 36 on an upper floor. Watts decorated the rooms and corridors with his allegorical frescoes and continued to use the lively and attractive Pattle sisters as models. His presence acted as a powerful magnet for visitors to Sara's Sunday afternoon openhouse salons. Among fellow painters often found there were Edward Burne-Jones, "Dicky" Doyle (cat. no. 658), Holman Hunt (cat. nos. 685-87), Frederic Leighton, and Coutts Lindsay (cat. nos. 707-9), who was to be an admirer of Virginia for two decades. Writers included Robert Browning (cat. nos. 589-90), Thomas Carlyle (cat. nos. 627-29), George Eliot, Tennyson (cat. nos. 792-810), and, of course, Thackeray. There were musicians like Charles Hallé, Joseph Joachim (cat. nos. 693-97), and Adelina Patti; scientists such as Herschel (cat. nos. 674 – 77); and even occasional politicians, including Benjamin Disraeli and W. E. Gladstone.

This was an age when, as the American author Henry James was to write in 1877, art in England had become "a great fashion." ³⁷ Some successful painters even became millionaires. For the ambitious illustrator and novelist George Du Maurier, who had known Val Prinsep while both were art students in Paris, it was the best possible place in London to meet

the nobilitee, the gentree, the litherathure, polithics and art of the counthree, by jasus! It's a nest of proeraphaelites, where Hunt, Millais, Rossetti, Watts, Leighton etc, Tennyson, the Brownings and Thackeray etc and tutti quanti receive dinners and incense, and cups of tea handed to them by these women almost kneeling.³⁸

Conversation always flowed freely at Little Holland House. John Roddam Spencer Stanhope, the Pre-Raphaelite painter who had been a fellow Oxford student of Charles Dodgson and became Watts's pupil in 1850, went there "every day, lunch and paint with Watts. One of the great

secrets that makes Little Holland House so charming is that there are no books there, and everybody has to talk or make an effort to do so, and that is why those great literary swells go there." ³⁹

At every turn were the Pattle sisters, larger than life and quite unlike most of their contemporaries. Ritchie wrote of them:

At a time when a young lady's wildest aspirations did not reach beyond crinolines and frisettes, Mrs. Cameron and other members of her family . . . realized for themselves the artistic fitness of things, the natural affinity between use and beauty, and being a very beautiful and interesting family of sisters, they were able to live out their own theories and to illustrate them . . . among other gifts, some of these ladies had that of uniting Paris art and the draperies of Raphael into a happy combination for their own daily wear and use. To see one of the sisterhood float into a room with sweeping robes and falling folds, was almost an event in itself, and not to be forgotten. 40

Ritchie's use of the word beauty is significant. The Pattle sisters dedicated much of their lives to Beauty (very much with a capital B), and the word itself must surely have been one of the most overused in their vocabulary. The pursuit of Beauty governed their choice of friends, furniture, decorations, and clothes. Una Taylor was one of many who commented on Cameron's unusual dress, which seems to have reflected the taste of all the Pattles: "Arrayed in gowns of her own devising, to which, despite their European form, her love of colour and freedom of limb, of silken folds and glittering decoration, gave some semblance of eastern habiliments, she confronted the common world of convention and habit, not only unrestrained by its normal boundaries, but unconscious of the very existence." 42

Among these unconscious artists, scornful of convention and public opinion, Julia was a particularly forceful presence. Many years later, Watts's widow wrote about this period in her biography of her late husband, the Signor, as Sara christened him:

From any mention, even by name, of the *habitués* at Little Holland House, the name of Mrs. Cameron . . . cannot be omitted. To all who knew her she remains a unique figure, baffling all description. She seemed in herself to epitomise all the qualities of a remarkable family, presenting them in a doubly distilled form.

She doubled the generosity of the most generous of the sisters, and the impulsiveness of the most impulsive. If they were enthusiastic, she was so twice over; if they were persuasive, she was invincible. "I had always to quarrel with Mrs. Cameron, that we might keep friends," was Signor's description of the attitude he had to adopt. ⁴³

Although Little Holland House was only three miles west of Mayfair, it must have felt like being in the country. Thackeray's daughters, Anne (cat nos. 500–503) and Harriet Marian (cat no. 504), always known as Minnie, who had moved in London's cultural world from their teens and were, like their father, passionate theatergoers, visited it frequently. Indeed, they had been familiar with the house well before the Prinseps lived there, because its tenant from 1845 (when Lord Holland's sister Caroline, the previous occupant, had died) to 1849 had been a Mrs. Irvine, their father's cousin. Irvine had eight children and, after her husband's death in 1849, could no longer afford to keep it up. It was when she moved out that the house became vacant; the Prinseps took a twenty-one-year lease.

Ritchie set one of her novels, *Old Kensington*, in and around the estate: "The hawthorn spread across the fields and market-gardens that lay between Kensington and the river . . . Great trees were spreading their shadows upon the grass. Some cows were trailing across the meadows." ⁴⁴ Little Holland House, she wrote,

looked like a farm-house, with its many tiles and chimneys, standing in the sweet old garden fringed with rose bushes. There were poplar-trees and snowball-trees, and may-flowers in their season, and lilies of the valley growing in the shade. The lawn was dappled with many shadows of sweet things. From the thatched porch you could hear the rural clucking of poultry and the lowing of cattle, and see the sloping roof of a farmhouse beyond the elms." ⁴⁵

Not everything in this rural idyll was rosy. One day in 1862 the two attractive teenaged daughters of a well-known theatrical family, Kate—the elder—and Ellen Terry (cat nos. 496–99), were brought to Little Holland House by Tom Taylor. Taylor, like his namesake Henry Taylor, was both a civil servant, in his case at the Health Department, and a playwright. He also frequented Little Holland House (Ritchie records meeting him there in 1854). 46 It seems that Taylor wanted to encourage Watts to paint Kate and Ellen together, and indeed Watts's



F1G. 18 George Frederic Watts (British, 1817–1904).

The Sisters, 1862. Oil on canvas, 89.5 × 69.2 cm (35½ × 27½ in.).

Eastnor Castle Collection.

charming painting *The Sisters* (fig. 18) now hangs in the Octagon Saloon at Eastnor Castle. But soon Watts was writing to his friend Lady Constance Leslie that he was "determined to remove the youngest from the temptation and abominations of the stage, give her an education and if she continues to have the affection she now feels for me, marry her." On their wedding day, Lady Constance noted the contrast between the "atrabilious" groom moving slowly up the aisle and the "radiant child bride dancing it up on winged feet." Ellen wore a silk wedding dress designed by Holman Hunt.

Sara and Julia, of course, had both married men twenty years and more their senior, but Ellen celebrated her seventeenth birthday a week after the wedding, and Watts was already forty-seven. Theirs was to become another in the long catalogue of failed Victorian marriages between older men and younger women (until 1875, the legal age of consent for girls was twelve). Watts, staid and spoiled, had a reputation as a mature artist; Terry, young, lively, and irrepressible, was a celebrated child actress who preferred the company of the six Cameron children to

that of the adults. She and Watts were so far apart in age and reputation that it was perhaps only the obsessive quest for beauty that brought them together. To Terry, Little Holland House "seemed a paradise, where only beautiful things were allowed to come. All the women were graceful, and all the men were gifted." ⁴⁹ The decision that the newlyweds should live there, however, catapulted Terry into an intense, hectic, public lifestyle that cannot have been at all easy for her. She was certainly overshadowed by the dominant, interfering Sara Prinsep, thirty years her senior, who firmly ruled the roost and presumably aimed to own Terry as voraciously as she owned Watts.

There are several versions of how the marriage came to an end after less than a year. Ellen seems to have been blameless and rather surprised by it all. As she described it, she

refused at first to consent to the separation, which was arranged for me in much the same way as my marriage had been. The whole thing was managed by those

kind friends whose chief business in life seems to be the care of others. I don't blame them. There are cases where no one is to blame. . . . There were no vulgar accusations on either side, and the words I read in the deed of separation, "incompatibility of temper" – a mere legal phrase – *more* than covered the ground. Truer still would have been "incompatibility of *occupation*," and the interference of well-meaning friends. ⁵⁰

She does not name these well-meaning people, although she once said (presumably referring to Sara), "God forgive her, for I can not... what have I done that she should use me so!" Spencer Stanhope was quite clear that the blame was Sara's: "She never ceased to treat Ellen as a naughty child who must be scolded and made obedient, and a high-spirited, unconventional girl naturally resented this treatment, while Watts, absorbed in his art, was little aware of the mischief which was preparing." 52

Perhaps the Pattles and their circle were a little out of step with the spirit of the times. Ever since women had first been allowed to appear on the stage, there had been a stigma attached to actresses, whom it was assumed were immoral and promiscuous (many were). Although Terry lived a far-from-conventional moral life, her profession's reputation gradually improved during her lifetime. As the foremost actress of her generation, she was to become Dame Ellen Terry in 1925 (the foremost actor of the age, Sir Henry Irving, had been knighted in 1895). That British monarchs would give such titles, and thus the seal of royal approval, to players would have been simply unthinkable in previous generations. Terry was Irving's leading lady from 1878 to 1904 (the year in which Watts died), by which time the disaster of the Little Holland House episode was probably little more than a bad memory. The handful of Watts's portraits of her as a beautiful young woman that he did not destroy-notably Choosing (fig. 19),⁵³ in which she is, poignantly, wearing her silk wedding dress—are surely the best memorials of her alltoo-short marriage.

There were others besides Terry who did not swallow the Little Holland House bait. Holman Hunt, for instance, who observed of Cameron that she "was perhaps the most perseveringly demonstrative in the disposition to cultivate the society of men of letters and of art," 54 never felt properly at home there. Perhaps the only member of the Pre-Raphaelite group who did thrive at Little Holland House was Dante Gabriel Rossetti. His shy sister Christina and Edward Lear, the painter of exquisite watercolors and writer of nonsense poems, were among those who positively disliked the atmosphere. In any case,



FIG. 19 George Frederic Watts (British, 1817–1904). *Choosing*, about 1864. Oil on strawboard, 47.2 × 35.4 cm (18% 15 × 13 15 16 in.). National Portrait Gallery, London, 5048.

after the Terry episode life at Little Holland House was never quite the same. Many of its regular acolytes stayed away, appalled at Sara's mismanagement of the whole affair or drawn to a rival salon a few streets away, established, ironically, by Ellen Terry's sister, Kate, and her rich merchant husband, Arthur Lewis. For some years he had arranged musical events at his home, just to the east of the Holland estate, that were frequented by many of the Little Holland House regulars. By this point, however, the Tennysons and Camerons had left London to become the focus of another, genuinely rural, world a long hundred miles away.

Freshwater

a radiance of mutual admiration

In 1853 Alfred and Emily Tennyson, having for some time been concerned about the unhealthily damp atmosphere of Chapel House, fell in love with a Georgian residence on the Isle of Wight, a small island twenty miles long and half as wide just off the southern coast of



F16. 20 Unknown Photographer. Farringford, about 1880. Albumen print,
15.2 × 20.1 cm (6 × 7% in.). Private collection.



FIG. 21 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875). The Tennyson Family, 1863. Albumen print, 16.2 × 13.9 cm (6³/₈ × 5⁷/₁₆ in.). Michael Mattis and Judith Hochberg Collection (Mia Album, no. 65).

England. Farringford (fig. 20), at the western, quieter, end of the island, was built in 1806 and enlarged four years later; it enjoyed fine views over "Freshwater Bay with its rocks and caves, its gull-haunted cliffs and sheep-cropped downs." 55 When the Tennysons arranged to rent it, Emily wrote to Cameron, "The ivied house among the pine trees is ours." 56 Three years later, having earned unexpectedly high profits from sales of his long narrative poem Maud, Tennyson purchased Farringford. He was later (1867–68) to build a summer home, Aldworth, in West Surrey to escape the tourists who had begun to bother him in Freshwater, but he never sold Farringford; it is unlikely that he ever forgot what it was like in the idyllic early days. Nor did Ritchie: "There is a photograph I have always liked, in which it seems to me the history of this home is written, in sunlight, in the flashing of a beam, in an instant, and for ever. It was taken in the green glade at Farringford. Hallam and Lionel Tennyson stand on either side of their parents. The father and mother and children come advancing towards us" (fig. 21).57

The Camerons often visited the Tennysons on the Isle of Wight during their early years there, but it was not until 1859, when Charles Cameron traveled to his estates in Ceylon with his two eldest sons, Eugene and Ewen, that Julia took the two younger boys, Hardinge and Charlie Hay, for a rather longer stay with the Tennysons

and fell in love with the area, which is at its best in the late spring and early summer. "This island might equal your island now for richness of effects," she wrote to her husband.⁵⁸ Impulsive as ever, she arranged to buy two doublefronted bay-windowed "cottages" from a local sailor and rooming-house keeper, Jacob Long, who had called them Longlands. "As she has only half of her family with her she has taken two houses," joked Henry Taylor.⁵⁹ The Camerons bought the lease of the cottages on October 3, 1860, naming one Dimbola, after one of their estates in Ceylon, and the other Sunnyside. Ten years later they were to join the two together with a new castellated tower, naming the resulting rather grand single house Dimbola Lodge (fig. 22). A month after the acquisition the Tennysons felled some trees in order to drive a road down to the sea and to create a private back gate into the grounds of Dimbola.

With both the Tennysons and the Camerons settled in this quiet seaside retreat four miles off the mainland of England, at the west end of what was sometimes called the garden isle, the stage was set for a rural equivalent of Sara Prinsep's Little Holland House salon. Indeed, the list of artists, writers, academics, scientists, and politicians who visited Freshwater over the next decade and a half reads like a *Who's Who* of Victorian Britain. Some of them—among them Tennyson's brother Horatio (cat.



FIG. 22 Unknown Photographer. *Dimbola*, 1871. Albumen print, 16.8 × 21.6 cm (6³/₈ × 8¹/₂ in.). National Museum of Photography, Film & Television, Bradford, 1990-5036/11530.

nos. 813–14); Philip Stanhope Worsley (cat. no. 834), the translator of *The Odyssey*; Ritchie; and Watts (cat. nos. 826–29) and his longtime hosts the Prinseps—built or acquired their own homes in the neighborhood. Fortunately, many of these residents and visitors have left an unrivalled picture of life in this cultural hothouse. The poet, literary critic, and biographer Sir Edmund Gosse, for instance, thought: "It was a splendid exclusive society which circled more or less around Tennyson. . . . They lived in a radiance of mutual admiration." ⁶⁰ Cameron herself saw them as a vision "standing in a circle in the High Hall, singing with splendid voices." ⁶¹

Another observer, the Irish writer and theologian Wilfrid Ward, who had a house near Cowes at the eastern end of the island, claimed that Freshwater was an even more successful magnet for the heroes of the age than Little Holland House. One wonders how Sara Prinsep would have reacted to Ward's claim and to his suggestion that Freshwater deserved comparison with the famous Paris literary salons of the Napoleonic and Restoration eras:

The Freshwater society of those days approached nearer to realizing the purpose and ideal of a French *salon* than any social group I have myself known in England. It is, of course, startling to compare people who met in

the most informal way in the green lanes of the Isle of Wight, and at the houses of friends who were for the most part in no sense people of fashion, with such Parisian a *coterie* as was grouped around Madame Récamier and Chateaubriand. Nevertheless, it appears to me that the ideal of the *salon*, which has proved so impossible to realize in London, was largely realized in Freshwater. We had our Chateaubriand in Tennyson and, surprising as the comparison may be, we had our Madame Récamier in Mrs. Cameron. The essential work of gathering together the interesting people who were to form the Tennyson society, the enthusiasm for the hero and for genius in general, was Mrs. Cameron's part, as it was Madame Récamier's.⁶²

One visitor put it more succinctly. "Everybody is either a genius or a painter or peculiar in some way," exclaimed Caroline Stephen, according to a letter by her friend Ritchie, "is there *nobody* commonplace?" ⁶³ The Camerons invited Anne and her sister Minnie to stay in one of their cottages after the sudden death of their father at the end of 1863; resting by the fire one snowy evening, Anne noted that Tennyson came to call: "walked down to see us in silent sympathy." ⁶⁴ Once again, she was well placed to write about Cameron's life and activities.

Photography

from the first moment I handled my lens with a tender ardour

A t Farringford and in her own "picturesque if somewhat untidy home," 65 Cameron was "the presiding genius of the place,"66 constantly organizing what she called feasts of intellect—musical evenings, poetry readings, plays, parties, and walks. She was not, any more than Florence Nightingale's Cassandra, the sort of woman to be satisfied by "sitting round a table in the drawing room, looking at prints, doing worsted work and reading little books."67 Cameron, like Cassandra, must have felt that "the accumulation of nervous energy, which has had nothing to do during the day, makes them feel every night, when they go to bed, as if they were going mad; they are obliged to lie long in bed in the morning to let it evaporate and keep it down."68 It was this boredom that seems to have inspired Cameron's daughter and son-inlaw, Julia and Charles Norman, to give her a camera when Charles Hay Cameron went to visit his beloved coffee estates in Ceylon in 1863: "It may amuse you, Mother, to try to photograph during your solitude at Freshwater."69 Cameron was enraptured: "The gift from those I loved so tenderly added more and more impulse to my deeply seated love of the beautiful, and from the first moment I handled my lens with a tender ardour, and it has become to me as a living thing, with voice and memory and creative vigour."70

Joanne Lukitsh points out elsewhere in this catalogue that it is entirely plausible that Cameron had already made a number of photographic experiments with a camera, or cameras, belonging to other people. It certainly seems unlikely that the Normans would have given her, unprompted, a cumbersome camera, with its complex chemical and other demands, unless she had already shown more than a passing interest in the medium. However, Cameron herself claims that when she received the Normans' gift she had "no knowledge of the art," 71 and she dated the beginning of her photographic career from this acquisition of a camera of her own. Several surviving prints of her portrait of Annie Wilhemina Philpot (cat. nos. 1-3), taken soon after the camera was given to Cameron, are inscribed "My first success." (She had first photographed a local farmer but managed to wipe most of the chemical coating from the negative before developing it.) She was so proud of the picture of Annie that she sent it straight over to Annie's father, Benjamin, who was staying at Farringford with Tennyson, with an excited covering note (see fig. 79) calling it "My first perfect success in the complete Photograph owing greatly to the docility & sweetness of my best & fairest little sitter."⁷²

Although a very large number of Cameron's early photographs, and indeed most of those taken over the next ten years or so, are of local friends and neighbors, she soon set out to accumulate portraits of the celebrities of the age. She photographed many when they visited Freshwater and others—such as Robert Browning and Thomas Carlyle—at Little Holland House. From the list of twenty-four titles Cameron wrote on the lid of a surviving negative box (present whereabouts unknown), it seems that Christina Rossetti sat for a portrait in about 1867, although no print of one has so far been located. It may well have been taken at Little Holland House. In 1866 Christina wrote to her brother William:

Mrs Cameron called one day . . . with a portfolio of her magnificent photographs, of which she kindly presented five to Mamma, Maria, and self. Maria and I returned her Visit at Little Holland House, where we saw the gigantic Val, Mr Watts, Mrs Dalrymple, and got a glimpse of Browning. . . . I am asked to go down to Freshwater Bay, and promised to see Tennyson if I go; but the whole plan is altogether uncertain, and I am too shy to contemplate it with anything like unmixed pleasure.⁷³

Little Holland House was not Cameron's only London base for taking photographs. The founding director of the South Kensington Museum (later divided into the Victoria and Albert and Science Museums) was Sir Henry Cole (cat. no. 633). He knew Watts and Val Prinsep (cat. nos. 741–45), who had been commissioned to design murals for the museum, as well as Anne and Minnie Thackeray. Cole recorded his experience of being photographed in a diary entry for May 19, 1865: "To Mrs Cameron Little Holland House to have my portrait taken in her style. A German girl held an umbrella over me. Mr Prinsep assisting, & the Irish girls. Saw Watts."

The day after photographing Cole, Cameron wrote to him in a letter typically almost devoid of punctuation marks:

I have real pleasure in telling you that Mr Watts thinks my photograph of you "extremely fine" I hope to tone & wash tonight after a day's *most* arduous work I really fear even my energies breaking down with the work of today. All yesty. I took studies of Lady Elcho & Lord Elcho said they were the finest things *ever* done in Art! The day before I took 12 portraits and the same day or

rather night I toned & printed & I washed six dozen – therefore I write this word standing midst work.⁷⁵

She arranged for a portfolio of her work to be sent to him: "I should be so proud and pleased if this complete series could go into the South Kensington Museum . . . I leave on Monday by the 11 am train today I have Lord Elcho and Lord Overstone Browning & several ladies all coming to sit & my strength is well nigh spent."76 Cole did indeed purchase eighty of her prints—her first sale to any museum—for the princely sum of £22.4s.4d. When they were put on display in September 1865, it was her first exhibition in a museum. Soon after, she presented another thirty-four mounted prints as a gift.⁷⁷ Cameron later gave a number of her prints to her friend Sir Henry Acland (cat. no. 583), Regius Professor of Medicine at Oxford, asking him to pass them on to the University Gallery. 78 This gift may well have resulted from the warm reception she received when she visited the university.

Back in London, Cole soon allowed Cameron to use two of the museum's rooms to take portraits, and she enlisted his help in finding distinguished sitters, suggesting the names of Lord Granville, Mr. Whitworth, HRH, "& other Royal sitters you may obtain for me. I will come up & work with renewed energy at your Museum." 79 The appeal of these distinguished sitters, especially of royalty, to Cameron was probably not merely lion hunting. Commercial photographers made a great deal of money from selling portraits, especially mass-produced cartes-devisite, and it is clear that Cameron hoped to do the same. She thanked Cole for his help, saying that with his "gracious loan of those two rooms I am likely now to acquire fortune as well as fame for as I told you & you gave me entire sympathy a woman with sons to educate cannot live on fame alone! I owe the start to you & I hope I shall win a good race & win a diadem as well as a gold crown."80 It was a false hope. More than a year later she told him that "even now after five years of toil I have not yet by One Hundred Pounds recovered the money I have spent."81

Despite her activities in London, Cameron's home, with its busy photographic studio, was in Freshwater. Few visitors there were immune from her attempts to photograph them, although Giuseppe Garibaldi "thought she was a beggar when she kneeled before him, her stained hands upraised, begging to be allowed to take his picture." 82 The fact that Cameron failed to persuade Garibaldi to visit her studio may not be simply because he thought her a beggar. He had exploited his resemblance to the traditional paintings and sculptures of Christ that Italian peasants knew in their local churches, and he let

them kiss his feet. He would not have been altogether taken aback by a woman throwing herself to the ground before him. But he might well have been hesitant about letting her take his portrait, as it seems he was one of the first public figures consciously to manage his own photographic representation. Henry Taylor commemorated the meeting between the Italian liberator and the English poet laureate:

And there was he, that gentle hero, who, By virtue and the strength of his right arm, Dethroned an unjust king, and then withdrew To tend his farm.

To whom came forth a mighty man of song, Whose deep-mouth'd music rolls thro' all the land, Voices of many rivers, rich or strong, Or sweet or grand.⁸³

This slightly bathetic little *pièce d'occasion* gives credence to the view of another perceptive observer, the Irish poet William Allingham: "There is no magic in H. T.'s pen, whether it write blank verse or rhyme." His attitude annoyed Cameron: "Mrs. Cameron has a standing and, I fear, incurable pique against me for not recognising Henry Taylor as a great poet." On another occasion, referring to Allingham's lack of appreciation of Taylor, she suggested that "you must have been repenting ever since in sackcloth and ashes — eh?" Perhaps that was why both parties readily gave up on their portrait session: "Mrs. Cameron focuses me, but it proves a failure and I decline further operations. She thinks it a great honour to be done by her."

In 1863 Allingham had become Customs Officer at Lymington, the mainland port from which steam ferries sailed three or four times a day to Yarmouth, the nearest island port to Freshwater. He paid his first visit there on July 3: "I crossed by the evening boat, walked over the bridge, and after two or three miles of beautiful greensided roads, spoilt here and there by Forts, reached the enchanted realm of Farringford." 88 Although Allingham did not meet Tennyson on that occasion, he soon did so, and from then on his witty and deftly descriptive diary is full of insights into the Cameron-Tennyson circle. More than any other eyewitness, he seems to catch the authentic tone of voice of Alfred and Julia, who had a habit of ending many of her sentences with an interrogative "Eh?" or "Hm?"

Allingham was another well-connected man whom Cameron asked to help her tempt a hero into her clutches:

"Have had several pressing notes from Mrs. Cameron to come and bring D. G. R. [Dante Gabriel Rossetti, who was staying with Allingham in Lymington] to her - 'photograph you both.' I ask him will he come today. Decidedly, 'no!'"89 The following day Allingham managed to tempt Rossetti over to the Isle of Wight, but he "doesn't want to see either Mrs. Cameron or Tennyson."90 Cameron never persuaded the most famous of the Rossettis to sit for her, although she continued to try and appears to have given him a lot of her prints as a part of her campaign (at his death, he owned forty-one). At the time of her July 1865 exhibition at Colnaghi's gallery in London, he wrote to her to thank her for the gift of "a most beautiful photograph" and to tell her that "I cannot conceive how it is that no one ever turned photography to such good purpose before. You must have some most delightful models for one thing, but that is far from being all."91 Another important artist and poet whom she failed to persuade to sit for her camera was William Morris: "I have never mustered courage enough to get my photograph taken," he wrote to a friend. "I suppose I shall soon; Mrs. Cameron threatened me with the operation . . . I don't suppose I shall escape long."92

The exhibition at Colnaghi's was just one of Cameron's means of selling her more successful portraits, but she gave prints to many of her friends and hung them everywhere as decorations. She pressed gifts on the Tennysons almost daily—wallpaper in the pattern of the Elgin Marbles, she will avoid to wear in bed, she and two Irish Yews she and a variegated laurel. Emily acknowledged in her journal Julia's wonderful acts of love & of all the orphans & the desolate creatures she receives under her roof. Surely never was there a larger heart. She Generous creature, how hard it is to stay her hands from gifts! As a result, if Julia ever asked a favor in return, One does not like to refuse kind & energetic Mrs. Cameron anything.

Not everyone appreciated the fact that, as Henry Taylor put it, "Mrs Cameron alternates between the seventh heaven and the bottomless pit. . . . She lives upon superlatives as upon her daily bread." ¹⁰¹ Even Tennyson was known to complain that she was "gushing," and she was certainly altogether too much for Edward Lear, who wrote frequently to Emily Tennyson, of whom he was particularly fond. In one letter he asked her, "Does Mrs. Cameron rave?" ¹⁰² Perhaps he found Julia's gesture of getting eight men to carry her huge Erard piano to Farringford on an occasion when he had been asked to sing after dinner altogether too extravagant, although he certainly did not approve of the Tennysons' "ancient poly-

kettlejarring instrument." ¹⁰³ In 1864 Lear complained, "Pattledom has taken entire possession of the place – Camerons and Prinseps building everywhere!" ¹⁰⁴ Nor is it likely that Lear admired Cameron's photographs. Writing to Holman Hunt about those of her mentor, David Wilkie Wynfield, he said, "They are picturesque subjects, but not likenesses – at least one may be excused for not recognizing J. Millais as Dante, or Philip in a Spanish dress – seeing they seldom walk about so attired." ¹⁰⁵

Charles Darwin and his family came to Freshwater for a six-week vacation in 1868, traveling by train and ferry and renting a cottage from the Camerons (Charles's wife, Emma, complained to her son George that it was in a "mean little valley with half a dozen sordid red houses").106 Despite the fact that Darwin was unwell and looked haggard, Cameron photographed him (cat. nos. 644-46), and the family thought the results "excellent." She also photographed Darwin's elder brother, Erasmus (cat. nos. 647-48), and Darwin's son Horace (cat. no. 649), of whom she became particularly fond. But, according to one biographer of Darwin, "she refused to photograph Emma, asserting that women between the ages of eighteen and seventy should never be photographed." 107 Looking at Cameron's many portraits of women, one can see that she broke this self-imposed rule relatively rarely; she did not even photograph her good friend and neighbor Emily Tennyson.

Although the Darwins were at first rather uncertain of Mrs. Cameron—Emma thought her "quite queer" 108—they were won over before they left. "We ended in a transport of affection with Mrs Cameron, Eras calling over the stairs to her, 'you have left 8 persons deeply in love with you.'" 109 It was one of the all-too-rare occasions when Cameron was paid for her work: "Look, Charles, what a lot of money!" she boasted to her husband. 110 Perhaps that was why she gave Darwin a photograph of herself, dressed in her usual individual fashion (fig. 23).

While the Darwins were in residence, they met the orphaned prince of Abyssinia, Déjatch Alámayou, and his bodyguard, Captain Speedy, whom Cameron photographed during their visit to Freshwater (cat. nos. 1114–23). Tennyson came to call on Darwin, as did Joseph Hooker, director of the Royal Botanic Gardens at Kew (cat. no. 680), and Henry Wadsworth Longfellow (cat. no. 712), the American poet who was visiting England.

Darwin's presence at Freshwater, and the lively discussions that took place there between him and Tennyson, emphasize the fact that the poet laureate's interests were by no means confined to literature. He seems to



FIG. 23 Unknown Photographer. Julia Margaret Cameron, about 1868. Albumen print, 18 × 10 cm (7¹/16 × 3¹⁵/16 in.). National Museum of Photography, Film & Television, Bradford, 1982–16.

have been knowledgeable about geology, astronomy, and botany as well as religion, history, and philosophy. Leading thinkers and practitioners in these fields were among his guests, as Henry Herschel Hay Cameron remembered: "I see again that company of friends, each one in his turn, as they visited dear Farringford, poet, astronomer, painter, sculptor, actor, scholar, and divine." ¹¹² Many of the visitors described wide-ranging conversations that stretched long into the night, ¹¹³ and the men often finished up in Tennyson's fumitory, as he called his original study in the attic. Charles Dodgson had "two hours of interesting talk" ¹¹⁴ there.

Where Tennyson led, Julia followed. She joined in the talk, as Allingham wryly observed: "Mrs. Cameron, dark, short, sharp-eyed, one hears very distinctly." 115 And, of course, she sought to entice the most distinguished visitors to let her photograph them. According to the autobiographical fragment she left in manuscript, Annals of My Glass House, she even managed "to have the privilege of photographing the Crown Prince and Crown Princess of Germany and Prussia," who were vacationing at Osborne House, Queen Victoria's Isle of Wight home. The princess was Victoria's eldest daughter, and one can only assume that Cameron's photographs failed, since no prints have so far been identified. Cameron later dedicated her illustrated edition of Tennyson's Idylls of the King to the princess, after receiving her permission.

Benjamin Jowett (cat. nos. 698-99), Master of Balliol College at Oxford University, came to Freshwater, sometimes accompanied by a small number of his students, to work on his edition of Plato. Since 1855 he had been deprived of his salary as Regius Professor of Greek at the university because his religious views were thought to be too liberal. The Camerons were among his supporters, even when the Freshwater vicar denounced him from the pulpit as Judas Iscariot. Julia built another cottage in The Square, opposite Dimbola, and anxious to be a patron to Jowett, she named it The Porch, after Plato's fifthcentury B.C. meeting place for the artistic and scientific intellectuals of Athens. Perhaps it was this that later led Hester Thackeray Fuller to write that "Freshwater in the time of Tennyson has been compared to Athens in the time of Pericles, as being the place to which all the famous men of the reign of Queen Victoria gravitated." 116 Jowett's view of Cameron was that "She is a sort of hero-worshipper, and the hero is not Mr Tennyson – he only occupies second place - but Henry Taylor." 117

Ritchie often stayed at The Porch, and after the death of her husband, she lived there almost permanently: "This is the gate of heaven. There is a sense of repose that I think one must feel after death before beginning the new life. . . . The sitting room opens into a tiny conservatory, and through an opened window one hears the enchanted moan of the sea. I go to sleep with the sea in my ears and a star looking in at my window." 118

Henry Taylor (cat. nos. 761–90), of course, was a frequent visitor. A year after the Camerons moved to Dimbola, he and his wife had built a summer house in Bournemouth, which was thought to be a good climate for his chronic asthma. But "I was sent for a week or two every spring and autumn to the Camerons," he wrote in his autobiography, "a house, indeed, to which everybody

resorted at pleasure, and in which no man, woman or child was ever known to be unwelcome." ¹¹⁹ He loved sitting "amongst the red cushions of the vast Cameronian sofa in the Villa drawing-room." ¹²⁰ Cameron continued to be his most enthusiastic propagandist, even if her enthusiasm sometimes fell on deaf ears: "At Yarmouth I find Mrs. Cameron shopping, who gives me a seat in her carriage, and tells me that she has a copy of Henry Taylor's Works for me as a Christmas Box," wrote Allingham on the day after Christmas 1863. "In a subsequent examination which she put me through as to my opinion of H. Taylor's poetry I fear my answering fell decidedly below her expectation, for the Christmas Box was never given, nor did either of us mention it afterwards." ¹²¹

Allingham bumped into Cameron on the steamer to or from Lymington at least twice more—once with the novelist Anthony Trollope (cat. nos. 822–23) and his wife. 122 She always seemed to carry her photographs with her. Once, when Allingham boarded a train at Brockenhurst (where a branch line took passengers to the Isle of Wight ferry), he found

Mrs. Cameron, queenly in a carriage by herself surrounded by photographs. We go to Lymington together, she talking all the time. "I want to do a large photograph of Tennyson, and he objects! Says I make bags under his eyes – and Carlyle refuses to give me a sitting, he says it's a kind of *Inferno*! The *greatest* men of the age (with strong emphasis), Sir John Herschel, Henry Taylor, Watts, say I have immortalised them – and these other men object!! What is one to do – Hm?" 123

Cameron's magnificent portraits of Carlyle were taken at Little Holland House, "to which place I had moved my camera for the sake of taking the great Carlyle." ¹²⁴ The results include one of Cameron's most powerful portraits (cat. no. 627), of one of the strongest, but perhaps most philosophically tortured, intellects of the time.

Little Holland House on Sea

There dwell I, fronting Afton Down, With little Yarmouth for my nearest town

In 1873 Thoby and Sara Prinsep found, to their astonishment and annoyance, that their tenancy of Little Holland House was not to be renewed. Because their coffee income was decreasing and Thoby had lost a lot of money in failed campaigns to be elected a Member of

Parliament, Watts generously decided to commission the fashionable architect Philip Webb to build them all a house in Freshwater, The Briary. The building would have two big studios in order to accommodate Watts's increasing interest in monumental sculpture. He and the Prinseps moved into the new house in the spring of 1874 and, as Mary Fraser Watts observed, filled it with "the old furniture, and with the household gods from Little Holland House." Little Holland House on Sea. The original Little Holland House was demolished in 1874–75.

If Freshwater was a long way from London, the cultured residents and visitors ensured that the arts were alive and well there. Long before the arrival of Watts and the Prinseps, the Tennysons' love of the visual arts led them to decorate Farringford with reproductions of the Sistine Chapel frescoes, an engraving of Guido Reni's Beatrice Cenci, 128 photographs of Michelangelo's Medici tomb and the Victory of Phidias, and a cast of the Venus de Milo. These were all gifts from the Tennysons' friends and served as visual references for Cameron. In due course, she made her own contributions to the gallery, notably a print of her version of the Raphael Sistine Madonna, in a frame decorated with stars.

The Elgin Marbles formed another motif. The sculptures from the frieze of the Athens Parthenon that were—and still are—on display in the British Museum were greatly admired by nineteenth-century artists and art lovers, as they are today. Tennyson had them represented at Farringford on the wallpaper that Cameron donated. Louisa Ward describes a time he took her to the British Museum: "We did not get beyond the Elgin marbles, such was their fascination for him." 129 Cameron's artistic mentor Watts frequently talked about them, and George Du Maurier once noted, "Watts and I resumed our conversation here just where we left it off . . . it was about the beauty of the Elgin Marbles and the desirability of growing as like them as possible." 130 In 1867 Cameron set out to make Cyllena Wilson and Mary Hillier (to whom she gave a print) as much as possible like the originals in her two studies after the Elgin Marbles (cat. nos. 1110-11).

At the heart of the search for beauty in Freshwater was—as one might expect given the presence of the poet laureate—poetry, Tennyson's own and that of other authors, written and read aloud. Both Camerons wrote verse. According to Cameron's niece Julia Jackson, writing in the 1917 edition of *The Dictionary of National Biog*-

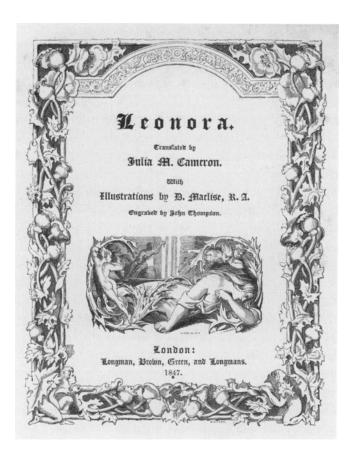


FIG. 24 Daniel Maclise (British, 1806–1870). Leonora, 1847. Engraving, 23.4 × 18.2 cm ($9^{\frac{1}{16}}$ × $7^{\frac{1}{8}}$ in.). Private collection.

raphy, Cameron "wrote many poems, some of which appeared in *Macmillan's Magazine*"; we only know of one, *On a Portrait*, published there in February 1876.¹³¹ Her translation of Gottfried August Bürger's ballad *Leonore* had been published in 1847,¹³² with illustrations by Daniel Maclise (fig. 24):

Leonora from an anxious dream Starts up at break of day: "My William, art thou false or slain? Oh! William, why delay?"

With Frederick's host to battle-field Her lover had been led; No tidings came, no line disclosed If he were false or dead.

When "Frederick's host" returns from the war, there is no sign of Leonora's William. Her mother counsels her that "God is love, in him put trust," and most of the poem is a dialogue between the mother's faith and the daughter's

doubts. After a rather gory description of William's skeleton, the ghosts who have accompanied the funeral procession back from the battlefield chant a suitably Christian conclusion:

"Endure! endure! though break the heart, Yet judge not God's decree. Thy body from thy soul both part, Oh! may God pardon thee!"

Although there is no evidence that any of Charles's poetry was ever published, when he and Julia decided to leave London for Freshwater, he sent verses to friends to explain why:

The English Channel famed in war, The Solent sea and winding Yar Have cut an islet, yet not quite An islet from the Isle of Wight, For 'twixt the Channel famed in war And silent sources of the Yar, Dry land the twentieth of a mile Unites it to the parent isle. There dwell I, fronting Afton Down, With little Yarmouth for my nearest town, The little Yarmouth where the Yar Though hindered by its gathering bar After four miles of winding reach At length divides the yellow beach, And meets in Solent's brine the rills That southward flow from Hampshire's hills. 133

Night after night the Tennysons and Camerons sat down to dinner with twenty or thirty people, either at Farringford or Dimbola. Reminiscences of those who took part in one or another of these sparkling conversations cite Tennyson's love for—and ability to quote at length from—Marlowe, Keats ("one of our rarest poets"), 134 Wordsworth (whom Tennyson thought "should have published only 1/6th of his poems"),135 and, above all, his heroes, Shakespeare and Milton. Charles and Julia were almost as well read as Tennyson. Charles and Alfred spent hours discussing classical writers, and Hardinge Cameron recorded that Tennyson "would bring his new poems and plays down to 'Dimbola Lodge' before they were published, and read them aloud, sitting on the end of the bed (for my father, being rather an invalid, got up late), whilst Mrs. Cameron listened from her own arm-chair, and the boys were seated in reverential silence on the floor." 136

Julia's knowledge of poetry is demonstrated by her pasting of six lines from *Her Tears*, by the seventeenth-century lyric poet Richard Crashaw, on the back of the portrait of her painted by Watts:

Not in the Evening's Eyes
When they red with weeping are
For the sun that dies
Sits sorrow with a face so fair:
Nowhere but here did ever meet
Sweetness so sad, sadness so sweet.

From the lines quoted on many of her photographs—either used to inspire the pictures themselves or added as afterthoughts—there were clearly some poets whom Cameron particularly admired. In the case of the seventeenth-century poet Milton, for instance, she illustrated a passage from L'Allegro in her interpretation of The Mountain Nymph Sweet Liberty (cat. nos. 335–36), wrote the opening line of his On His Deceased Wife on at least one print of The Dream (cat. no. 258), and included his bust in a portrait of her husband (fig. 25). Cameron

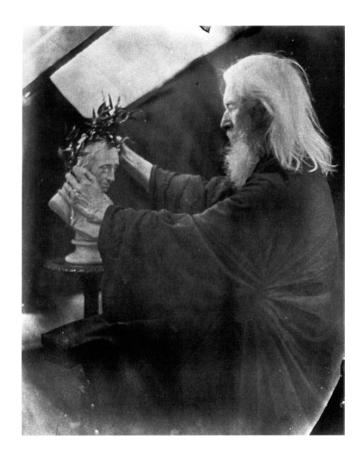


FIG. 25 [Charles Hay Cameron] (CAT. NO. 594)

knew some of the early poems by the contemporary Irish poet Aubrey de Vere (cat. nos. 650–55), who was a cousin of Henry Taylor's wife, godfather to the Taylors' oldest child, and a lifelong friend of Tennyson and Watts. De Vere frequently came to Farringford—although Cameron's early portraits of him were apparently taken in London ¹³⁷—and discussed his poetic hero, Wordsworth, with Tennyson at length. His poetry, often on Irish themes, was never as popular in Britain as in the United States, but Cameron made at least three illustrations of his 1864 *The Infant Bridal* (cat. nos. 862–64). Blake, Byron, Coleridge, Keats, and Shelley also served as inspirations for pictures.

Cameron's visualizations of poetry are markedly different, in style and achievement, from any others published at the time. A number of photographers and engravers decorated books of poetry by Burns, Gray, Milton, Scott, Shakespeare, and others with picturesque landscapes, occasionally peopling them with attractively disposed figures in the scenery but rarely illustrating actual characters or incidents from the story. Although Cameron certainly shares some of their taste for romantic imagery, her pictures are far tougher, often conveying strong emotions, tragic as well as romantic. And she did not admire all authors uncritically.

Tennyson himself did not think highly of Longfellow, although he acknowledged that *Hiawatha* was an original poem. "Most ladies like Longfellow; very few of them being able to appreciate the highest kind of poetry," he told George Granville Bradley, Headmaster of Marlborough College, and a friend of Tennyson's since they had met near Farringford in 1855. ¹³⁸ When Longfellow visited the Isle of Wight in 1868 to visit Darwin, Tennyson brought him to Cameron's studio and left him there with the words: "You will have to do whatever she tells you. I will come back soon and see what is left of you." ¹³⁹

The memoirs of visitors to Farringford and Emily Tennyson's diaries frequently attest to the wide range and quality of conversation at the dinner table and in the smoking room. Longfellow, for instance, discussed spiritualism with Tennyson 140—a constant interest, if not an obsession, with Alfred and members of his family, as Bradley told his brother-in-law, William Benjamin Philpot, the father of the subject of Cameron's "first success," Annie Wilhemina Philpot.

Philpot himself was something of a poet, and the poem he wrote on the death of Annie's mother appears in earlier editions of *The Oxford Book of English Verse* ("Of all the flowers rising now, / Thou only saw'st the head / Of

that unopen'd drop of snow / I placed beside thy bed"). One evening when he was at Farringford, Tennyson "said poetry the whole time, Gray's Elegy and Crabbe's village poetry partly, while tears rolled down his cheeks at any moving lines." 141

The poet A. H. Clough visited Freshwater in 1860, too early to be photographed by Cameron, although she would surely have done her best to capture him had he lived a little longer. Tennyson admired him, thinking "Clough's poem on the Resurrection one of the most powerful things he had written," according to Benjamin Philpot. 142 After Clough's death in 1862, Cameron sent his widow her own poem, On Receiving a Copy of Arthur Clough's Poems at FreshWater Bay. One of the few Cameron poems to survive, it begins:

But eighteen months ago – and here he stood Warm as the summer air in fullest June Pouring all learning like a golden flood – Now – all is vanished – too soon – too soon –

Who has not marked, who ever saw him oft – The music of his sad and serious eye Winning the listener with persuasion soft Thro' fields of asphodel, and pathless sky – ¹⁴³

Cameron not only photographed Christina Rossetti but also illustrated her poem *Advent* (cat. nos. 1099–104): "We sing a slow contented song / and knock at Paradise." Tennyson's view of Rossetti is not recorded, but surely Cameron would have had a high regard for any woman who managed to succeed in a man's literary world. Others who did so were the Brontës and George Eliot, although, sadly, Cameron does not seem to have photographed them.

At one time Cameron planned to write a novel. We shall probably never know how far she got with it, but we do know that she asked Henry Taylor for quotations from his own poetry to act as chapter headings. He never saw a manuscript (it may not have existed) and, despite his admiration for Julia, did not relish the prospect:

Her genius (of which she had a great deal) is too profuse and redundant, not distinguishing between felicitous and infelicitous – sometimes singing out of the fullest foliage and sometimes taking a long flight to fetch a very small twig. I believe that in point of fact she always writes with ease and fluency, but the effect is, as if she were at one time revelling in rich fertilities, at another with infinite labour soliciting a sandy soil. And when

she looks at her work she does not discern the difference between the one effect and the other.¹⁴⁴

Algernon Charles Swinburne, a resident on the Isle of Wight, was not a favorite in Freshwater, even though he and Watts had been close for a time. Cameron once "sent Tennyson the new volume of Swinburne poems. He says it is blasphemous."145 And she, in her turn, complained to Tennyson "of the mad worship of Swinburne of Jones the Pre-Raphaelite saying that Swinburne was greater than Shelley, or Tennyson, or Wordsworth. When I hear these things it is the speaker I dishonour, not the man they exalt whom one honours." 146 Allingham was not an admirer either: "I read in Swinburne's volume . . . but can't like it: great display of literary power of a sort, to what result? so elaborated, so violently emphatic, so really cold-blooded." 147 Of all the eminent Victorians who lived on or visited the Isle of Wight, Swinburne is the only one whose grave is there, at the town where he made his home, Bonchurch, a few miles east of Freshwater.

Not long before the Camerons left the Isle of Wight and the Freshwater hothouse cooled down, the satirical artist George Du Maurier paid a visit, enticed by the Prinseps to stay at Lorne Villa, Freshwater:

Watts' house is very jolly and he seems very well & happy – Mrs Cameron is without exception the greatest character I ever met; I find her delightful but don't think she would suit as a permanent next door neighbor for the next 30 years or so unless one could now & then get away. She is going to photograph May – also the Missus – also me. She says I have a fine head – (I had always suspected this.)¹⁴⁸

Cameron did take a series of photographs of the Du Mauriers while they were in Freshwater (cat. nos. 213–15, 940).

Du Maurier also noted the presence of Andrew Hichens, who was soon to marry May Prinsep (cat. nos. 96, 391–440), another favorite Cameron model: "A.K.H is a very good looking chap of 40 with loads of tin – He has hired a yacht of 64 tons & is going to take us cruising about the island." ¹⁴⁹ Du Maurier used Prinsep as a model for some cartoons for the satirical magazine *Punch*, and two also included likenesses of Hichens.

Putting on a Show

Whose generous mind

First thought to cheer these hours, and pleasure find

Not for herself but others?

Music and drama were regular features of Freshwater life, and both the Camerons and Tennysons frequently organized musical evenings. Once, the young Arthur Sullivan, who had not yet met W. S. Gilbert, came for a ten-day visit with George Grove, who was to become the first director of the Royal College of Music and create the famous Dictionary of Music and Musicians. At a harvest supper given by the Tennysons, Sullivan sang his own O Mistress Mine and Sweet Day to the assembled company. Hardinge Cameron also sang. When everyone had gone home, Tennyson, Grove, and Sullivan talked until two or three in the morning. Grove proposed a collaboration, and Tennyson wrote The Window; or the Song of the Wrens, which was published—with Sullivan's music—in December 1870. 151

Most Victorian families of all classes enjoyed playing games, including charades, and producing amateur theatrical shows. Cameron went so far as to build her own Thatched House Theatre in the gardens of Dimbola. The performances there and at Farringford were highlights of the social calendar, often staged for charity (the 1869 production of Helping Hands, for instance, aided the wounded) and before distinguished visitors. Emily Tennyson's diary entry for January 10, 1868, describes Lord Donoughmore arriving late from the Cowes ferry. Let into the house by a costumed Hallam Tennyson, Alfred's eldest son, he found a performance of John Maddison Morton's one-act farce Box and Cox in progress: "Everyone marvels at the good acting especially at Lionel's intonation & perfect ease," wrote Emily.152 Henry Herschel Hay Cameron was also in the cast. The audience seems to have included Benjamin Jowett; the play was repeated for other guests, including George Granville Bradley and Sir John Simeon (cat. no. 755), three weeks later. Often there would be a dance after the curtain came down, especially after Tennyson built a new ballroom at Farringford.

The fullest description of one of these productions is by one of Bradley's daughters, Edith. While vacationing on the island, she remembers being

pressed into service by Mrs. Cameron, who wanted to present a play in the interest of charity. I do not feel sure of the play itself, but think it was one popular at that date, "Our Wife," 153 the heroine being represented by my luckless self. I say luckless, because Mrs. Cameron

was as severely exacting in this direction as she was in her photography. Her troupe consisted of my sister and myself, Hallam and Lionel, and her own son Henry. Her excitement and enthusiasm were greater than can be described, the audience was expected to be large, and the tickets were sold rapidly. Her studio was deserted for her parlor, in which daily rehearsals took place . . . Girls and boys who had been playmates since childhood objected to standing up in the light of day in a commonplace parlor, in their everyday clothes, and making violent love to order - in cold blood too, without paint or powder, or footlights or applause. However, our kind tyrant would have it so, though the mischievous Lionel "took it out" not only at the rehearsals, but, sad to say, during the public performance of the play by turning his back on the audience and twisting his face into horrible grimaces for the encouragement of the fellow-sufferer who chanced at the moment to be "speaking" his or her "piece." 154

From this description it seems clear that Cameron built her theater "as much to please her youngest son . . . as herself." 155 Perhaps this explains why the plays staged there were such light fare and why the characters in them appear only rarely in her photographs. Henry Herschel Hay Cameron was so enthusiastic about the theater that he became a professional actor for some years. "He had a passion for the stage, and would have made a success of his chosen profession . . . had it not been for a defect in his eyes which finally compelled him to abandon an actor's life." 156 In fact, after Henry (or Punch, as he was known to the family) closed his photographic studio in London's West End, he returned to the theater, producing, but not appearing in, The Snowman at the Lyceum (Christmas 1899) and playing Humpty Dumpty and the Carpenter in annual performances of Alice in Wonderland from 1900 to 1909.

At Freshwater the Cameron and Tennyson boys usually took the leading roles, supported by young officers of the Royal Artillery stationed on the Isle of Wight. We do not always know who took the female roles, although if they were not residents (such as the Tennyson boys' governess, Miss Angenaard), they would have been members of visiting families. Lucy Prinsep, for instance, is listed on one surviving program as appearing in *Chimney Corner* and *Delicate Ground*, and she and her sister Annie, who were staying at Dimbola when the 1871 census was taken, are mentioned in one Cameron letter to Hallam Tennyson—then at Marlborough School—as appearing in an amateur performance at The Angel Hotel, Lymington.



FIG. 26 Helping Hands, 1869. Theater program, 49.5 \times 24.1 cm (19 $\frac{1}{2}$ × 9 $\frac{1}{2}$ in.). Julia Margaret Cameron Trust.

Mary Wedderburn (cat. nos. 505-7) and a Miss Dabbs also appear on surviving programs. But on one of these (fig. 26), however, all the actresses remained anonymous, being named as merely Miss——.

Many of the plays were one-act farces, and *Box and Cox* seems entirely typical of the dramatic fare served up by Freshwater's amateurs. So does *Ici on Parle Francais*, by T. J. Williams, first staged at the Adelphi Theatre on May 9, 1859. At Freshwater it was performed by "Mde. de Lacy, the Camerons, & our boys. The Camerons act admirably." ¹⁵⁷ Another example was *Delicate Ground* (or *Paris in 1793*), by Charles Dance, first presented at the Lyceum in 1849. All these popular and undemanding comedies held the stage until early in the twentieth century.

None of the plays we know to have been staged at Dimbola and Farringford reflect any ambitious literary

ideals ("Now the play was a sentimental one, chosen by herself," wrote Edith Bradley about one Cameron production.)158 Rather, they were the standard fare of Victorian theater, with its concentration on spectacle and effect. Three plays, for instance—Chimney Corner, Helping Hands, and Payment on Demand-were written for Frederick Robson's company at the far-from-grand Olympic Theatre, east of Covent Garden. 159 Helping Hands was one of a number of melodramas that Tom Taylor, another editor of *Punch*, adapted from French originals. 160 Although Taylor had been a professor of English literature, he had become a prolific jobbing playwright, with over seventy plays to his name. One theater journal wrote of him: "We warn Mr Tom Taylor to write less, and more carefully. . . . The plan of manufacturing dramas to order is most objectionable." 161

Payment on Demand was another Tom Taylor play for the Olympic. The actor-manager Sir Squire Bancroft's description of Robson in the leading role conveys something of the play's melodramatic nature: "To have once seen him . . . as the distracted financier, whose fortunes are saved by the news of Waterloo, brought to him by a carrier pigeon, which he ran round the room embracing and covering with kisses in a way that provoked no smiles but only loud applause." 162 When Payment on Demand reached Freshwater, the performances were not only recorded in Emily Tennyson's diary, Cameron also photographed Lionel Tennyson (who himself thought for a time of going on the professional stage) as the Marquis de St. Cast (cat. nos. 1031-36). Perhaps surprisingly, this seems to be one of the rare occasions when she used a character from the amateur theatricals as a subject for photography. It is also surprising that she never seems to have tried to photograph Tom Taylor or any of his famous contemporary playwrights or actors.¹⁶³ Perhaps when it came to her own art, she found them all rather beneath her dignity.

There can be no doubt, however, about who the moving spirit was behind these performances. The prologue to the performance in the Thatched House Theatre on August 4, 1869, ends with the following lines:

Kind friends, I've kept you long; yet grant I pray
One moment more before we ope the play.
How came we here tonight? Whose generous mind
First thought to cheer these hours, and pleasure find
Not for herself but others? Her kind zeal
Has done so much, we all must grateful feel.
And so, friends all, you'll join with me, I'm sure
To wish her health and happiness for evermore.

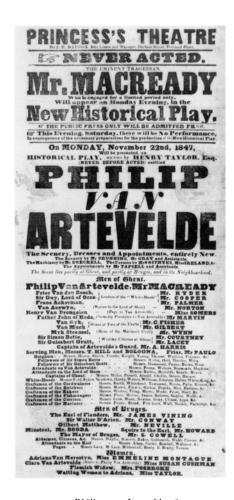


FIG. 27 Philip van Artevelde, 1847. Playbill, 50 × 24 cm (19¹¹/₁₆ × 9⁷/₁₆ in.). Mander & Mitchenson Theatre Collection, London.

Does Cameron's taste for Victorian tableaux vivants and the theater—one rather surprisingly shared by Lewis Carroll in an age when many clerics thought the theater sinful—inform the literary illustrations she staged toward the end of her photographic career in Freshwater? To modern eyes, accustomed to the convincing reality of film and television, with their real-life settings and sophisticated special effects, Cameron's homemade sets and heightened gestures inhabit a different, rather amateurish, world and are not as slick and polished as those of her contemporaries Oscar Gustave Rejlander and Henry Peach Robinson. But it is a Victorian world they inhabit, and if they resemble anything at all, it is nineteenth-century theater photographs and the first efforts of silent filmmakers two decades later.

Cameron was certainly interested in at least two plays of loftier intellectual ambition. One, Percy Bysshe Shelley's *The Cenci*, was a favorite subject for Victorian writers and painters. Miss H. Hosmer's painting of the parricide Beatrice, tragic victim of her father's incest, was

shown in the 1857 Royal Academy exhibition, which Cameron most surely would have visited since a miniature of her daughter was on display. Over a period of four or five years she photographed a half-dozen versions of the subject, modeled by May Prinsep (cat. nos. 406–12) and Kate Keown (cat. nos. 988–89). Written in 1819, *The Cenci* was not in fact performed until after Julia's death (by the Shelley Society in 1886). The judgment of posterity is that the play "is pure poetry but poor drama, being confused in action and somewhat too dependent on Shakespeare." ¹⁶⁴

The same might well be said of Henry Taylor's *Philip van Artevelde*, for which Cameron expressed unrestrained admiration. Mathew Arnold (cat. no. 584) called this dramatic poem "the noblest effort in the true old taste of our English historical drama, that has been made for more than a century," ¹⁶⁵ and it was this work above all that made Taylor one of Tennyson's three rivals for the post of poet laureate in 1850. Written in 1834, it was, appropriately enough, adapted for the stage by perhaps the most cultured, serious, and intellectual of the leading Victorian actor-managers, William Macready.

Philip van Artevelde opened at London's Princess's Theatre on November 22, 1847, but ran for only five performances (fig. 27). The author missed the first night because of illness, but James Spedding (cat. nos. 756 - 57) was there and sent an enthusiastic report. Taylor did manage to see a later performance and congratulated Macready on his acting. Although Macready was later to complain about his leading lady, Emmeline Montague—"when the Adriana, in her timid confession of love, bellowed it out so that the boards shook with it. Was it not difficult to cherish her for this?" 166—he wanted to keep the play on, but the theater manager, resenting the drop in his receipts, insisted on closure. Cameron continued to proselytize for the play and even commissioned a German translation, which she distributed far and wide. She subtitled one of her portraits of Taylor *Philip van Artevelde* (cat. no. 777).

As a young man, the chiefly lyrical poet Tennyson had also wanted to write plays, but he did not attempt to do so until late in life, even though dramatic narrative and dialogue feature in much of his poetry. As he told George Granville Bradley, "To write a drama requires too much knowledge of theatre for me to write one. It was my ambition as a boy." ¹⁶⁷ When he did turn to dramatic writing in 1875, he, like Henry Taylor, failed to blend poetry and theater successfully. Nevertheless, three of his Elizabethan tragedies—Queen Mary (1876), Becket (1879), and The Cup (1881)—were produced by Henry Irving, whose performance as Hamlet had been the inspiration for Tennyson becoming a playwright. After Queen Mary ran for only



FIG. 28 Henry Herschel Hay Cameron (British, 1852–1911). Henry Irving as Becket, 1870. Photogravure, 24.4 × 19.6 cm (9⁵/₈ × 7¹¹/₁₆ in.). J. Paul Getty Museum, 84.xo.1264.

twenty-three performances, Irving turned down Tennyson's second play, *Harold*, and rejected *Becket* as being far too long for the stage. He changed his mind early in 1892, however, and sent his manager, Bram Stoker, to Farringford in April to discuss producing a version cut to half the original length. Tennyson agreed, and *Becket* opened to considerable critical acclaim in the spring of 1893. Sadly, the author had died the previous October and never knew of his play's great public success. Irving played the lead in *Becket*—"a noble and living expression of the beautiful fabric of the poet's creation," as Ritchie called his performance ¹⁶⁸—no less than 380 times and actually died while on tour doing so. This success owed as much to Irving's performance as to the play itself, which appears never to have been revived.

Cameron left Freshwater the very year that Tennyson began writing for the theater, too late for her to have illustrated his somewhat self-conscious continuations of Shakespeare's history canon, although her son Henry Herschel Hay Cameron made a famous photograph of Irving as Becket (fig. 28). We can only guess at

what she might have made of them and what influence her Thatched House Theatre had on these and the other now largely forgotten verse plays Tennyson wrote in his later years.

Ceylon

a passionate love for the island

In October 1875 the Camerons unexpectedly left Freshwater to move to Ceylon. The reasons for their departure and its suddenness have been the subject of some speculation. After all, Cameron's photography was at last enjoying considerable recognition; the illustrated *Idylls* had been published, and there were exhibitions of her work in London and other venues. Furthermore, her poem *On a Portrait* was soon to be published in *Macmillan's Magazine*:

Oh, mystery of Beauty! who can tell Thy mighty influence? who can best descry How secret, swift, and subtle is the spell Wherein the music of thy voice doth lie?¹⁶⁹

It cannot have been easy to leave it all behind.

A major factor in the decision may well have been that, in the preceding few years, virtually all the coffee plants in Ceylon had been wiped out by a fungus, thus depriving the Camerons of their main source of income. Thoby and Sara Prinsep, too, had suffered a decrease in their coffee profits. Living in Ceylon was less expensive than in England, and by being there they could give moral and practical support to three of their sons—Ewen, Charles Hay, and Henry Herschel Hay—who were running the Camerons' Dimbula and Glencairn estates and who must have been under great pressure to rescue the family's fortunes. They were, as ever, short of money. In fact, tea and rubber were soon to become the island's chief exports. 170 The hasty timing of the departure may have been because the fourth son, Hardinge, then private secretary to the governor of Ceylon, was on leave in England and could accompany his aging parents on the journey. Even though it had been made easier by the opening of the Suez Canal in 1869, the trip could still be long and arduous.

Ceylon had always beckoned to Charles, and he must have been disappointed when he was passed over in his bid to become governor of the island, although Julia suggested to him that "official life would be a burden to you now – and that you are more sure of inward peace out of public excitement & official responsibility than in



FIG. 29 Marianne North (British, 1830–1890).

Some of Mrs. Cameron's Models and Teak Trees, Kalutara,
Ceylon, 1876–77. Oil on paperboard, 24.1 × 35.6 cm (9 ½ × 14 in.).

Royal Botanic Gardens, Kew, England.

it." ¹⁷¹ Henry Taylor's explanation was probably the "official" one:

Mr. and Mrs. Cameron have taken their departure for Ceylon, there to live and die. He had bought an estate there some thirty years ago when he was serving the Crown there and elsewhere in the East, and he had a passionate love for the island, to which he had rendered an important service in providing it with a code of procedure . . . he never ceased to yearn after the island as his place of abode, and thither in his eighty-first year he has betaken himself, with a strange joy. The design was kept secret, – I believe even from their dearest relatives. 172

Although we have no evidence of her complaining about it, the cultural life of Ceylon must have left a lot to be desired for Cameron. The celebrities whom she had pursued so single-mindedly could not visit her there. A notable exception was the botanical painter Marianne North (cat. nos. 1197–200), who stayed with the Camer-

ons and vividly described the idyllic location in which they lived: "Their house stood on a small hill, jutting out into the great river which ran into the sea a quarter of a mile below the house. It was surrounded by cocoa-nuts, casuarinas, mangoes, and bread-fruit trees; tame rabbits, squirrels, and Mina-birds ran in and out without the slightest fear, while a beautiful tame stag guarded the entrance: monkeys with gray whiskers, and all sorts of fowls, were outside." ¹⁷³

In such surroundings (fig. 29), far removed from Freshwater Bay in every way, Cameron made a home that must nevertheless have been reminiscent of Dimbola. North observed her photographing some of the natives, as they both called the inhabitants (just as Cameron had called the residents of the Isle of Wight peasants), but she took relatively few pictures in Ceylon, and her photographic career was almost at an end. As far as we know, North was the only notable person Cameron photographed in Ceylon. Although the family returned to England in 1878 for four weeks "of turmoil, sickness, sorrows, marriages, and deaths," 174 with the Camerons

gone, Freshwater's heady days were over. Twenty years later, one of the eyewitnesses of those extraordinary years, V. C. Scott O'Connor, published his reminiscences of Dimbola:

The house is silent now and tenantless. All its old feverish life and bustle are stilled as is the heart which beat here in true sympathy with every living creature that came within its reach needing such succor. Her pretty maids, her scholars, her poets, her philosophers, astronomers, and divines, all those men of genius who came and sat willingly to her while in a fever of artistic emotion she plied the instruments of her art, – they have all gone, and silence is the only tenant left at Dimbola. 175

NOTES

- 1. Virginia Woolf, *Freshwater*, edited and with a preface by Lucio P. Ruotolo (New York and London: Harcourt Brace Jovanovich, 1976), p. 8.
- 2. Julia Margaret Cameron to Charles Hay Cameron, May 25, 1860 (Heinz Archive and Library, National Portrait Gallery, London).
- 3. Census returns, 1861; this figure includes Wales. By the 1871 census, the total population of England and Wales had grown to 22,723,000.
- 4. Brian Hill, Julia Margaret Cameron: A Victorian Family Portrait (New York: St. Martin's Press, 1973), pp. 16-17.
- 5. Anne Thackeray Ritchie, From Friend to Friend, ed. Emily Ritchie (London: John Murray, 1919), p. 23. Ritchie, the eldest daughter of the novelist and essayist William Makepeace Thackeray, published books under both her maiden and married names. For the sake of consistency, all citations here will be to the latter.
- 6. Una Taylor, Guests and Memories (London: Humphrey Milford, 1924), p. 225.
- 7. The manuscript of this letter is in the Insight Research Centre at the National Museum of Photography, Film & Television, Bradford. The letter to Senior also contains fascinating information, quoted in appendix B, about the economic failures and successes of Cameron's photography.
- 8. Cameron's present-day descendants still talk about the "Pon-dicherry eyes" of some members of the family.
- 9. For details of Cameron's early life, see Hill, Cameron, and Helmut Gernsheim, Julia Margaret Cameron: Her Life and Photographic Work (Millerton, N.Y.: Aperture, 1975).
- ro. From the fact that Cameron later published her own translation of a German poem, it is clear that she also knew this language. The titles of some of her photographs indicate a familiarity with Italian too.
- 11. "The Chevalier de l'Etang (1757–1840) and His Descendants the Pattles," by Sir Hugh Orange, revised, edited, and recast by John Beaumont (Freshwater, Isle of Wight: Julia Margaret Cameron Research Group, 2002), p. 21, reproduces a listing in the Versailles Municipal Archives showing that Madame de l'Étang lived at 20 rue de Provence, Paris, until 1826, when she moved to the house her husband had inherited at 1 place St. Louis, Versailles.

- 12. See, for instance, D. J. Taylor, *Thackeray* (London: Chatto and Windus, 1999), pp. 108, 294.
- 13. Punch (June 8, 1850), quoted in Caroline Dakers, The Holland Park Circle: Artists and Victorian Society (New Haven, Conn.: Yale University Press, 1999), p. 279.
- 14. In a letter to another woman friend, a Mrs. Proctor, quoted in Hill, *Cameron*, p. 63.
 - 15. Ritchie, Friend to Friend, p. 4.
- 16. John Herschel, Observations of Nebulae and Clusters, Made at Slough, with a 20-Feet Reflector, between the Years 1825–1833 (London: Philosophical Transactions, 1833), and Descriptions and Approximate Places of a Total of 4528 Double, Triple and Multiple Stars (London: Memoirs of the Astronomical Society, 1826–36).
- 17. David S. Evans et al., *Herschel at the Cape* (Austin: University of Texas Press, 1969), pp. 185, 281.
- 18. Cameron to John Herschel, May 24, 1847 (The Royal Society, London, Herschel Correspondence).
- 19. Julia Margaret Cameron, Annals of My Glass House, 1874. The original manuscript is in the collection of the Royal Photographic Society, Bath, England. Reprinted in full in Gernsheim, Cameron, pp. 180–83; Beaumont Newhall, ed., Photography: Essays and Images (New York: Museum of Modern Art, 1980), pp. 134–39; Mike Weaver, Julia Margaret Cameron 1815–1879 (Boston: Little, Brown and Company, 1984), pp. 154–57; and Violet Hamilton, Annals of My Glass House: Photographs by Julia Margaret Cameron (Seattle: University of Washington Press, 1996), pp. 11–16.
- 20. Quentin Bell, Elders and Betters (London: John Murray, 1995), p. 44.
- 21. See G. C. Mendis, ed., *The Colebrooke-Cameron Papers: Documents on British Colonial Policy in Ceylon 1796–1833*, 2 vols. (London: Oxford University Press, 1956).
- 22. John Beaumont, "Charles Hay Cameron (1795–1880): Benthamite Jurist" (Freshwater, Isle of Wight: Julia Margaret Cameron Research Group, 2002), p. 6. The Julia Margaret Cameron Research Group, aware that Charles Cameron's career has been rather overshadowed by that of his wife, has conducted three projects on his life.
- 23. Florence Nightingale, Cassandra and Other Selections from Suggestions for Thought, ed. Mary Poovey (London: Pickering and Chatto, 1991), p. 205.
- 24. Anne Thackeray Ritchie and H. H. Hay Cameron, Alfred, Lord Tennyson and His Friends (London: T. Fisher Unwin, 1893), p. 10.
- 25. Henry Taylor, Henry Taylor, Autobiography 1800–1875 (London: Longman, Green, 1888), vol. 2, p. 47.
 - 26. Ibid., p. 49.
- 27. James O. Hoge, ed., *Lady Tennyson's Journal* (Charlottesville: University Press of Virginia, 1981), p. 21.
- 28. Kathleen Fitzpatrick, *Lady Henry Somerset* (London: Jonathan Cape, 1923), p. 18.
- 29. Lord Lansdowne to William Henry Fox Talbot, undated (Fox Talbot Museum, Lacock, England.)
- 30. William Henry Fox Talbot to Lord Lansdowne (transcript of letter), Jan. 5, 1855 (collection of Camellia plc, Maidstone, England).
- 31. "The portrait of Mrs Prattle [sic] impressed [Eastnor] so deeply that he sought her personal acquaintance, and soon made her his wife." Birmingham Evening Dispatch (Aug. 8, 1904), quoted in Wilfrid Blunt, England's Michelangelo, a Biography of George Frederic Watts (London: Hamish Hamilton, 1975), p. 74.
- 32. M. S. Watts, George Frederic Watts: The Annals of an Artist's Life (New York: Hodder and Stoughton, 1912), vol. 1, p. 122.

- 33. "Ten drops of Jeremie's opiate every morning, a dose of creosote zinc and gum Arabic before his meals and a dose of quinine after" was the diet Julia fed Charles, according to Lady Ritchie. Quoted in Ritchie, *Friend to Friend*, p. 17.
 - 34. Watts, George Frederic Watts, vol. 1, p. 128.
 - 35. Ibid., p. 129. He actually stayed twenty-five years.
 - 36. Ibid., p. 140.
- 37. Henry James, "The Picture Season in London, 1877," reprinted in *The Painter's Eye*, ed. John L. Sweeney (Madison: University of Wisconsin Press, 1989).
- 38. Daphne Du Maurier, ed., *The Young George Du Maurier: A Selection of His Letters, 1860–67* (Garden City, N.Y.: Doubleday, 1952), p. 112, quoted in Leonée Ormond, *George Du Maurier* (London: Routledge and Kegan Paul, 1969), p. 103.
- 39. This passage by Mrs. A. M. W. Stirling from A Painter of Dreams is quoted in Blunt, England's Michelangelo, p. 78.
 - 40. Ritchie and Cameron, Lord Tennyson, p. 13.
- 41. For Cameron, the quest was so unending that her very last word, spoken before she died in her hillside home in Ceylon, was "beautiful."
 - 42. Taylor, Guests, p. 217.
 - 43. Watts, George Frederic Watts, vol. 1, pp. 204-5.
- 44. Anne Thackeray Ritchie, *Old Kensington* (London: Smith, Elder, 1873), pp. 14, 132. The title page bears the inscription, "Nice place, isn't it . . . quiet and unpretending." Ritchie dedicated another novel, *The Story of Elizabeth*, to Cameron.
 - 45. Ibid., p. 138.
- 46. Hester Thackeray Ritchie, ed., *Thackeray and His Daughter:* The Letters and Journals of Anne Thackeray Ritchie (New York and London: Harper and Brothers, 1924), p. 67.
 - 47. Quoted in Blunt, England's Michelangelo, p. 105.
 - 48. Ibid.
- 49. Ellen Terry, Ellen Terry's Memoirs (New York: Benjamin Blom, 1968), p. 43.
 - 50. Quoted in Blunt, England's Michelangelo, p. 114.
 - 51. Ibid.
 - 52. Ibid., p. 105.
- 53. This and another fine portrait of Terry by Watts are now in the National Portrait Gallery, London.
- 54. Quoted in Gernsheim, *Cameron*, p. 20. Cameron's photographs of Hunt were taken at her sister Maria's house, Brent Lodge, in Hendon, north of London.
 - 55. Taylor, Guests, p. 213.
- 56. Quoted in Hester Thackeray Fuller, *Three Freshwater Friends: Tennyson, Watts, and Mrs. Cameron* (Newport, Isle of Wight: The County Press, 1933), p. 6.
- 57. Anne Thackeray Ritchie, Records of Tennyson, Ruskin, and Browning (London: Macmillan, 1892), pp. 40-41.
- 58. Julia Margaret Cameron to Charles Hay Cameron, May 25, 1860 (Heinz Archive and Library, National Portrait Gallery, London).
 - 59. Taylor, Guests, p. 5.
 - 60. Quoted in Blunt, England's Michelangelo, p. 123.
 - 61. Ibid.
- 62. Wilfrid Ward, "Tennyson at Freshwater," *Dublin Review* 150 (Jan. 1912), p. 68.
- 63. Anne Thackeray Ritchie to Walter Senior, Easter 1865, quoted in Ritchie, *Thackeray and His Daughter*, p. 138.
- 64. Hester Thackeray Fuller and Violet Hammersley, comps., *Thackeray's Daughter, Some Recollections of Anne Thackeray Ritchie* (Dublin: Euphorion Books, 1951), p. 98.

- 65. Edith Nicholl Ellison, A Child's Recollections of Tennyson (London: J. M. Dent, 1907), p. 71.
- 66. Frederick Pollock, Personal Remembrances of Sir Frederick Pollock (London: Macmillan, 1887), vol. 2, p. 124.
 - 67. Nightingale, Cassandra, p. 211.
 - 68. Ibid.
 - 69. Cameron, Annals.
 - 70. Ibid.
 - 71. Ibid.
- 72. The photograph and letter, in a private collection, were first reproduced in Colin Ford, "Rediscovering Mrs. Cameron—And Her First Photograph," *Camera* (Lucerne) 58 (May 1979), p. 24.
 - 73. W. M. Rossetti, Rossetti Papers (London: Sands, 1903), p. 202.
- 74. Manuscript in National Art Library, Victoria and Albert Museum, quoted in Mark Haworth-Booth, *Photography: An Independent Art* (London: V & A Publications, 1997), p. 80.
- 75. Cameron to Sir Henry Cole, May 20, 1865 (National Art Library, Victoria and Albert Museum), quoted in Haworth-Booth, *Photography*, p. 80.
 - 76. Ibid.
 - 77. See Haworth-Booth, Photography, p. 81.
 - 78. They are now in the Ashmolean Museum, Oxford.
- 79. Cameron to Sir Henry Cole, Apr. 7, 1868 (National Art Library, Victoria and Albert Museum), quoted in Haworth-Booth, *Photography*, p. 86.
 - 80. Ibid.
- 81. Cameron to Sir Henry Cole, June 12, 1869 (National Art Library, Victoria and Albert Museum), quoted in Haworth-Booth, *Photography*, p. 88.
 - 82. Ellison, Child's Recollections, p. 76.
- 83. Quoted in Hallam Tennyson, Alfred Lord Tennyson: A Memoir by His Son (London: Macmillan, 1897), vol. 2, p. 2, note 1.
- 84. H. Allingham and D. Radford, eds., William Allingham, A Diary (London: Macmillan, 1907), p. 183.
 - 85. Ibid.
 - 86. Ibid., p. 127.
 - 87. Ibid., p. 117.
 - 88. Ibid., p. 84.
 - 89. Ibid., p. 161.
 - 90. Ibid.
- 91. Dante Gabriel Rossetti to Cameron, Jan. 1866 (Collection of John Windle, San Francisco).
- 92. Norman Kelvin, ed., The Collected Letters of William Morris (Princeton, N.J.: Princeton University Press, 1983), vol. 1, p. 87.
- 93. Hoge, *Lady Tennyson's Journal*, p. 219 (Jan. 5, 1865): "Mrs. Cameron comes & puts photographs on the stair-case wall."
- 94. Ibid., p. 143 (Mar. 1, 1860): "Mrs. Cameron brings a vivid blue paper with a border from the Elgin Marbles. The vivid blue neither she nor we like. We as usual protest against her prodigal kindness."
 - 95. Ibid., p. 252 (Oct. 6, 1866): ". . . & he looks very grand in it."
- 96. Ibid., p. 254 (Oct. 21, 1866). Cameron helped Tennyson to have them "planted in the mound in the Park," but only after "he has read the Songs to her."
 - 97. Ibid. (Oct. 24, 1866).
 - 98. Ibid., p. 316 (Feb. 16, 1871).
 - 99. Ibid., p. 254 (Oct. 24, 1866).
 - 100. Ibid., p. 137 (July 1, 1859).
 - 101. Taylor, Guests, p. 217.
- 102. Vivien Noakes, ed., *Edward Lear: Selected Letters* (Oxford: Clarendon Press, 1988), p. 173.

- 103. Ibid., p. 176.
- 104. Quoted in Ann Thwaite, *Emily Tennyson*, *The Poet's Wife* (London: Faber and Faber, 1996), pp. 373-74.
 - 105. Noakes, Letters, p. 301.
- 106. Edna Healey, *Emma Darwin* (London: Headline Book Publishing, 2001), p. 277.
 - 107. Ibid., p. 278.
 - 108. Ibid., p. 277.
 - 109. Ibid., p. 278.
 - 110. Quoted in Gernsheim, Cameron, p. 37.
 - III. Healey, Emma Darwin, p. 278.
 - 112. Ritchie and Cameron, Lord Tennyson, p. 8.
- 113. "The conversation at Freshwater was stamped by the simplicity, directness and wide range of interests which marked Tennyson himself. He gave the tone to his company. We all felt, moreover, in those days that we were in the making of history." Ward, "Tennyson," p. 70.
- 114. Edward Wakeling, ed., *Lewis Carroll's Diaries* (Luton, England: Lewis Carroll Society, 1997), vol. 4, p. 16.
 - 115. Allingham and Radford, Diary, p. 87.
 - 116. Fuller, Three Freshwater Friends, p. 9.
 - 117. Blunt, England's Michelangelo, p. 127.
- 118. Anne Thackeray Ritchie, From the Porch (London: n.p., 1913), p. 264.
 - 119. Taylor, Autobiography, p. 184.
 - 120. Taylor, Guests, p. 316.
 - 121. Allingham and Radford, Diary, p. 93.
 - 122. Ibid., p. 106.
 - 123. Ibid., pp. 152-53.
 - 124. Cameron, Annals.
- 125. Watts's best-known large sculptures are *Physical Energy*, now in London's Hyde Park, and his statue of Tennyson, outside Lincoln Cathedral.
 - 126. Watts, George Frederic Watts, vol. 1, p. 298.
- 127. D. Loshak, "G. F. Watts and Ellen Terry," Burlington Magazine (Nov. 1963), p. 479.
- 128. In fact, this popular engraving is now thought to be neither of Beatrice Cenci nor by Guido Reni.
- 129. Louisa E. Ward, Memorials for My Children and Personal Recollections of Lord Tennyson (privately printed).
- 130. Letter to Du Maurier's friend Thomas Armstrong, Sept. 1874, quoted in Ormond, *Du Maurier*, p. 227.
- 131. This literary magazine, founded in 1859, was one of the first to use only signed articles, fiction, and poetry. Tennyson and Thomas Hughes were among those who published work in it.
- 132. Julia Margaret Cameron, trans., Leonora (London: Longman, Brown, Green, and Longmans, 1847).
- 133. Only half of the poem is quoted here, from Agnes Grace Weld, *Glimpses of Tennyson and Some of His Relations and Friends* (London: Williams and Norgate, 1903), pp. 71–72.
- 134. Revd. W. B. Philpot, unpublished manuscript (Philpot Family Collection).
 - 135. Ibid.
 - 136. Quoted in Weld, Glimpses of Tennyson, pp. 76-77.
- 137. See Colin Ford, *The Cameron Collection: An Album of Photographs by Julia Margaret Cameron Presented to Sir John Herschel* (Wokingham, England: Van Nostrand Reinhold, 1975), p. 116.
- 138. Philpot, unpublished manuscript. Presumably as a result of this relationship, Hallam Tennyson was educated at Marlborough.

- 139. Quoted in Robert Bernard Martin, Tennyson, the Unquiet Heart (Oxford: Oxford University Press, 1980), p. 469.
 - 140. Hoge, Lady Tennyson's Journal, p. 277 (July 15, 1868).
 - 141. Philpot, unpublished manuscript.
 - 142. Ibid.
- 143. Manuscript in the Bodleian Library, Oxford, quoted in Weaver, Cameron, p. 154.
 - 144. Taylor, Guests, p. 225.
- 145. The collection of poems was *Songs before Sunrise*. James O. Hoge, *The Letters of Emily, Lady Tennyson* (Charlottesville: University Press of Virginia, 1974), p. 271.
 - 146. Taylor, Guests, p. 219.
 - 147. Allingham and Radford, Diary, p. 143.
- 148. Letter to Thomas Armstrong, Sept. 1874, quoted in Ormond, Du Maurier, p. 225.
 - 149. Ibid., p. 227.
 - 150. Hoge, Lady Tennyson's Journal, p. 253 (Oct. 16, 1866).
 - 151. Ibid., note 39.
 - 152. Ibid., p. 269 (Jan. 10, 1868).
- 153. Our Wife, another farce by John Maddison Morton, was first produced at the Prince's Theatre on November 18, 1856.
 - 154. Ellison, Child's Recollections, pp. 78-79.
 - 155. Ibid.
 - 156. Ibid., p. 72.
 - 157. Hoge, Lady Tennyson's Journal, p. 257 (Jan. 15, 1867).
 - 158. Ellison, Child's Recollections, p. 78.
- 159. One of the good-looking young actresses in the Olympic Company, Louisa Herbert, was a favorite model of Dante Gabriel Rossetti and other painters.
- 160. According to the actor-manager Sir Squire Bancroft, Taylor "had a peculiar faculty for Anglicising French plays." Quoted in Marie Bancroft and Squire Bancroft, *The Bancrofts: Recollections of Sixty Years* (London: John Murray, 1909), p. 214.
 - 161. Players (Oct. 6, 1860), p. 109.
 - 162. Bancroft and Bancroft, Recollections, p. 30.
- 163. She photographed Ellen Terry as the wife of a great painter, of course.
- 164. Phyllis Hartnoll, Oxford Companion to Theatre (Oxford: Oxford University Press, 1951), p. 736.
- 165. Manuscript letter in the Bodleian Library, Oxford, quoted in Amanda Hopkinson, *Julia Margaret Cameron* (London: Virago Press, 1986), p. 62.
- 166. Lady Pollock, *Macready as I Knew Him* (London: Remington and Co., 1884), p. 27.
 - 167. Philpot, unpublished manuscript.
 - 168. Ritchie and Cameron, Lord Tennyson, p. 16.
- 169. Written in 1875, the poem was published in *Macmillan's Magazine* 23 (Feb. 1876), p. 372.
- r70. One of the brands of tea still exported from Sri Lanka is called Dimbula, after the plantation the Camerons once owned.
- 171. Julia Margaret Cameron to Charles Hay Cameron, May 25, 1860 (Heinz Archive and Library, National Portrait Gallery, London).
 - 172. Taylor, Autobiography, pp. 50-51.
- 173. Mrs. John Addington Symonds, ed., Recollections of a Happy Life: Being the Autobiography of Marianne North (New York: Macmillan, 1894), vol. 1, p. 314.
 - 174. Taylor, Guests, p. 385.
 - 175. The Century Magazine (Nov. 1897), p. 3.



"To...startle the eye with wonder & delight": The Photographs of Julia Margaret Cameron

She played the game of life with such vivid courage and disregard for ordinary rules; she entered into other people's interests with such warm hearted sympathy and determined devotion that, though her subjects may have occasionally rebelled, they generally ended by gratefully succumbing to her rule, laughing and protesting all the time.

-Anne Thackeray Ritchie 1

N HER ART AS WELL AS IN HER LIFE Julia Margaret Cameron cut a redoubtintrepid instincts, her wide-ranging endeavors were undertaken with a surfeit of brio. She was utterly Victorian, every inch a woman of her class, which was bourgeois and upwardly mobile, and concerned with her public role, which was to help administer the empire. Her mid-nineteenth-century intellectual background—fascinated by science and technology—made her curious and independent minded.² Hardworking, morally upstanding, and devoutly religious, she was a dedicated wife and mother keenly committed to her domestic responsibilities. Yet she was also a woman of unexpected contradictions. A veritable firebrand of energy, at the age of forty-eight she marched bravely into the awkward intricacies of photography, with its cumbersome cameras, large, unwieldy glass plates, and precarious developing processes, and over the course of some fourteen years created one of the most distinctive and memorable bodies of work in the history of the medium. Her principal qualifications for this new pursuit were her considerable learning and resourcefulness and a lifelong passion for literature, drama, and

the visual arts. She found in photography a liberating medium well matched to her unrealized ambitions for poetic and artistic expression. With the full force of her extraordinary will, Cameron set out to create photographs of beauty and high moral purpose. In typically lush language she pronounced, "My aspirations are to ennoble Photography and to secure for it the character and uses of High Art by combining the real and Ideal and sacrificing nothing of the Truth by all possible devotion to Poetry and beauty." ³

This was indeed a lofty claim for photography. When Cameron threw herself into its practice, she was immediately and obsessively consumed by the powers of its black magic. The pursuit of photography required time and money, and plenty of both. The making of a single photograph was measured in hours rather than minutes, and all the work was done by hand without laborsaving devices. Cameron expected much in return, not least to make a reasonable living from her efforts. Her family had failed to capitalize on the economic potential of its sizable coffee plantations in Ceylon and was in a state of financial stasis, perhaps even decline. Photography offered the possibility of a steady, if not spectacular, income. Her

CAT. NO. 1114 Déjatch Alámayou & Báshá Félika | King Theodore's Son & Captain Speedy (detail)

extraordinary rate of production in part signals her commercial intentions, as does the outpouring of breathless correspondence with family members and friends, which reveals a feverish preoccupation with the need to make a living and gain recognition for her work.⁵ In pursuit of her ambitious goals, Cameron's photographs were to be as unconventional as the techniques she employed to achieve them.

The recovery of Cameron's entire oeuvre in this publication allows us to see the artist for the first time, warts and all. Her work migrates between compelling brilliance and unsettling oddness and delivers many memorable images for the eye, heart, and mind.

Finding Photography

It was through friendship with Sir John Herschel, one of the leading scientists of her generation, that Cameron gained her first knowledge of photography. They met in 1836 at the Cape of Good Hope. He was in South Africa to conduct astronomical investigations; the twenty-one-year-old Julia had traveled there from Calcutta in the hope of recovering from an illness. During this period of rehabilitation on the Cape she also met her future husband, Charles Hay Cameron, a man some twenty years her senior and an accomplished classical scholar and civil servant working for the British judiciary in India. The two were to marry in Calcutta in 1838, forming a formidable partnership in colonial society.

After Cameron had returned from the Cape and Herschel and his wife, Margaret, had returned to England, they remained in correspondence. In his letters Herschel passed on information about the near-simultaneous announcement of the invention of photography by William Henry Fox Talbot and Louis Jacques Mandé Daguerre. Herschel had been intrigued by Talbot's discoveries and developed his own photographic formulas and processes; in 1842 he sent two dozen early examples to Cameron, the first photographs she ever saw.6 These specimens made a powerful impression on her. More than twenty years later she acknowledged Herschel's generosity and expressed her gratitude for these formative exchanges on the embryonic art of photography: "I remember gratefully that the very first information I ever had of Photography in its Infant Life of Talbotype & Daguerreotype was in a letter I received from you in Calcutta."7 It was not until after the Cameron family's return to England in 1848 and the attendant responsibilities and exertions of raising six children had been accomplished that Cameron was able to turn her attention more definitively to the medium of photography and realize that it held promising creative and artistic possibilities for her.

Before taking up photography in earnest, Cameron came into contact with the medium in its various capacities in a range of social settings. It is very likely that she witnessed Reginald Southey photographing during a sojourn on the Isle of Wight in April 1857. Southey, the nephew of the former poet laureate Robert Southey, was an Oxford undergraduate with Charles L. Dodgson (Lewis Carroll) and the person responsible for introducing him to photography in the early 1850s.8 Southey was on holiday on the Isle of Wight and visited the Camerons, who were renting a cottage on the island; it was there that he photographed both their children and those of their neighbor, Alfred, Lord Tennyson, the current poet laureate.9 There is a single surviving study of Charles and Henry Herschel Hay Cameron. We do not know what Cameron thought of Southey's photographs; what is likely, however, is that she would probably have made the most of this opportunity to observe him at work. It is also entirely conceivable that she may have had some initiation from him in the basics of camera operation and photographic chemistry. Observing and learning from a person of similar class and background schooled in the wetcollodion process and working for self-expressive purposes, and from a perspective so fundamentally different from that of a commercial photographer, would have been important for Cameron.

Back in London, her involvement with a coterie of artists and authors, which Colin Ford describes in his essay, ensured her further awareness of the medium. The tone and content of an 1859 letter from William Holman Hunt to Cameron suggests both that he was preparing to send her a photograph of himself and that the two of them were accustomed to social and intellectual exchange on the subject:

I have obtained the photograph for you and am only waiting now to know where to send it. I believe it will be found tolerably successful altho' as one always wishes to look honester [sic] than one is it would not get the premium were such offered for the first photograph that turned out in all respects satisfactory to the sitter. In truth however it is very flattering as to the appearance of the outer man and very possibly the inner man.¹⁰

While this photograph of Hunt has not been identified, his language suggests a study more highly individualized than the standard fare produced by commercial



FIG. 30 Unknown Photographer.

Julia Margaret Cameron and Her Sons Henry and Charles, about 1858.

Albumen print, 20.1 × 15.7 cm (7⁷/s × 6³/16 in.).

Wilson Centre for Photography, London.

studio photographers. Similar characteristics apply to an unusual group portrait by an unknown photographer for which a rather willful-looking Cameron posed with her youngest sons (fig. 30). She clasps the hand of the standing Charles, while Henry sits at her feet, his head resting against her lap. To her right is a table with an inkwell and

a blank sheet of paper. In her right hand she holds a quill, a very conscious allusion to her passion for correspondence and perhaps also her literary pursuits. ¹¹ This is a carefully staged portrait, and one in which Cameron probably played a part in shaping the deft presentation of herself as both an attentive mother and a writer of some aspiration.

y the early 1860s the industrial scale of photographic ${f b}$ production was unprecedented. Photography, no longer the preserve of the wealthy amateur dilettante, had become fully absorbed into the worlds of trade and commerce. Portraiture led the way, as commercial studios became a ubiquitous feature of Victorian cultural life. The census of 1851 had listed fifty-one professional photographers in business throughout the United Kingdom, while ten years later the number had vaulted to more than twenty-five hundred. Cheaply made cartes-de-visite (photographs approximately the size of a calling card mounted on boards) were manufactured by the millions and transformed public expectations of portraiture. 12 The convenience of scale and relative affordability of these small pictures prompted a new market among the middle classes and an equality of opportunity unavailable in other forms of social representation.¹³ Cameron's friend, the author Anne Isabella Thackeray (later Ritchie), described some of the characteristics of these popular photographs:

A vision arises before one of the throng of gentlemen and ladies, dining-room chairs, small tables and plaster pedestals to which photography has accustomed us, and of the devices by which popular artists have imagined how to give both dignity and repose to their sitters. You may choose both or either, at your will. If dignity is desired, the plaster column is brought into requisition; if repose is considered more characteristic, the dining-room chair and the small ricketty table are produced.¹⁴

Cameron held in disdain photographs made according to the prescribed formula Thackeray outlined and found distasteful the implication that such works were produced by operators barely above the level of tradesmen. She saw the slavish verisimilitude of these portraits as symptomatic of both industrial progress and bland, bourgeois values of art, the very antithesis of what she was to strive for in her own work. Cameron was well attuned to the crisis of identity that accompanied the rapid industrialization of photography. Was it an art or a science or merely a branch of manufacturing technology? And were its best interests served by the amateur or the businessminded professional? The debate over the cultural status of the medium reached fever pitch at the time of the International Exhibition of 1862. The Royal Commissioners responsible proposed that, of the four established categories of objects on view—raw materials, machinery, manufactures, and fine art—photography should be classified within a subsection of machinery. 15 Prints, drawings, and

engravings were readily admitted into the fine art category, but cameras, optical devices, processing equipment, and prints were to languish cheek by jowl with railroad, industrial, and agricultural tools and heavy manufacturing machinery. Was a photograph of no more artistic merit than a judiciously designed watering can?

The photographic community was in an uproar, denied entry into the very category of works it prized above all, fine art. The implication was that the mechanistic nature of photography—requiring facility with a camera, lenses, and fussy, laborious processes—undermined its claim to the high ground of art. Besieged by an army of disgruntled photographers, the commissioners rescinded their plan and provided photography a class of its own, but the resulting display remained entirely unsatisfactory. The prints were hung in the hot, cramped conditions of the pavilion's glass dome, where many of them, if not crowded out by photographic equipment and educational aids, were badly damaged by the harmful combination of excessive exposure to light and toxic fumes from the freshly painted exhibition furniture. Photography's status in the exhibition was a sham and did nothing to advance its cause as an art.16 Cameron's position in this debate was very clear. She was well aware of the growing conflict between commercial imperatives and artistic ideals, and when she turned to photography, she responded by taking great pains to distinguish and promote her work as fine art.

he Camerons moved from their home in Putney, in L southwest London, in 1860 and settled in Freshwater, on the Isle of Wight. They occupied a family home they called Dimbola (after one of the coffee plantations they owned in Ceylon), which was to become inextricably linked to Cameron's career in photography. Their neighbors were Tennyson, his wife, Emily, and their two sons, Hallam and Lionel. Living in such close proximity to the author, Cameron was perfectly placed to develop thriving friendships with other leading figures in the artistic and literary culture of the time. In 1863 one of Tennyson's good friends, the highly regarded Swedish-born photographer Oscar Gustave Rejlander, visited him. Queen Victoria and Prince Albert, who occupied a seasonal residence at Osborne House, twelve miles northeast of Freshwater on the landward side of the island, greatly admired his work.¹⁷ Although Rejlander earned his living as a portrait photographer, he gained a considerable reputation for his genre pictures soon after exhibiting them at the annual exhibition of the Photographic Society in 1855.18 By cre-



FIG. 31 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875).

Julia Margaret Cameron at Her Piano, 1863.

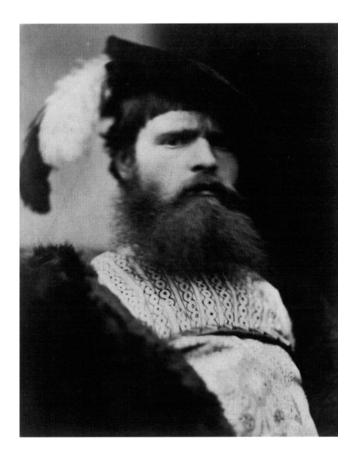
Albumen print, 15.5 × 11 cm (6½6 × 45½6 in.).

Michael Mattis and Judith Hochberg Collection.

ating works with titles such as Home, Sweet Home; The Task; Scripture Reader; and The Lecture, 19 Rejlander indicated that narrative content—the telling of a story with moral and social implications—was essential. He had the appropriate credentials for a photographer who sought the status of an artist. He had studied in Rome, supporting himself with portraiture, copying work, and lithography, and in 1848 had exhibited a painting at the Royal Academy with the title O Yes! O Yes! O Yes! This photographs brought artistic credibility to the medium, which surely inspired Cameron. During his visit to the island in 1863, Rejlander made several photographs of the poet laureate and his family as well as members of the Cameron household. One of these was an intimate study of Cameron in a moment of concentrated recreation, seated at a piano in the parlor of her home (fig. 31). Showing his subject comfortably ensconced in her domestic surroundings, Rejlander's study is a fitting portrait of a woman who

ruled her household definitively and was imaginative and versatile in her ability to produce, as Victoria Olsen defines it, "cultural work *about* home from *within* the home and family." ²¹

Even though Cameron is not known to have owned a camera at this time, it remains clear that she had experimented with printing and photographing in the early 1860s and had begun to assemble photographs in albums for presentation to her sisters Maria "Mia" Jackson and Virginia Somers-Cocks (see Lukitsh essay and appendix C). Perhaps it was in response to this activity that her only daughter, Julia, and son-in-law, Charles Norman, gave her a camera in December 1863. In a letter to Herschel dated February 26, 1864, Cameron excitedly explained the circumstances of her earliest efforts and hinted at the accompanying struggles: "At the beginning of this year I first took up Photography & my kind and loving son Charlie Norman gave me a Camera & I set to work alone & unas-



F1G. 32 David Wilkie Wynfield (British, 1837–1887).

William F. Yeames, 1860–64. Albumen print,

21.2 × 16.1 cm (8 5/16 × 6 5/16 in.).

J. Paul Getty Museum, Los Angeles, 84.XP.219.28.

sisted to see what I could do. All this thro' the severe month of January. I felt my way literally in the dark thro' endless failures." ²² In the same letter she acknowledged the guidance provided by David Wilkie Wynfield: "I have had one lesson from the great Amateur photographer Mr. Wynfield & I consult him in correspondence whenever I am in difficulty but he has not yet seen my successes." ²³

Wynfield, a painter by training, became known in the early 1860s for a published portfolio of photographs he called *The Studio*, which were "fancy portraits" of costumed artist friends personifying characters from literature and history. Although no correspondence between Cameron and Wynfield survives, his example was among the most significant for her in the initial stages of her photographic practice. The studied aesthetic of his portraits (fig. 32), in which the subject's features are modeled in subdued lighting, rendering suggestive rather than descriptive form, significantly informed her approach. A reviewer in the *Illustrated London News* described Wynfield's photographs as having "greater softness, lifelike

animation, and apparent power of movement, and breadth of light and shade than any photographic copies of pictures or studies from life that we have ever seen." ²⁵ Most of the stylistic innovations attributed to Cameron—the close-up position of the camera, shallow depth of field and selective use of focus, and interest in the psychological dimension of the subject—are present in Wynfield's photographs.

George Frederic Watts, Cameron's most important adviser on artistic matters, encouraged her thus: "The jewel of perfection I speak of is best found because it exists in connection with extraordinary artistic qualities in some 3 or 4 Winfield's [sic]. . . . You should make an exchange with Winfield." The photographic and fine art press more than once compared Wynfield's and Cameron's photographs and described them as having equivalent styles and philosophies regarding photography as a fine art. One critic remarked, "while what is called photographic portraiture, under the direction of the professional practitioner, is almost invariably vulgar, leveling, and literal, it becomes in the hands of these cultivated artists at once highly characteristic and deeply suggestive." 28

Cameron later acknowledged Wynfield's influence in an 1866 letter to the art critic William Michael Rossetti (cat. nos. 751-52): "To my feeling about his beautiful Photography I owed all my attempts and indeed consequently all my successes." 29 One way in which she differed dramatically from Wynfield was in her approach to promoting her work. Cameron enthusiastically advanced her cause, while Wynfield seldom exhibited and published his photographs anonymously. Wynfield's pictures were first shown in January 1864 at a "conversazione" held at the Graphic Society, where many of his artist friends were regular visitors. 30 Wynfield carefully protected his reputation as a painter by selectively showing his photographs. This was an appropriate strategy, because his career as a painter far outlasted his relatively brief, but noteworthy, foray into photography.³¹

Cameron would have relished the perspective of the critic who praised her rejection of the "vulgar, leveling, and literal" standards of commercial photographers. Her status as a cultivated artist, however, was surprising, given that she was not formally trained in the visual arts nor known to have pursued sketching or watercolor painting, the typical pastimes of women of her aptitude and background. Cameron certainly did not have the privilege of access to cultural bastions such as the Garrick or the Hogarth Club, where the likes of Dante Gabriel Rossetti, Edward Burne-Jones, and others of the Pre-Raphaelite

movement could exchange ideas and information with their peers.³² She had to be bold to assert herself in the world of art. She took full advantage of her relationships by blood, friendship, and other social ties to many influential people in Victorian society, and she used this intricate support system to help advance the audience for her art. Both her age and the fanciful bohemian streak that enlivened her upper-middle-class background allowed her to circumvent social strictures creatively. Her eccentricities were permitted to flourish, expressed as they were in the name of artistic endeavor. She skated close to the edge of, but never quite fully breached, the codified proprieties of Victorian social decorum. Benjamin Jowett, the renowned and often severe Master of Balliol College, Oxford, who often visited Freshwater and was a close friend of the Tennysons, dryly remarked of Cameron, "She has a tendency to make the house shake the moment that she enters, but in this dull world that is a very excusable fault."33

Process and Procedure

Nameron initially struggled with the wet-collodion technique, the sole process that she is known to have used as a photographer.³⁴ Although standard in her era, it was very demanding physically; to do it well required fastidious attention to detail and dexterity in handling a variety of potentially harmful chemicals. Working with the process was a distinctly sensory experience, with the vapors of cyanide, ether, silver nitrate, and acetic acid (an ingredient in the developer) combining to make conditions for the photographer a decidedly heady affair. All the solutions needed could be prepared at home with the aid of published formulas 35 or purchased ready-made from a chemist or photographic supplier.³⁶ Cameron prepared the glass-plate negatives herself, no doubt with assistance at various stages from members of her domestic staff.37

To prepare a negative, the glass was first thoroughly cleaned and polished, which required considerable care, because a dirty plate left markings in the final image, or worse, could result in the collodion lifting from the surface during subsequent phases of the process. An even film of collodion (a free-flowing solution made by dissolving guncotton in alcohol and ether mixed with salts of iodide and bromide) was poured onto the center of the plate, flowed to all four corners, and guided back into the bottle. The proper control of the collodion was essential since the slightest unevenness in the pouring, or a speck

of dust on the surface of the plate, would reveal itself as a spot or blemish in the print. After allowing the collodion to "skin over" for a few seconds, the plate was sensitized in the darkroom by immersion in a bath containing lightsensitive silver-nitrate salts. The sensitizing process took three to five minutes. The damp plate was then drained for a minute and placed in the plate holder for exposure in the camera. The negative was exposed by removing the lens cap, counting out the seconds or minutes, and replacing the cap.³⁸ After the exposure, the still-moist plate was brought back into the darkroom and removed from the holder. The next step was to pour the developer across the plate in an even, sweeping motion. Failure to cover the plate in the initial application resulted in sweep lines, which are visible in some of Cameron's prints. When the image had developed to a suitable density, its progress was arrested at the appropriate moment by pouring water over the plate. The plate was then immersed in a bath of potassium-cyanide fixer to eliminate the unexposed silver salts.39 After its removal from the fixer, it was washed with water and left to dry. The final stage in the preparation of the negative was to apply a coat of varnish, which protected the plate and allowed for the production of multiple prints without damage to the negative.

Cameron preferred making her prints on albumen paper, the most common method of her day. Preparing a print involved taking a sheet of high-quality writing paper and floating it on a solution of egg whites. After allowing this albumen to dry, the paper was taken into the darkroom and floated in a similar fashion in a tray of silver nitrate to make it light sensitive. 40 Once dry, the sensitized paper was placed in contact with a negative in a printing frame. The image was printed by exposing the frame to daylight—as a printing-out process, the albumen image appeared through the action of the ultraviolet light alone and required no further chemical development—and then washed to remove the excess silver. The print was finally toned to add color and give permanence to the image, then dried. The results could vary considerably, of course, and were particularly dependent on the purity and age of the collodion and the silver nitrate bath and the character of the local water.⁴¹

It was one thing to follow these detailed, protracted procedures in the comfortable convenience of a well-organized commercial studio, but quite another to do so, as Cameron did, in a workspace adapted from a converted henhouse with a makeshift darkroom and no running water. Since by her own admission she commonly worked at "express rate," 42 any number of factors might influence

the quality of her negatives greatly. An analysis of one of only two surviving Cameron negatives (fig. 33), a portrait of George Warde Norman,43 provides valuable clues as to her working methods and reveals the precise stages in the process where she experienced difficulties. From the very visible thumbprint in the lower right corner of the image, we know that Cameron held the plate there, probably in her left hand. She poured the collodion into the center of the plate and then flowed it in a clockwise direction beginning at the lower right corner and finishing at the upper right. Although she missed a spot in the upper left corner (1), the pour was otherwise even and without contamination. The pinholes evident around the sitter's head (2) suggest that the plate was sensitized in a depleted silvernitrate bath.⁴⁴ After the exposure, Cameron missed areas at the upper left and right corners (3-4) when developing the plate. A speck of dust or dirt also interrupted the flawless development of the image, creating the "comet" in the lower center of the sitter's topcoat (5). After fixing and washing the negative, Cameron applied the varnish, missing two spots along the right edge of the plate (6-7). This negative was made at least two to four years after Cameron began photography, by which time her technical facility had advanced considerably. The flaws at the margins of her plate are not surprising, because even the most well-regarded professional photographers experienced them. However, while these practitioners routinely trimmed the edges of the print, Cameron often preferred to let the imperfections stand. The blemishes in the interior of this plate (2, 5) suggest that, although Cameron was still prone to minor mishaps in the process, the aesthetic quality of the image was more important to her than flawless execution.

In May of 1869 Cameron took a selection of her negatives to a meeting of the Photographic Society 45 to seek the opinion of colleagues on the problem of fissures and cracks. She reported that at least forty recent plates were exhibiting honeycomb-like reticulation under the varnish and were therefore unsuitable for printing.⁴⁶ She also dispatched a print of The Dream (cat. no. 258) that had been disfigured in this way to Henry Cole, director of the South Kensington Museum, with an accompanying letter of explanation.⁴⁷ Cameron speculated that the problem could have been caused by faulty glass but was more likely due to the consistency of either the collodion or the varnish used in the process.⁴⁸ Her Photographic Society colleagues conjectured that the moist, salty air of the Isle of Wight might also have contributed to the deterioration of her negatives. They recommended her plates be wrapped in paper rather than stored in boxes as she was accustomed

to doing. Valentine Blanchard, in attendance at the meeting, suggested coating the damaged area of the negative with soot, which would fill in the fissures and permit the printing of an image magically free of cracks.⁴⁹

In the first two years of her career Cameron was extraordinarily productive and worked with steadily increasing control and assurance.50 She used a standard sliding-box camera that relied on two light-tight boxes moving one inside the other to effect the focus. It carried glass plates of approximately twelve by ten inches and was fitted with a French-made Jamin lens of Petzval construction that had a fixed aperture of f3.6 and a focal length of approximately twelve inches.⁵¹ This portrait lens, typical of the kind used by many practitioners of the day, was asymmetrical in design and somewhat undersized relative to the scale of Cameron's negatives, meaning that, at full aperture, it did not quite cover the plate. The image suffered from fall off, softening progressively toward the outer edges of the glass. Only the center portion of the image (the sweet spot) showed sharp focus and good definition. In her retrospective written account of her career in photography, Annals of My Glass House, Cameron described how she focused her pictures as follows: "My first successes in my out-of-focus pictures were a fluke. That is to say, that when focussing and coming to something which, to my eye, was very beautiful, I stopped there instead of screwing on the lens to the more definite focus which all other photographers insist upon."52 Technical handbooks referred to this practice as turning out the lens, which ensured that the negative was positioned at the correct point of optical focus, thereby maximizing its ability to register the subject evenly and distinctly. Cameron, however, subverted the descriptive properties of her equipment by declining to turn out the lens. Moreover, because her lens worked at a fixed aperture, she primarily managed the depth of field in the image by adjusting the distance from her camera to the subject. On the whole she photographed from close range, so consequently the lens yielded images that were more suggestive than descriptive in nature. Some of the lens-related difficulties that Cameron encountered were touched upon in an 1863 article by Colonel Stuart Wortley, "On Photography in Connexion with Art."53 Wortley cautioned photographers on the optical problems inherent in the lens:

The photographic portrait lens is not a perfect instrument, and of necessity magnifies the objects that are nearest to it, and makes them out of proportion with those situated in a plane somewhat further from the instrument. To prove this, you only have to look over



FIG. 33 [George Warde Norman] (CAT. NO. 725)



FIG. 34 Hardinge Hay Cameron (CAT. NO. 614)



FIG. 35 Mary Madonna (CAT. NO. 99)

any collection of photographic portraits, and you will at once see that the hands or feet, or any object prominently brought forward, are larger than they should be.⁵⁴

In Cameron's early profile portrait of her son Hardinge (fig. 34) we see the evidence of her struggle to achieve satisfactory depth of field in the image and some of the limitations imposed by working with a lens disproportionately small relative to the size of the plate. There is a compression and simplification of form, with the face and head barely in focus and the hand in the left foreground reduced almost to a blur. The manner of presentation here is almost Titianesque, with a minimal light source creating the faintest of modeling in the skin tones, so that the sitter's facial features are bathed in a suggestive, painterly chiaroscuro.

In addition, by ignoring the use of headstands and restraints, which commercial portraitists relied upon, Cameron also increased the likelihood of movement in her sitters. Had she been dissatisfied with the indeterminate, selective focus that she settled upon, she could certainly have modified her equipment or sought an alternative method of working, but her choice was very consciously made. Her style owed much to the approach suggested by the painter Sir William Newton. In a paper entitled "Upon Photography in an Artistic Vision, and Its Relation to the Arts" that he delivered at the inaugural meeting of the Photographic Society of London on January 20, 1853, Newton advocated the possibility that photographers might consider placing their subjects "a little out of focus, thereby giving a greater breadth of effect, and consequently more suggestive of the true character of nature." 55 Newton argued that this would allow for the production of an "ideal" image, signaling the presence of an artistic sensibility and undermining the stigma of the camera as a self-acting machine that somehow did not require conscious direction.⁵⁶

In Cameron's haunting early portrait of her maid Mary Hillier,⁵⁷ titled *Mary Madonna* (fig. 35), the subject's head fills the entire composition, very little of which lies in focus. In addition to the lack of sharpness caused by the shallow depth of field, Hillier moved during the exposure. But this was of little concern to Cameron, who was more interested in portraying the graphic dimensionality of the head, an objective underscored by her inscription under the image of the phrase "actual size Life." She understood the revolutionary nature of her approach, and with unabashed delight she solicited Herschel to write in support of her work, "in that spirit which will elevate it and induce an ignorant public to believe in other than

mere conventional topographic Photography—mapmaking & skeleton rendering of feature & form without that roundness & fulness of force & feature that modelling of flesh & limb which the focus I use only can give tho' called and condemned as 'out of focus.'"58 In taking such a position, Cameron was determined to pursue a path as contrary as possible to established commercial norms. From the outset she recognized that the authority and strength of her work resided in the individuality of her methods.

The excitement that accompanied Cameron's earliest photographic efforts is apparent in her remarks about her "first success," a portrait of Annie Philpot (cat. nos. 1–3): "I was in a transport of delight. I ran all over the house to search for gifts for the child. I felt as if she had entirely made the picture. . . . No later prize has effaced the memory of this joy." ⁵⁹ The confidence her success with *Annie* inspired was the catalyst for the torrent of magnificent pictures that poured from Cameron's darkroom in the first weeks of 1864. Her simultaneous struggles and successes are memorably enshrined in an album of thirtynine photographs that she presented to George Frederic Watts on February 22, 1864.⁶⁰

This album is an extraordinary lexicon of her earliest experiments, representing the genesis of the distinctly revolutionary direction that her work was to take. The album has the character and feeling of a sketchbook, the sheer enthusiasm of her experimentation and a sense of urgency teeming from every page. Cameron's trumpet call was to open the album with two prints of Annie (cat. nos. 2-3) placed on adjacent pages, each toned and trimmed in a slightly different manner and presented as such to display her artistry to Watts.⁶¹ The divergent tonality of these prints and others in the album suggests that at times Cameron worked with a silver-nitrate bath whose silver content had been depleted.⁶² There are also several prints that manifest fingerlike markings with delicate white outlines (see cat. no. 18), indicating that she allowed varnish to drip across the back of the glass plate and failed to remove it before making the print. Another significant feature of the Watts Album is the evidence it provides that Cameron went to the trouble of preparing the albumen paper herself, even though commercially coated albumen paper was widely available at the time.63 As her results testify, it was extremely difficult to gain control and consistency in making albumen prints. Experimentation was clearly the order of the day, because when printing the portraits Katey Keown & her Father (cat. no. 8) and [Charlotte Norman] (cat. no. 9), the veiled, blurred effect was achieved by the deliberate separation of the photographic paper from the negative in the printing frame. A further handful of prints in the album show that Cameron imperfectly floated the paper both in the albumen and subsequently in the silver-nitrate bath. More than once she pasted the whole sheet onto the album page untrimmed, revealing opposing upturned corners (folded in this way so she could grasp the paper before floating it on the solutions) and pinholes in each corner (made when the print was hung up to dry).

During this period Cameron was pushing photographic representation to the edges of legibility, manipulating and distorting forms in space and openly ignoring any concern for technical correctness.64 She was working hurriedly and with a compulsion to see her creations find tangible form in finished prints. This relentless work ethic and a stubborn determination to realize her goals were both with her all her life. 65 The open, spare arrangement of the Watts Album, which has at least two pairs of prints facing each other to show her trials with alternative cropping methods, suggests that Cameron thought of the photographs as more than experiments, as something approaching a satisfactory initial expression of her photographic ideals. The inclusion in the album of compositions illustrating characters from the Bible (see cat. no. 953) and prototypes from the history of painting (see cat. no. 24) signals the rush of her desire to test photography's narrative potential. She made four attempts at an interpretation of Jacques-Henri Bernardin de Saint-Pierre's 1787 romance novel Paul et Virginie (cat. nos. 20-23), which appealed to a wide Victorian readership and went through several English editions in the period. The story is a moral fable on the virtues of true love and chastity in which the protagonists are children. The narrative centers on a dramatic shipwreck off the French colony of Mauritius in which Virginia perishes; because of her modesty, she refuses to shed her clothing. To conceive a tenable composition, Cameron re-created the tropical setting indoors with a mise-en-scène that includes an oriental-style parasol and a scattering of greenery in the foreground. Turned out in a folksy mixture of shawls and drapes, the children dutifully perform their roles, making adjustments in pose and attitude according to Cameron's instructions. The four surviving studies convey the steady development of the sitting, which involves an additional figure out of the frame at the left lending assistance to the task of arranging the cloth backdrop (cat. nos. 21-22). Cameron's conception of the work finds its conclusion in the fourth and final version, the study that has come to be known as the definitive treatment of the subject. Even here Cameron seems not to have been wholly satisfied, trying to



FIG. 36 Paul and Virginia (CAT. NO. 23, detail)

correct the undue prominence and awkward foreshortening of the boy's feet by scratching away the collodion in this area of the negative (fig. 36), an after-the-fact fudging that can be attributed to her relative inexperience with her equipment and materials.⁶⁶

Cameron reported to Herschel that Watts was impressed with her first efforts: "I have had great praise—as you will see by Mr. Watts' letter which I enclose—but I do not feel content till I have what you think. When Mr. Watts saw my Book & wrote this it had none of its large heads & these are *quite* my recent Photographs—and I rejoice in them." Watts's note of praise has not survived, but we do know from a letter that he wrote Cameron in 1865 that he did not stop short in his demands for her to pay closer attention to her technique:

I am sure that you should now turn all your attention to the object of producing pictures free from these defects which are purely the result of careless or imperfect manipulation, it is especially with reference to the sale of your Photographs that this is so important . . . the public will not care for anything that exhibits the sort of imperfection it can understand at a glance. 68

The abruptness and vitality of her procedures did alarm her contemporaries in the photographic press, whose response at times was scathing: Mrs. Cameron's [photographs] have undeniable suggestions of feeling for art and the massing of light and shadow. . . . but we cannot help feeling that the result is much enthusiastic effort wasted. Without the delicacy of gradation, perfection in detail, and effect of finish, which are the glories of photography; without the colour and life which belong to the rough sketches of the master-hand in painting, they fill no void, supply no want, create no status for themselves, nor any permanent satisfaction or position for the producer.⁶⁹

Such criticism, which Cameron denounced as "too manifestly unjust for me to attend to," ⁷⁰ seemed only to fortify her resolve to pursue the contrarieties of her approach.

Creative Manipulations

T n the paper Sir William Newton read at the inaugural ▲ Photographic Society meeting, he remarked, "I conceive that when a tolerably faithful and picturesque effect can be obtained by a chemical or other process, applied to the negative, the operator is at full liberty to use his own discretion." 71 Cameron considered photography a graphic medium of expression and delighted in exercising her artistic discretion in the broad manner suggested by Newton. If parts of an image were unsatisfactory to her, she engraved lines onto the negative, scratched and painted the collodion, and doctored the image as necessary to suit her expressive needs. Seeing these as the most vivid and immediate forms of manipulation available to her, Cameron liberally augmented her compositions, as an artist might do to a sketch. A compelling example of this kind is her [Madonna and Two Children] in the Watts Album (cat. no. 18), where she etched a semicircle into the surface of the collodion above Mary Hillier's head, then painted over it in ink to achieve a halo of white in the print. In the same photograph she added her signature and what was to become her habitual phrase, "From Life," to the reverse of the negative.⁷² A year or so later Cameron modified an image more aggressively in her Vision of Infant Samuel (fig. 37). She stripped the collodion from the upper portion of the negative and scratched and brushed the surface of the glass to suggest the fervor of the child's dreamlike state.⁷³

Where did this impulse come from to so dramatically alter an image after having made the negative? In part we can attribute it to Cameron's daring attitude, but that does not satisfactorily account for the consistency or the variety of ways in which she carried out the practice.⁷⁴ One source of inspiration may have been through intel-



FIG. 37 The Vision of Infant Samuel (CAT. NO. 126)

lectual exchange with her husband. In 1835 he had written a treatise entitled *An Essay on the Sublime and Beautiful*, in which he addressed the relationship of sight and vision to touch:

It is by the sense of touch only that we at once acquire the notion of externality, and perceive external things. By the eye we perceive nothing but light, with its varieties of colour and intensity. . . . many of these varieties represent the varieties belonging to objects of touch, and, as soon as this connexion between the two senses is once firmly established in our minds, we trust to our eyes to give us information in all ordinary cases, concerning the distances and figures of external objects; and the touch, which originally explained to us the meaning of the modifications of light, is neglected.⁷⁵

In touching, scratching, and brushing the negative, Cameron was satisfying some of her longings as an artist and

articulating ideas that she believed befit the characterization of a person or a narrative. For her, touch was a natural progression of sight. Her negatives were an arena for her own invention, and the collodion and varnish were elemental skins that were susceptible to, and invited, touch. Once committed, the hair, oils, dirt, and fingertip smudges were eternally suspended in the plates' cutaneous layers. Cameron considered these blobs and "flaws" part of the process, both preternatural by-products of a successful photographic sitting and artifacts of the experience. To her, they occurred automatically and without reason, thereby validating both the truth of the photograph and the appropriateness of her methods. As she explained in a letter to Sir Edward Ryan, the retired chief justice of Bengal, they were the marks of an artist: "as to spots they must I think remain. I could have them touched out but I am the only photographer who always issues untouched Photographs and artists for this reason amongst others value my photographs. So Mr. Watts and Mr. Rossetti and Mr. du Maurier write me above all others."76

The photographic press maintained an uneasy approval of the art content of Cameron's pictures but emphatically rejected her "manipulations" and resisted any definition of her work as good photography:

What in the name of all the nitrate of silver that ever turned white into black have these pictures in common with good photography? Smudged, torn, dirty, undefined, and in some cases almost unreadable, there is hardly one of them that ought not to have been washed off the plate as soon as it appeared. . . . We cannot but think that this lady's highly imaginative and artistic efforts might be supplemented by the judicious employment of a small boy with a wash leather, and a lens screwed a trifle less out of accurate definition.⁷⁷

It irked such critics that Cameron proposed her own radical brand of photographic truth, one that dissolved the boundaries between fact and fiction and image and life, by embracing accidents of procedure and revealing rather than masking her techniques. The photographer C. Jabez Hughes, who lived near Cameron on the Isle of Wight, commented on the fine art status of composite photographs in 1861:

A photographer, like all artists, is at liberty to employ what means he thinks necessary to carry out his ideas. If a picture cannot be produced by one negative, let him have two or ten; but let it be clearly understood, that these are only means to an end, and that the picture when finished must stand or fall by the effects produced, and not by the means employed.⁷⁸

Cameron willingly adopted composite printing techniques as a means to investigate and test ideas for her picture making. This necessarily involved her sometimes conceiving of her photographs as studies or sketches containing the seeds of ideas that could perhaps find their fullest form in combination with other negatives or image materials. Traditionally the study is a preliminary stage in an artist's working method, a conceptual notation loose in preparation and sometimes containing an artistic essence missing in a more groomed or finished work. William Lake Price advocated making "essays" or "sketches," which he described as useful aids in the successful execution of an artistic portrait: "It is desirable, if opportunity offers, that the artist should make two or three essays, at small sizes, of the subjects intended for larger works, which will serve as sketches to show the manner that the light and shade, the positions, and the colours introduced,

tell [appear] photographically in the picture." 79 While Cameron seems to have produced the small-size sketches Price proposed only rarely,80 the evidence assembled in this catalogue suggests that she followed his general principle in her work. It accorded with her philosophy of picture making and became part of the process that she went through in order to achieve her singular results. Two of her compositions for Hosanna (cat. nos. 138-39) and another two for [Daughters of Jerusalem] (cat. nos. 143, 145) demonstrate her penchant for the composite study (often quite crudely executed), whereby she literally seamed together two separate negatives and printed them simultaneously to create a new composition with an entirely different emphasis and meaning (fig. 38). Her willingness to experiment in this way was directed by her ambition to achieve a breadth of expression suitable to fine art.

The broad, extravagantly gestured nature of Cameron's sketches was nonetheless repellent to the critic of the *Photographic News*, who reproached her for working in this way in an 1866 article:

We have frequently expressed our conviction that, in many respects, the labours of this lady were in the wrong direction; that the production of a rough, hasty suggestive sketch, with details imperfectly made out, was at times admissible and admirable in painting, because it embodied a fine thought which might have been lost in a more coldly laboured and more highly finished work; but that, as in photography less time or effort was required for producing the most marvellous details than for their studious omission in the picture, the reasons which justify the painter's rough sketch have no bearing on the productions of the camera.⁸¹

This characteristic of Cameron's working method has also been underappreciated by later historians and commentators. In a lecture commemorating the centenary of photography in 1939, Dudley Johnston characterized her approach in this way: "She was brimful of ideas, but seems to have lacked both the patience and the technique to work them out to a successful finish."82 Cameron neglected any concern for technically seamless execution, preferring instead to emphasize, rather than suppress, the diversity of her methods and pictorial sources. She was not afraid to reveal the exigencies of her own labor, as though leaving traces of her hand convincingly demonstrated that her work was made very consciously and by an artist rather than a machine. Cameron's intention in these endeavors was to send a message to other artists; she insisted that her agent, P. & D. Colnaghi, London's most



FIG. 38 [Daughters of Jerusalem] (CAT. NO. 145)

prominent commercial gallery, should make her photographs available to them at half price.⁸³

We should not underestimate the degree to which Cameron could, and did, control how her photographs looked. In at least three pictures dating from 1864— [Julia Jackson] (cat. no. 297), Anthony Trollope (cat. no. 823), and Love (cat. no. 35)—she printed the image in reverse. This was no accident. Printing a negative in the correct way required care, and Cameron would have paid attention to such a noticeable detail as which side of the plate was facing up. She evidently found the visual effects obtained by printing the negative in reverse to be pleasing. She used this technique in printing several significant individual portraits made at the apex of her creative powers in 1867 and 1868 — studies of Thomas Carlyle (cat. no. 629), Frank Charteris (cat. no. 631), Charles Darwin (cat. no. 645), and Julia Jackson (cat. nos. 303-8). On the verso of a print of her study of Charteris (in the collection of the Royal Photographic Society) she inscribed, "Good glass when printed on reverse side." Cameron was probably alluding to the fact that the bubbles, spots, and blemishes so customary to the wet-collodion process could be minimized by flopping the negative and printing it in reverse, because the eighth-inch thickness of the plate

was enough to soften the overall look of the picture. With two negatives of Jackson (cat. nos. 303, 305), made during a single sitting in 1867, Cameron went to extraordinary lengths in her interpretation of the images. 84 She made multiple reversals of both studies, exploring varying degrees of softness and depth and radically altering the aesthetic of the portraits.

As a photographer modeling her practice on the fine arts, Cameron had very particular concerns about the tonality and look of her photographs.85 She wanted her prints to be immediately distinguishable from those produced by the professional studios. By the mid-1860s, many of these operators were applying double layers of varnish and burnishing the paper to produce glossy, eye-catching prints. In a letter to Henry Cole she stated her belief that "it is the dull quiet surface of a photograph however rich in tone & tint it may be that constitutes I think the harmony of the work."86 By tint, Cameron was referring to the capacity of albumen prints to have a variety of colors depending on how they were processed. In an 1866 review of her photographs in Macmillan's Magazine, Coventry Patmore, Cameron's friend and the author of the influential poem The Angel in the House,87 perceptively remarked on the effect of color in her work:

In the few instances in which the character of her originals has depended partly on colour, Mrs. Cameron's portraits are almost as unpleasant in their shadows as ordinary photographs are. Where there is little or no colour to interfere with the forms, as in the heads of Mr. Tennyson, Mr. Henry Taylor, and Mr. Watts, the portraits are as noble and true as old Italian art could have made them; but as soon as colour becomes an element of the character, as in the heads of Mr. Hughes, Mr. Holman Hunt, and some of the female subjects, the likeness is vitiated, and the ideality of expression, which is so remarkable in many of Mrs. Cameron's portraits, is altogether lost.⁸⁸

Later in the same article Patmore added, "Colour, even in the most colourless face, is a power which must be sadly missed in the finest photograph," a remark that may have prompted Cameron to meet the challenge. She was adept in toning her prints, using different chemical solutions and carefully monitoring her output. She presented her customers with a range of options spanning the tonal variability of albumen prints. The tone most common to works printed on albumen paper was a deep plum-red color. The initial prints immersed in a freshly prepared bath of gold chloride toner would emerge a somewhat garish purple, but with progressive use the bath would deliver tones ranging from shades of russet, sepia, and rich violet brown to almost black.89 To achieve prints of a gray tonality, Cameron had three principal methods available. She could have increased the gold content of her toning bath, created an entirely new recipe, or utilized a new toner called sulphocyanide, which was introduced in 1867 and produced a cooler, more neutral look than the majority of toners available on the market. 90 Whatever the method followed, she was able to arrive at the desired result consistently enough to offer the gray-toned prints as an option to her customers, as she did in the priced catalogue that accompanied the exhibition of her photographs at the German Gallery, London, in January and February 1868 (fig. 2).91

Articles of Faith

Living in an age of increasing relativism and rationality, many of Cameron's class and background lived in a state of high anxiety over the social consequences of irreligion. With the publication of Charles Darwin's On the Origin of Species in 1859 and the ubiquitous presence of Thomas Carlyle's acerbic analyses of religious orthodoxy, it was increasingly difficult for enlightened

intellectuals to maintain an absolute faith in the existence of a God.⁹² Charles Cameron was a philosophical radical guided by the precepts of utilitarianism, which called for a society ruled by reason rather than law and looked upon education as the foundation for social progress and change.93 While in public service in India, he had campaigned for educational reform and encouraged the education of the indigenous population, considering it essential to the betterment of society. Cameron herself exhibited High Church (or Anglo-Catholic) tendencies in her behavior, favoring an emphasis on the historical character of religion and the role of tradition, prayer, the sacraments, and the ultimate authority of the Church. But the Camerons also entertained an open, polytheistic outlook 94 and developed friendships with a cast of characters who held diverse religious beliefs. Among their intimates were stalwarts of High-Church Anglicanism, such as the Lord Bishop of Winchester (cat. nos. 830-31), the Rev. William Brookfield (cat. nos. 586 – 87), and the Freshwater vicar, Rev. J. Isaacson (cat. no. 688), as well as the Roman Catholic convert Aubrey de Vere (cat. nos. 650-55). Professor Benjamin Jowett (cat. nos. 698-99), another close friend and a philosophical radical with significant influence in intellectual circles, contributed the essay "On the Interpretation of Scripture" to Essays and Reviews in 1860, pleading for freedom of scholarship in biblical criticism and saying that the Bible should be read with the attitude an educated reader would bring to any other book.95 In many ways Jowett typified the paradox of contemporary religious life, embodying both profound religious feeling and a skeptical cast of mind.

To judge by the tone of her letters, Cameron held firmly to her faith and never missed an opportunity to remind her children, in particular, of the value of its place in their lives. The sheer volume and range of her photographs addressing religious themes reveals Cameron's desire to express her Christian beliefs through her art. She passionately believed that her imagery was capable of association with the highest Christian ideals and was convinced of the capacity of the human figure to embody an artistic or spiritual idea. She had, after all, jubilantly described the contents of the Watts Album as examples of the "mortal but yet divine! art of Photography (see appendix C)."

To establish a pictorial language for her religious illustrations, she drew extensively from the art of the past. Her outlook in these works is always broadly moralistic and in keeping with the ideals expressed in Anna Jameson's influential publication *The History of Our Lord as Exemplified in Works of Art*, in which the author declared "The object of Christian Art is the instruction and edification of

ourselves, not any abstract and impossible unity of ideas that cannot be joined together." ⁹⁶ Mike Weaver has astutely described Cameron's religious photographs as "typological or typical—illustrative in a profound, biblical sense." ⁹⁷

Cameron's first sustained series of religious pictures—the Fruits of the Spirit—addressed a passage from the New Testament (see chapter 2). To guide her objective of illustrating this text, Cameron established a pictorial formula that was highly structured and yet sufficiently pliable to meet the demands of repeated sittings with the same group of models. As subjects, she employed Mary Hillier and the younger Keown sisters, Elizabeth and Alice, in tightly knit, subtly different combinations. The photographs in the series (cat. nos. 35-47) show Cameron reaching for the appropriate pictorial vocabulary to suggest the abstract character of a cardinal virtue.

Nothing quite like these photographs had been attempted before. The arrangements owe much to Madonna and child pictures made in the manner of Raphael and Guido Reni as well as to Anna Jameson's extensive typological analysis of the subject in the 1864 edition of Legends of the Madonna, which was plentifully illustrated with line engravings (see figs. 80-81).98 In keeping with these art-historical prototypes, Cameron sometimes trimmed her prints to oval and arched-top shapes after the paintings themselves. She was also likely influenced by Rejlander's mother-and-child genre pictures (fig. 39), which similarly drew from historical paintings and were among the most successfully received of his photographs. 99 Cameron was very aware that her imagery in this series stood for values consistent with those of her society, namely the emphasis placed on the domestic role of women and the importance of motherhood to the structure and stability of family life. Hillier is preeminent as the ultimate earthly Madonna, enveloping her child charges in the voluminous folds of her drapery and dutifully dispensing kisses and caresses. There is an emphasis on skin touching skin, with the angelic, half-naked children pressing up against Hillier's heavily draped body in constantly shifting poses. Carol Armstrong has characterized Hillier's role in these photographs as representing Cameron by proxy, acting out the photographer's "hyper-identification with the role of the Mother" and her obsessive adoration of the child body. 100 In a sense, this repetitious picturing of the mother and child becomes symbolic of the generative, reproducible quality of photography itself. Yet the awkward intrusion of Hillier's work-worn hand at the lower right of the composition for Faith (fig. 40) fractures Cameron's carefully constructed formulation of the ideal and serves as a reminder of the harsh physical labor that was very



FIG. 39 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875). Allegory of Motherhood, about 1855. Albumen print, 17.8 × 12.4 cm (7 × 4 1/8 in.). J. Paul Getty Museum, Los Angeles, 84.xm.845.1.



FIG. 40 Faith (CAT. NO. 43)



FIG. 41 Temperance (CAT. NO. 46)

much a part of her model's everyday life as a household servant. So while Hillier's role in these photographs represents the possibilities of personal and spiritual growth gained by caring for another and following God's will, the fact remains that her prolific career as a photographic model necessitated the exchange of one kind of domestic assignment for another.

The specter of mortality and sacrifice also insinuates itself into this series. In the composition for *Temperance* (fig. 41), the prostrate child, asleep in Hillier's lap, takes on the pose of the infant pietà, a theme that Cameron was to return to in her illustration of *The Shunammite Woman and her dead Son* (cat. no. 135). The two figures in *Temperance* extend to the edges of the frame and seem barely contained by it, and the devotional aspect of the child's recumbent body thoroughly conforms to the iconic presentation of that of the infant Christ. Hillier's heavily

draped figure conceals her hands completely; her slightly angled head and direct gaze encourage the viewer's adoration of the infant Christ.

Cameron had ambitious plans for her Fruits of the Spirit. She included them in the annual exhibition of the Photographic Society of Scotland in December 1864 and at the Dublin International Exhibition in May 1865 (see selected exhibitions). A critic sniped that Cameron's treatment of the subject matter was both awkward and ill-suited to the photographic medium: "Mrs. Cameron sends some remarkable portraits and symbolical embodiments of the cardinal virtues. This lady evidently possesses considerable artistic feeling, but we fear she is aiming to obtain from photography other results than those in which its strength lies." ¹⁰¹ This response did not adversely affect Cameron's plans for the series. In January 1865 she duly presented to the British Museum as a gift a large framed

set of nine prints of the *Fruits of the Spirit*, the first of her works to enter a museum.¹⁰²

The Fruits of the Spirit was just the beginning of Cameron's efforts in this direction; some of her subsequent compositions were far more declarative expressions of her unbridled artistic ambition. One way that she hoped to establish an equivalence between her photographs and fine art was through her liberal appropriation of the subject matter, compositions, and motifs common to painting. These characteristics are present in her three variant compositions for *The Salutation* (cat. nos. 116-18), based on a scene from the life of the Virgin Mary (which is also often referred to as the Visitation): "And it came to pass, that, when Elizabeth heard the salutation of Mary, the babe leaped in her womb; and Elizabeth was filled with the Holy Ghost; and she spake out with a loud voice, and said, Blessed art thou among women, and blessed is the fruit of thy womb" (Luke 1:41-42). This passage reveals the intimacy between Mary and her cousin Elizabeth, shortly to be the mother of John the Baptist. In one Cameron study (fig. 42), the foreground, profile figure of Mary Hillier gives the initial greeting. Her lips softly trace the forehead of Mary Kellaway, another household maid, who plays the role of Elizabeth. Although the subjects of the story were both pregnant and separated in age by a significant number of years, Cameron invested the composition with intimate sisterly connotations, a filtered but nonetheless realistic reflection of her own predominantly homosocial world. While she was particularly adept at picturing groups of two or more figures in this way, Cameron's approach here was modeled after Giotto's interpretation of the subject in the Arena Chapel frescoes (fig. 43), which were well known to her through engravings published by the Arundel Society in 1854.¹⁰⁴ As an acknowledgment of her inspiration for The Salutation, Cameron sometimes inscribed prints with the phrase "after the manner of Giotto." Long-standing and close friendships with the recognized artists George Frederic Watts (cat. nos. 826-29) and Sir Coutts Lindsay (cat. nos. 707-9), the eminent collectors Lord Overstone (cat. nos. 730-32) and Lord Elcho (cat. nos. 659-60), and Henry Cole (cat. no. 633), director of the South Kensington Museum, gave Cameron privileged access to other artworks of an extraordinary pedigree and historical significance. 105

Access to these important collections undoubtedly nourished Cameron's practice and helped inspire some of her more enterprising compositions. She sometimes created inspired reinterpretations of pre-Renaissance and later Italian paintings that were the sources for her experiments.



FIG. 42 The Salutation (CAT. NO. 117)



F1G. 43 Giotto (Italian, 1267–1337).

The Salutation, 1305–6. Fresco, 150 × 140 cm (59 × 55 in.).

Capella Scrovegni (Arena Chapel), Padua.



FIG. 44 St Cecilia | after the manner of Raphael (CAT. NO. 125)



FIG. 45 Raphael (Italian, 1483–1520). St. Cecilia Altarpiece, 1513–14. Oil on canvas, 218.4 × 134.6 cm (86 × 53 in.). Pinacoteca, Bologna.

Her study for St Cecilia | after the manner of Raphael (fig. 44), which is directly modeled on reproductions of Raphael's St. Cecilia Altarpiece (fig. 45), demonstrates the kind of narrative experiment that she seemed to relish. The five figures in Raphael's composition, from left to right, represent St. Paul, John the Evangelist, St. Cecilia, St. Augustine, and Mary Magdalene. The picture narrates Cecilia's pledge of chastity at her wedding, part of which involved her renunciation of the secular music that was played to mark the occasion. She chose instead to sing with her heart directed to God. Her upward gaze and the discarded instruments strewn at her feet symbolize these actions. She is joined by the heavenly angels who float above and share in her ecstatic vision. Cameron's photograph represents a dramatic revision of the narrative and symbolic subtleties of Raphael's composition. Although photography was not always able to match the storytelling capabilities of painting, Cameron's response was typically quirky and inventive. The principal figures of St. Cecilia and St. Paul are retained in their place, but Cameron omitted Mary Magdalene completely and included women rather than men in the roles of John the Evangelist and St. Augustine. 106 The poses of St. Paul and St. Cecilia correspond quite closely with those of Raphael's figures, but Hillier's glum, disinterested expression reveals her as entertaining thoughts decidedly at odds with her character's moment of spiritual epiphany. The models are set against a jumbled background of makeshift cloths, and all but Mary Kellaway (in the role of John the Evangelist) are suspended in indeterminate focus. This was a composition that taxed Cameron's picture-making skills and the capabilities of her equipment; her ambition almost outstripped her ability. Yet, importantly, this was one of her primary characteristics as an artist. She was prepared to risk failure by experimenting with speculative situations that tested both her own capabilities and those of the photographic process. 107

"True Historical Pictures"

While many of Cameron's motifs were derived from traditional art, she consistently strove to achieve modern effects. Her willing adaptation and transformation of materials was strongly influenced by her friendships with contemporary writers and painters. Foremost among her advisers was Watts, who, as mentioned, was the recipient of her earliest album of photographic experiments. He greatly encouraged and supported Cameron in her artistic endeavors and corresponded with her from his studio at Little Holland House. 108 Their artistic kinship

is perhaps best expressed in a letter from Watts to Cameron: "I can well appreciate what is noblest in Art, & your last photographs harmonize well with the effects I wish to produce, but you must not be satisfied there is more to be done—whilst that is the case we must never think anything done . . . the greatest things have been done under difficulties." 109 An indefatigable theorist and proselytizer, Watts was an artistic missionary who genuinely sought to improve the condition of mankind through his art. His broad handling of paint, vibrant Titianesque color, and classical treatment of the human form separated him from the prevailing fashion for verisimilitude so favored by the early Pre-Raphaelites. 110 Although widely known as a portrait painter, Watts preferred to create allegorical compositions. In his autobiography he described his objectives thus: "If I could carry out my own feeling perfectly, my pictures would be solemn and monumental in character, noble and beautiful in form, and rich in colour... my most usual tendency is to see nature with such eyes as Giorgione and Titian had."111

Watts entered the Royal Academy Schools in 1835 and spent many hours sketching the Elgin Marbles in the British Museum. From 1835 to 1847 he studied painting in Florence while staying at the home of Lord Holland, the British minister to the court of Tuscany. When he returned to England, he was taken in as the permanent houseguest of Cameron's sister Sarah and her husband, Henry Thoby Prinsep (cat. nos. 736-40), at Little Holland House and installed in a studio on an upper floor of the rambling property.¹¹² The son of a piano maker, Watts longed for acceptance into this genteel world and accepted the paternalistic terms of his relationship to Lord Holland and the Prinseps. At times a prickly, obdurate character, Watts was subject to bouts of listlessness and melancholy, an odd combination of qualities that nonetheless did not seem to deter Cameron from their friendship. A seated profile portrait that she made of him in 1864 (cat. no. 826) conveys the mixture of intimacy and admiration that marked their relationship. The carefully crumpled drapery in his sleeve is not an arbitrary feature of the picture but rather an attempt on Cameron's part to demonstrate that photography could achieve painterly effects such as his. In one of her great early works, The Whisper of the Muse (fig. 46), Cameron presented Watts as an inspired prophet, changing his occupation from that of painter to musician (see also cat. no. 1087). The image is remarkable for the sophistication of its surface elements, which are skillfully arranged in a tightly compressed space. There is a taut energy that unites the contrasting textures and details of the composition, such as the back-



FIG. 46 The Whisper of the Muse | Portrait of G[eorge]. F[rederic].
Watts (CAT. NO. 1086)

ground greenery, the violin strings, the heavy woolen clothing, and the springy profusion of hair. Cameron's visual sense, her drawing with form, is very much in evidence in the scrolling shape of the violin and the flowing outlines of Watts's waistcoat and cape, which function as elegant formal complements to one another. Despite the minor technical flaws—the collodion losses along the bottom and lower right edges and the streaking developer stains in the upper left corner—Cameron proclaimed the work "a Triumph!", words she proudly inscribed on the mount of the print. To her mind she had created an image of high order, worthy of her good friend and mentor. The source for her picture was probably one of Watts's own paintings, The First Whisper of Love (fig. 47), which was based on a classical myth, retold in Ovid's Metamorphoses, in which Cupid casts a spell over the lovers of Venus (in this case, Apollo) by whispering amorous words into their ears. This was one of a number of paintings that Watts created from the 1860s onward for his fresco cycle The House of Life, a project conceived in the 1850s but never fully executed, in which he intended to illustrate no less substantial a subject than the history of mankind. In subject matter, The First Whisper of Love is typical of Watts's

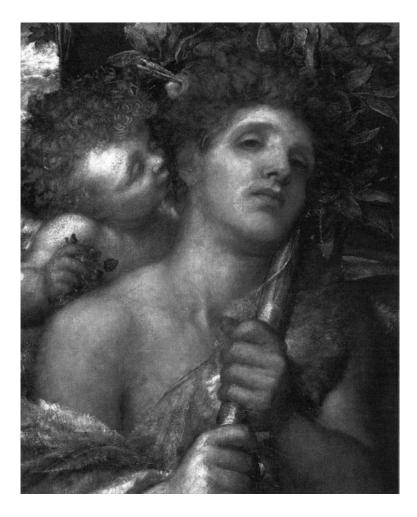


FIG. 47 George Frederic Watts (British, 1817–1904).

The First Whisper of Love, 1860–65. Oil on canvas, 67.9 × 52.1 cm (263/4 × 203/2 in.). The Santa Barbara Museum of Art 1989.8,

The Suzette and Eugene Davidson Fund.

very particular brand of Victorian allegorical painting. He made at least four versions of it, 113 one of which was exhibited at the Liverpool Academy in 1862; another, owned by Lord Aberdare, was shown at the Grosvenor Gallery in 1882 and again at the Royal Academy in 1905. 114 It was Watts's habit to rework compositions continually (often more than one at a time), with the consequent result that it is sometimes difficult to assign definitive dates to his pictures. The evidence of style and execution in this painting points to techniques he employed after 1860, increasing the likelihood that Cameron may have seen the work in progress and therefore used it as a point of departure for her photograph. 115

Watts gained a favorable reputation in the 1860s and 1870s through the frequent exhibition of his allegorical and history paintings at the Royal Academy and other venues. However, he earned a better livelihood from portraiture and understood the role it could play in securing

his income and artistic reputation in perpetuity. His vision of creating a Victorian pantheon of painted portraits, which he referred to as his Hall of Fame, was realized in 1861, when he bequeathed over sixty works to the nation, depositing them in the newly opened National Portrait Gallery. 116 He outlined his objectives for the project in a letter of 1859: "one of my principal objects is to deserve well of posterity by making faithful &, as far as may be in my power, worthy records of the great men of the age, such portraits being the only true historical pictures." 117 Responding to Carlyle's conception of history and his views on the significance of the portrait in visual culture, Watts was encouraged to undertake a portrait series brimming with national pride and patriotism.118 He would often reverse the traditional relationship of artist to patron by inviting his subjects to pose for him. He chose men whose intellectual and artistic gifts were widely celebrated in Victorian society and also

painted statesmen and politicians, whom he selected carefully for their political standing and social influence. All were transformed by his brush into symbolic heroic archetypes. During the 1860s Watts chiefly painted poets and writers. While he undoubtedly approached each sitter in an experimental spirit, his portraits were nonetheless variations on a strictly organized pictorial formula. 119 He employed bust, half, and three-quarter-length formats, presenting the subject in a frontal, three-quarter, or profile pose, suppressing details of costume and other accessories and carefully modeling the head to best suggest the sitter's distinction and intellect. Watts aimed to bring forward "those lines which are the noblest," 120 unmistakably stamping his subjects as men of vision, emerging from shadowy backgrounds with somber, serious expressions befitting their place in society.

A Grand Vision

Tatts's example was significant in shaping Cameron's ambition to create her own pantheon of Victorian men and women. She was determined to assume for photography the role of the portrait artist as a witness to history, and the impetus to accomplish this goal gathered significant momentum in 1866, in the months immediately following her acquisition of a larger camera. She moved up to a camera using fifteen-by twelve-inch plates that was fitted with a Rapid Rectilinear lens, a model that had recently been introduced by John Henry Dallmeyer. 121 To achieve satisfactory results with this new equipment required a radical reevaluation of her ideas about scale, focus, lighting, and the posing and arrangement of her models. Her Dallmeyer lens, which had a focal length of thirty inches and a working aperture of f8, was quite different from her first, not least because it was larger than was necessary to cover the surface of her plate. Being a symmetrical, flat-field lens, it also had the characteristic of slightly magnifying the subject and thereby increasing its size in the image. Because of this magnification, the effect of accidental movement either in the camera or the sitter was greatly accentuated, producing a notably soft, fuzzy effect in the longer exposures. The lens's long focal length also significantly reduced the depth of field in the image, a factor that increased exponentially the closer Cameron chose to place her camera to the sitter. These characteristics, which were inherent in her equipment, gave rise to her extensive exploration of the close-up head, which was unprecedented in the field and prompted her proud notations on the mounts under her prints, "From Life" and "Not Enlarged." The size and weight of her



FIG. 48 Justine Henriette Ross (British, dates unknown).

Horatio Ross in His Studio, about 1858.

Albumen print, 20 × 16.2 cm (71/8 × 61/8 in.).

J. Paul Getty Museum, Los Angeles, 84.xp.673.1.

new plates also represented a considerable logistical challenge. Some idea of the scale of these materials is inferred by a photograph (fig. 48) that shows the Scottish photographer Horatio Ross inspecting a wet-collodion negative of similar size in his studio.¹²² It was extremely uncommon for women to make such large photographs; they were expected to work to a scale that was in accordance with accepted notions of modest feminine behavior.¹²³ Cameron was determined to break with convention and willing to accept the implications of the increased labor and added risks involved in working in a scale that was closer to painting than to photography and printmaking.

Some of Cameron's very best work belongs to 1866 and the years immediately following. Large, life-size heads predominate, filling the entire frame of her compositions, emerging boldly from inky backgrounds and bathed in crepuscular light. Two albums in the collection of Yale University's Beinecke Library, which bear the embossed title *Photographs From The Life*, 1866, contain some of her best early efforts in this new manner (see appendix C). Her approach was consistently monumental and emphatic. In one of her studies of *The Mountain Nymph*

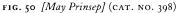


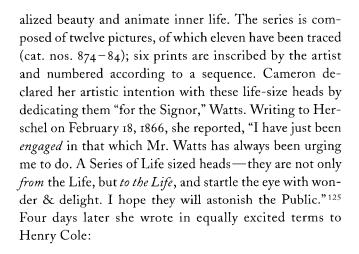
FIG. 49 Unknown Woman (CAT. NO. 528)

Sweet Liberty (cat. no. 335), an interpretation of the nymph in John Milton's 1632 poem L'Allegro, the light is cast evenly across the bust, with the left side of the face thrown into shadow. This creates the illusion of relief and imparts a bold, sculptural effect. The model's haunting, glassy stare penetrates through and beyond the viewer. Herschel was extravagant in his praise of the picture, describing it as "really a most astonishing piece of high relief—She is absolutely alive and thrusting out her head from the paper into the air. This is your own Special Style." 124

The life and vigor that so impressed Herschel and gave her pictures a fundamentally novel look was achieved by Cameron's virtuoso handling of light and by the hazy movement of her sitters. Between January and June of 1866 Cameron undertook an extended series of child studies, using Freddy Gould, Alice Du Cane, and Elizabeth and Kate Keown as models, in which she systematically investigated the possibilities of sculptural lighting effects. The photographs combine direct, head-on poses with soft, suggestive form. Rather than portraits per se, they are representations of an idea, of the concept of ide-







I write to ask if you will be having any photographic soirée or meeting soon at which I may send to the Science & Art Dept. for you to exhibit at the South Kensington Museum a set of prints of my late series of photographs that I intend should electrify you with delight & startle the world. I hope it is no vain imagination of mine to say the like have never been produced and never can be surpassed!... Talk of roundness I have it in perfect perfection. 126



FIG. 51 [Kate Keown] (CAT. NO. 984)

Cameron was punning on her preference for trimming her latest experiments to roundels (fig. 49), aligning them with Renaissance prototypes by Raphael in painting and Luca Della Robbia in sculpture. A critic for the *Athenaeum* noticed this and remarked: "Some of the little girls' heads put one in mind of Benozzo Gozzoli; more of Luca Della Robbia." ¹²⁷

The intimate cooperation of Cameron's subjects was more essential than ever to the success of these works, as was the increased control evident in her ability to light her subjects in dramatic ways. Two photographs made on the same day, May 17, 1866—the large head studies of May Prinsep (fig. 50) and Kate Keown (fig. 51)—suggest how deliberate were her experiments in modeling the head with minimal illumination. Cameron inscribed the prints in a diaristic fashion and sent them to Watts for his evaluation.¹²⁸ The unearthly delineation of the head and spectral mood in these portraits is reminiscent of Tennyson's evocative characterization of light in the poem *Tithonus*:

A soft air fans the cloud apart, there comes A glimpse of that dark world where I was born. Once more the old mysterious glimmer steals From thy pure brows, and from thy shoulders pure, And bosom beating with a heart renewed.¹²⁹

Cameron was also capable of exercising subtle control in the handling of effervescent lighting conditions. She posed her youngest son, Henry Herschel Hay Cameron (cat. no. 622), in striking profile to produce the "Effect of full sun light (an experiment to be looked at from a distance - where the 'relief' is great)." 130 And utilizing a narrow stream of top and side lighting in one of four studies of *The Angel at the Tomb* (cat. no. 264), Cameron dramatically illuminated Mary Hillier's brow and the unbound mass of her hair to suggest the angel who opened Christ's tomb at the moment of his resurrection. Cameron indicated her intent in an inscription on the mount of the print: "God's glory smote her on the face . . . (a coruscation of spiritual unearthly light is playing over the head in mystic lightning flash of glory)." 131

In his 1866 review of Cameron's photographs for Macmillan's Magazine, Coventry Patmore remarked: "She is evidently endowed with an unusual amount of artistic tact; she knows a beautiful head when she sees it—a very rare faculty; and her position in literary and aristocratic society gives her the pick of the most beautiful and intellectual heads in the world. Other photographers have had to take such subjects as they could get." 132 During the spring and summer of 1867 Cameron landed a string of eminent subjects, and it was with these monumental heads that she began to hit full stride as an artist. The effects she was striving to enshrine in these photographs are eloquently enunciated in a letter she wrote to the Boston businessman Samuel Gray Ward: "Yes—the history of the human face is a book we don't tire of if we can get its grand truths & learn them by heart. The life has so much to do with the individual character of each face, influencing form as well as expression so much." 133

Cameron had been waiting for the appropriate moment to present itself before securing a sitting with her lifelong friend Sir John Herschel. In April 1867, her confidence and command at a high, she made special arrangements at no small effort and cost to transport her photographic apparatus and darkroom equipment from the Isle of Wight to his home, Collingwood, at Hawkhurst, Kent. Is Cameron wrote of him: "He was to me as a Teacher and High Priest. From my earliest girlhood I had loved and honoured him, and it was after a friendship of 31 years' duration that the high task of giving his portrait to the nation was allotted to me." Is four stud-

ies made during the sitting (cat. nos. 674 - 77) have rightly taken their place among the crowning achievements of her art. She described the act of photographing famous men as "almost the embodiment of a prayer," 137 which, if handled sensitively and artistically, would deliver the devotional offering of a shimmering, idealized head. Cameron was able to penetrate beneath the mask of Herschel's physical likeness, capturing the epiphany of his character in his autumn years. These portraits burn with a joyful, inspired, intuitive grace. She was also acutely aware of the commercial viability of the "unperishable Treasure of a Faithful Portrait,"138 promptly registering all four Herschel studies for copyright on April 9, 1867, and placing them on display at Colnaghi's. Ever the opportunist in the sale and promotion of her work, 139 she sent Herschel blank mounts for him to add his signature in the hope of augmenting their market value. 140 She placed the signed portraits on sale for twenty shillings, a price described by the Athenaeum as "very moderate." 141

Cameron's friendships with Herschel, Watts, and Henry Taylor, which were unusually intimate for the period, encouraged her proclivity for hero worship. Thomas Carlyle's 1840 lecture series On Heroes, Hero-Worship and the Heroic in History had great influence on Victorian perceptions of history and man's role in the making of it. Carlyle had very distinct ideas about the place of great men in culture and society and their role in shaping history. In an elaborately extended metaphor he described these men as "The living-light fountain, which it is good and pleasant to be near. The light which enlightens, which has enlightened the darkness of the world; and this is not a kindled lamp only, but rather as a natural luminary shining by the gift of Heaven; a flowing light-fountain, as I say, of native original insight, of manhood and heroic nobleness." 142 Carlyle further recognized that historical portraits could function as powerful symbols embodying the concept of achievement and universal greatness.143

This thinking, and Carlyle's unwavering faith in the primacy of transcendent moral and social absolutes, undoubtedly appealed to Cameron. Her life-size male heads in particular were concerned with the representation of the subject as a superior individual. They commemorated her acquaintance with eminent men and created a significant identity for her as an artist. Nothing available in the commercial marketplace of cartes-devisite and celebrity portraits approached Cameron's work in either scale or vision. The majority of her "famous men" portraits were bust and head-and-shoulder studies

in frontal, profile, or three-quarter view. The sitters were typically swathed in a dark drapery and shown emerging boldly from a dark background. By minimizing details of their dress, Cameron presented her subjects in a timeless, untouchable light beyond the social hierarchies that contemporary clothing might have suggested. ¹⁴⁶ She held in disdain any pedantic interest in costumes and accessories or such details that might interfere with her idealized artistic vision. A review of the surviving photographs (see chapter 4) shows that she seldom strayed from this formula, employing a limited range of devices to achieve her goals.

When Cameron photographed Thomas Carlyle (cat. nos. 627-29) and Edward Eyre (cat. nos. 661-62) in the summer of 1867, there was substantial public debate over the use of force in the governance of British colonies. Eyre had been governor of Jamaica in the early 1860s and was responsible for extreme acts of violence there in response to riots in Morant Bay in October 1865. 147 He imposed martial law and authorized the burning of civilian homes, which resulted in the deaths of more than four hundred natives. Eyre was recalled from Jamaica because of his actions, and John Stuart Mill campaigned vigorously for his prosecution. When charges were brought before the Royal Commission by the Jamaica Committee, Carlyle vigorously defended Eyre and praised him as a certifiable hero. Carlyle's racial intolerance was well known and was matched by that of Anthony Trollope (cat. nos. 822-23) who, in his 1860 publication The West Indies, railed against the debased nature of the indigenous islanders. The Camerons were colonialists, and many of their close friends were active in supporting established colonialist policies. 148 Cameron noted her concern about Henry Taylor's involvement in the issue in a letter to Herschel: "He has been giving himself heart—head—soul to the colonial office anxieties abt. this Jamaica Insurrection till it became the death of him." 149 Cameron photographed Carlyle and Eyre within days of each other, and three portraits of each were registered for copyright on June 8, 1867 (only two of Eyre have survived). In her large solo exhibition at the German Gallery the following winter, Cameron included two portraits of Carlyle and one of Eyre (see selected exhibitions). As she had done with Herschel, Cameron persuaded Eyre to add his signature to her photographs. She therefore very visibly heroized and actively promoted Eyre's and Carlyle's aggressive colonialist views. 150

Cameron applied a complementary heroic model to a series of profile studies made of her favorite niece and

godchild, Julia Jackson, during the spring of 1867. The young woman's beauty prompted several proposals of marriage in her teenage years, most notably from the painter William Holman Hunt (cat. nos. 685-87) and the sculptor Thomas Woolner. The leading artists of the day continually sought her as a model. She had passed from childhood to womanhood with Watts drawing her on a regular basis, and Edward Burne-Jones used her as the model for the Virgin in his Annunciation (1876-79), one of the great works of Pre-Raphaelite painting. 151 Cameron photographed Jackson repeatedly over the years, amassing almost fifty single-figure portraits (cat. nos. 279-321, 328-33), comfortably more than any other of her favorite models. She created a corpus of works that are a controlled investigation into the moods and meditations of a young woman who was the most trusted and mutable of her subjects.

In April 1867, at the age of twenty-one, Jackson accepted the hand in marriage of Herbert Duckworth, a barrister. Two striking profile portraits of her (cat. nos. 310-11), made in the weeks prior to the couple's wedding on May 1, 1867, project an image of heroic womanhood and celebrate Jackson's cool, puritan beauty. They are fitting testaments to Cameron's conviction for the social and metaphorical importance of marriage, which she described as "the real nobility I prize above all things." 152 In one of these studies (cat. no. 310), the perfect framing of the bust is articulated by means of Cameron's emphatic side lighting, which is carefully deployed to accentuate the taut tendons of Jackson's swanlike neck and the strength and nobility of her head. Jackson has a poise and grandeur about her in this image, attributes that we are accustomed to seeing in Cameron's portraits of famous men. The two profile portraits were registered for copyright on April 12, directly following the series she made of Herschel. 153 They were best-sellers, capturing as they did the essence of Jackson's beauty, later so aptly enshrined in the character of Mrs. Ramsay in Virginia Woolf's novel To the Lighthouse, 1927: "The Graces assembling seemed to have joined hands in meadows of asphodel to compose that face." 154 Jackson's life, however, was touched by tragedy in 1870 when her husband died of a seizure. She was a mother of two infant children and a widow at twenty-four. A photograph that Cameron made of her two years after her husband's death shows Jackson pallid of complexion and gaunt in the face (cat. no. 315). Gone is the flush of youth. She appears consumed by grief, an embodiment of the archetypal tragic Victorian heroine whose beauty is manifest even in her suffering. Cameron

cloaked her in drapery as a grieving Madonna, goddesslike, whose figure is framed as a monumental, pyramidal form. The inclusion of her wedding ring at the very bottom of the composition provides sufficient allusion to her earthly status, however. Cameron also took the unusual step of bleaching the print during processing, which intensifies the highlights and heightens the drama of the characterization. In her matchless portrait series of Jackson, Cameron gave her best, exemplifying her devotion to the subject and passion for the medium. One of Cameron's special qualities as a picture maker was her ability to divest her female subjects of their private selves and transform them into idealized beings whose existence appears almost solely to be in the cause of her art. Without renouncing their individuality, the women become actors before her camera, taking on multifaceted, constantly shifting identities. She skillfully co-opted her subjects into her grand vision, and none more so than Julia Jackson.

Children and Family

ameron's acute powers of observation and the particular interest she took in children are suggested in this knowing analysis of her grandson Aubrey, child of Ewen and Annie Cameron:

The Baby is a sweet little Boy. Amongst English Babies of the same age he would now take his place as a fat and well developed Child—yet in spite of all this progress I cannot conquer a certain anxiety abt. him. He has not to my eye a Baby look—his expression is "o'erinformed." Serious—sweet and wise—but not the look of a Baby. He smiles and even audibly laughs[;] after that he hangs his head on one side and looks precociously grave[.] Mine however is only the result of an hour's observation. 155

The visit of another grandson, Archibald, son of Eugene Hay Cameron (cat. nos. 605–6), to Freshwater in August 1865 inspired a flurry of photographic activity. Cameron repeatedly photographed him asleep on a daybed, both as himself and as an archetype of the Christ child in combination with the figure of Mary Hillier, who presided over him as the vigilant Mary in *Devotion* (cat. no. 158) and again in *The Shadow of the Cross* (cat. no. 157), a composition that prefigures the crucifixion of the adult Jesus. 156

Children became extremely malleable subjects in Cameron's hands. She was at her most directorial in situations that required her to orchestrate narratives involving children, and she did her best to transform the fidgety subjects into paradigms of cherubic innocence and contentment. In creating her *Infant Samuel* (cat. no. 953), she demonstrated not only her knowledge of Christian typology but also a desire to change a humble local boy (Freddy Gould, the son of a Freshwater fisherman) into a vision of piety and obedience approaching godliness. Cameron propped him up, legs crossed, at one end of a couch in her studio and turned him in three-quarter profile toward the camera. He is presented as a gentle, saintly child, neatly fulfilling the hopes of embodied perfection and sacredness prescribed in Anna Jameson's *The History of Our Lord as Exemplified in Works of Art*. ¹⁵⁷ Despite the biblical title, there is an underlying seductiveness about the child, presented as he is in a semiclothed state.

A similar brand of veiled eroticism and projected desire is evident in Cameron's three versions of *The Infant Bridal* (cat. nos. 862–64). The title of the work is taken from a poem of the same name by the poet Aubrey de Vere. A romantic idyll in three parts, it describes the betrothal of two infants whose union secures peace between two warring kingdoms:

Home to the palace, still in order keeping, That train returned; and in the stateliest room Laid down their lovely burden, all but sleeping, Together in one cradle's curtained gloom: And lulled them with low melody, and song, And jest past lightly 'mid the courtly throng

Great is the sanctity of marriage rites –
Therefore of these will I no more declare.
Comus, away! and ye, too curious Sprites,
Touch not that couch, that curtain's fringe forbear!
Sleep, little lovers, sleep at will, or wake –
Good night! our worthless song must not your
Slumbers break.¹⁵⁸

In one of the pictures (cat. no. 862), the cloth that drapes the children's lower anatomies binds them together at the chest in the manner of conjoined twins. Their holy union is exemplified by their happy nakedness, which confirms their identity as innocent lovers. Cameron's child photographs test the notion of chaste eroticism, and in compositions such as *The Double Star* (cat. no. 860) and *The Turtle Doves* (cat. nos. 858–59) the repeated twinning of figures, inseparable from one another, ladens them with reflexive sensuality. ¹⁵⁹ Cameron's child subjects play the role of mythological characters such as Cupid and Jupiter, themes that permitted her to enjoy her evident fascination with skin and fleshiness in photo-



FIG. 52 Thy will be done (CAT. NO. 887)

graphic form. Characteristic of much of her practice, the narrative devices that Cameron employs in these pictures are multidimensional. To dramatize the role of angels, for example, she conjured up a unique technique to suggest the forms of clouds. Using either a candle or an oil lamp, she smoked the back of her negatives to leave a fine deposit of soot on the glass. When printed, these areas produced the soft, diaphanous wafts of clouds that float, quite purposefully, in the backgrounds of her pictures (see, for example, fig. 52). ¹⁶⁰ A simple and yet ingenious technique, the soot could readily be removed and the procedure repeated if she decided that the results were not to her liking.

Befitting the expansive spirit of their household, the Camerons adopted at least five children during the r860s. First was Cyllena Wilson, a frequent photographic subject, and her two siblings, who were orphaned after the death of their father, a family friend. Around the time that Cameron began photography, she also adopted Mary and Adeline Grace Clogstoun, granddaughters of her eldest sister, Adeline. A third Clogstoun sister, Blanche, was taken into the Prinsep household at Little Holland House and adopted by Watts. The girls' father, Major

Herbert Clogstoun, died in military service in India in 1857 and was awarded the Victoria Cross for his bravery. 162

During the Victorian period, children of all ages and backgrounds were vulnerable to disease, and child mortality from fatal illnesses constituted a quarter of all deaths per annum. The chief culprits were smallpox, diphtheria, yellow fever, typhus, and tuberculosis. The passing of a child was a supreme test of faith and gave rise to a genre of consolation literature that rationalized these deaths in Christian terms. ¹⁶³ These publications described the death of a child as a form of divine intervention and argued that God's way of making mortality tolerable was to distribute it among all ages.

On June 8, 1872, Adeline, aged ten, was killed in a ghastly accident sustained during unsupervised play. Her back was broken when roughhousing with her sister Blanche and Eugene Hay Cameron's daughter Beatrice (cat. no. 928), a danger that the children had apparently been warned about. Cameron described the tragedy in a letter to Anne Thackeray:

It has been like a mysterious dream losing that blossom of my old heart thus and in such a way! . . . I did not



FIG. 53 [Adeline Grace Clogstoun] (CAT. NO. 936, detail)

after all have my darling opened tho' I felt sure it would all be confirmed—the Doctors all three thought so but for Blanche's sake I did not want it confirmed to darken her whole life! for Beatrice got on Addie's back & then Blanche with a spring from the couch bounded on the top of Beatrice's Back so that fragile Addie had the double weight—So fragile even the 6th day her sweet little joints were all plastic and supple. Her divine glorified beauty . . . 164

While an autopsy to determine the cause of death was considered out of the question, Cameron nevertheless made four extraordinary photographs that show the deceased Adeline lying in state (cat. nos. 933–36). The child death-bed scene was a very familiar subject in Victorian art and literature. Such scenes were highly sentimentalized and emphasized the beauty and purity of death. In *The Old Curiosity Shop* Dickens described Little Nell's death in exactly such terms:

She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed



FIG. 54 The lovely remains of my little Adeline [Grace Clogstoun]
(CAT. NO. 935, detail)

a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death. Her couch was dressed with here and there some winter berries and green leaves, gathered in a spot she had been used to favor. "When I die, put me near something that has loved the light, and had the sky above it always." Those were her words. 166

A careful study of the four photographs that Cameron made of Adeline reveals the care that she took to compose the scene, setting up her camera in front of a large window and moving it around the room to obtain different angles on the subject. Adeline is presented as a virginal child bride of Christ, with flowers strewn on the bed linens and her angelic barefoot form about to ascend and meet her maker. Her hands are crossed over her heart, and, in two of the four pictures, Cameron placed a wooden cross between them. In order to mask the second bed that appears in one version (cat. no. 936), Cameron draped a large dark cloth behind the deceased child, which helped to balance the profusion of light reflecting from the lily-white sheets and clothing. In the same image, the bulky mass of a cam-

era is reflected in a mirror (fig. 53), the orblike shape of the lens defining its task. This is not the camera used to make the photograph, however, but one Cameron placed in the picture.167 Its presence operates as a powerful metaphor for the action and pathway of light, which here travels from the sun, through the open window and the lens, and directly to the child. Cameron is both absent and present in the scene, but her camera is tied like an umbilical cord to its subject. 168 Her identification with the deceased child is further reinforced in another study (fig. 54), which includes a framed reproduction inscribed by her with the words, "Her father's charge at Madras / for which he won the /Victoria Cross." 169 Through this gesture Cameron linked the daughter to her father and herself to them both. To underscore the particularity of the occasion memorialized in the picture, Cameron inscribed two of the four surviving prints with the phrase "From death." 170

Family formed the cornerstone of Cameron's art and life. The primary focus of her extensive correspondence with friends and relations was the welfare of her household and family members. This concern reflected the mid-Victorian belief in the stability and maintenance of the domestic sphere, which was recognized as the foundation of social order. The eccentricities of her background aside, Cameron subscribed to the upper-middle-class ideal of domestic life proposed by social commentators such as Henry Mayhew and Samuel Smiles, who in his 1859 publication Self-Help suggested that "The Home is the crystal of society—the very nucleus of national character; and from that source, be it pure or tainted, issue the habits, principles and maxims, which govern public as well as private life. The nation comes from the nursery; public opinion itself is for the most part the outgrowth of the home."171 The equilibrium of the Victorian household was maintained through the influence of the wife and mother, and Cameron assumed this role with boundless vigor and with a domineering, authoritarian streak that provided the necessary platform for her absolute control of the process and practice of photography. When she took up the medium, her own children were in their teenage years or beyond, establishing lives and families of their own. Hence she sought out her own grandchildren and children from her extended family as subjects for her art. These children had significant expectations placed upon them, both from within their families and from society at large. The girls were responsible for consolidating and carrying forward the nurturing role of women, while boys were expected to continue to determine the family's place in the world. 172

Even though Cameron was wholly devoted to her family, occasionally the unremitting nature of her ambitions raised eyebrows among her relatives. She was capable of unexpected and surprising actions that caused conflict between her roles as mother and artist. In 1873, for example, Cameron's daughter died at age thirty-four. Already a mother of six like her own mother, Julia Norman suffered the same fate as countless women of the period and died in childbirth. The unlikely proximity of Julia's death to the timing of a major Cameron solo exhibition in 1873 provoked the ire of her sister Mia, who on November 17, 1873, wrote from Saxonbury to her daughter Julia Jackson:

I am indeed distressed to hear of Aunt Julia's exhibition. I sh[oul]d never of course heard of it—until Herbert [Fisher] wrote to me ab[ou]t it the day before yest[erday]. I can not understand her doing such a thing at such a time—She is evidently bent upon carrying it out & therefore has not mentioned it to any of us for she knows what we must feel. It grieves me so I can scarcely bear to mention it. It was very good of you to write & remonstrate. I have not yet—& I know it will be no good when I do. Had I known when she contemplated it I might have prevented it but who could have supposed that now she w[oul]d have carried out such a scheme. What poor Charlie will feel it is easy to understand. It will of course alienate not only his sympathy but that of many others.¹⁷⁴

This episode illustrates just how determined Cameron was to maintain her status in the world of art and bolster sales of her photographs.¹⁷⁵ For someone of Cameron's background and class, the social conventions surrounding mourning were such that it was considered quite an extraordinary action for her to have pursued such a public position for herself so soon after her daughter's death.¹⁷⁶ Despite the controversy within the family, the exhibition received a laudatory review in the *Times*:

If Giotto leaving his lillies and burning skies, Raphael with his locks flowing beneath his little velvet cap; Velasquez in chivalrous dignity, shoe ribands, and curled moustachios; Sir Anthony [Van Dyck] in his big lace collar, and Sir Joshua [Reynolds] in his shoe-buckles were suddenly to find themselves walking up Conduit street and turning in at the door of Mrs. Cameron's Gallery, one can imagine them less strangers than might have been expected, looking round quietly, not feeling much displaced nor very far from home.¹⁷⁷

Cameron was a recognized artist with a reputation to uphold and plainly sought the acclamation that this lifetime retrospective exhibition could bestow upon her. Although she never referred to herself as a professional artist, she was proceeding in precisely such a manner, delivering her work as anticipated and fully engaging in the public and commercial spheres as any professional artist would have done.¹⁷⁸

Throughout her career Cameron negotiated the conflicting demands of her role as a wife and mother and her aspirations as an artist. When they coexisted harmoniously, the results were sometimes remarkable, as in the elegiac series of portraits she made of the Norman family in the summer of 1874 (cat. nos. 1006-11). The photographs were probably made as a memorial to Julia Norman. Cameron's grief percolates through the tender and cathartic pictures. Central to the series is a group portrait that shows two of the Norman girls, Adeline and Margaret, huddled around their father (cat. no. 1006). The composition has been organized to emphasize the unity of the family and the strength of its bond in the face of bereavement. The daughters protectively envelop their father, reach out to embrace each other, and, in a mannered gesture probably suggested by Cameron, cup his heart in their hands. The girls are fulfilling what was considered to be their natural role as supportive daughters, ministering to their father's needs, carrying forward the memory of their deceased mother, and becoming in the process little mothers. Cameron's inscription on this print, "This copy especially for my beloved Charlie Norman," confirms the intimate and offertory nature of the work and the affection that she held for her son-in-law, who, of course, provided her with the gift of her first camera in December 1863 and enthusiastically supported her photographic enterprise.

In one of his many pronouncements on the nobility of labor, Thomas Carlyle remarked, "Laborare est Orare, Work is Worship.' Older than all preached Gospels is this unpreached, inarticulate, but ineradicable, foreverenduring Gospel: Work, and therein have wellbeing." 179 Photography as Cameron practiced it was a form of rigorous personal worship, almost an enactment of faith. She never shied away from the laborious physical and mental demands that her methods necessitated, understanding that a committed, imaginative attention to the nuances of process and manipulation was her chosen pathway toward the high ground of art. Despite the renown of her work, Cameron's style was never appropri-

ated or adopted by other photographers in her lifetime. It was too urgently experimentalist and antiperfectionist to inspire imitation. This fierce independence of vision, sustained through some fourteen years of practice as a photographer, is a significant yardstick by which her work should be measured. The sheer volume of her production, the range of her subject matter, and the tenacity of her self-promotion were all extraordinary for the time. While Cameron's goals for her art were vividly conceived and her vision consistently lively and independent, the work was never realized according to a fixed plan. Consequently, her oeuvre consists of a modest number of pictures of real genius—what one might call the peaks of her achievement—and a significant percentage tainted by flaws and idiosyncrasies, which necessarily represent the valleys of her creative output. However, it is in the quiet depths of the valleys, home to many of her most audacious bursts of creativity, that the essence of Cameron's art lies. The vacillating quality of her results was a natural by-product of her high ambition and the fearless risk-taking approach of an artist constantly skating near the outer limits of acceptable photographic technique. Cameron was prepared to do with the medium what had not been done before. A statement John Keats made recounting the genesis of his epic poem Endymion (1818) describes a creative philosophy that fittingly evokes Cameron's approach to her life and art:

I leaped headlong into the Sea, and thereby have become better acquainted with the Soundings, the quicksands, & the rocks, than if I had stayed upon the green shore . . . and took tea & comfortable advice. I was never afraid of failure; for I would sooner fail than not be among the greatest. 180

NOTES

- 1. Anne Thackeray Ritchie, From Friend to Friend, ed. Emily Ritchie (London: John Murray, 1919), p. 20.
- 2. Sylvia Wolf and Mike Weaver both provide useful sketches of Cameron's early years and her beginnings in photography. See Sylvia Wolf, *Julia Margaret Cameron's Women* (Chicago: Art Institute of Chicago, 1998), pp. 23–31, and Mike Weaver, *Julia Margaret Cameron 1815–1879* (Boston: Little, Brown and Company, 1984), pp. 14–15.
- 3. Cameron to John Herschel, Dec. 31, 1864 (Heinz Archive and Library, National Portrait Gallery, London). Reprinted in facsimile in Colin Ford, *The Cameron Collection: An Album of Photographs by Julia Margaret Cameron Presented to Sir John Herschel* (Wokingham, England: Van Nostrand Reinhold, 1975), pp. 140–41.
- 4. Mike Weaver, Whisper of the Muse: The Overstone Album and Other Photographs by Julia Margaret Cameron (Malibu, Calif.: J. Paul Getty Museum, 1986), pp. 15–21.

- 5. Ibid., pp. 64-67. See also an excerpt from one such letter (fig. 97). For an excellent analysis of Cameron's promotional and commercial ambitions, see Wolf, *Cameron's Women*, pp. 208-18.
- 6. A list of the examples that Herschel sent Cameron is preserved in the Harry Ransom Humanities Research Center (HRHRC) at the University of Texas at Austin, J. F. W. Herschel Collection, File No. Wo260. The document is dated August 22, 1842, and lists twenty-four items. Herschel's discovery of sodium hyposulphite as a fixing agent to dissolve any lingering light-sensitive salts on paper or film after exposure provided critical support that allowed for the implementation of the negative/positive system of photography as we still know it today. See Larry J. Schaaf, Herschel, Talbot, and the Invention of Photography (New Haven, Conn.: Yale University Press, 1992), pp. 49–50, 158.
- 7. Cameron to John Herschel, Feb. 26, 1864 (The Royal Society, London, Herschel Correspondence [hereafter Rs.Hs.], 5.159).
- 8. Roger Taylor and Edward Wakeling, *Lewis Carroll, Photogra*pher (Princeton, N.J.: Princeton University Press, 2002), pp. 13–14.
 - 9. Ibid., pp. 47-48.
- 10. William Holman Hunt to Cameron, Nov. 22, 1859 (Rosenbach Museum and Library, Philadelphia, No. EL3/.T312/MS2). I am most grateful to Victoria Olsen, who has an extensive knowledge of Cameron's biography, for sharing this reference and others with me.
- II. Cameron translated Gottfried August Bürger's *Leonore* in 1847. See Helmut Gernsheim, *Julia Margaret Cameron: Her Life and Photographic Work* (Millerton, N.Y.: Aperture, 1975), pp. 184–85. She also wrote a novel that was never published.
- 12. See William Darrah, Cartes de Visite in Nineteenth-Century Photography (Gettysburg, Penn.: W. C. Darrah, 1981). For an extensive discussion of the carte-de-visite and its place in contemporary culture, see Elizabeth Anne McCauley, A. A. E. Disdéri and the Carte de Visite Portrait Photograph (New Haven, Conn.: Yale University Press, 1985).
- 13. See Helmut Gernsheim, *The Rise of Photography 1850–1880*, *The Age of Collodion* (London: Thames and Hudson, 1988), pp. 193–94. Gernsheim states that the average retail price for a carte-de-visite of a celebrity or public figure in the early 1860s ranged from a shilling to one shilling sixpence, an amount approximately equal to one-tenth the weekly salary of a domestic servant.
- 14. Anne Isabella Thackeray, Toilers and Spinsters and Other Essays (London: Smith, Elder, 1874), p. 227.
- 15. See Steve Edwards, "Photography, Allegory, and Labor," *Art Journal* 55 (summer 1996), pp. 38–44.
- 16. Helpful summaries of the International Exhibition of 1862 and its reception by the photographic community are provided in *Photographic Notes* 7 (Aug. 15, 1862), p. 201, and *Photographic News* 6 (May 30, 1862), p. 255.
- 17. See Frances Dimond and Roger Taylor, *Crown and Camera: The Royal Family and Photography*, 1842–1910 (New York: Viking Penguin, 1987), pp. 44, 80, 218. There is no evidence that Cameron ever met either Queen Victoria or Prince Albert. A modest number of her photographs entered the royal collection, through an agent, in 1865 (pp. 154–55).
- 18. For information on Rejlander's extensive output, see Edgar Yoxall Jones, Father of Art Photography, O. G. Rejlander 1813–1875 (Greenwich, Conn.: New York Graphic Society, 1973), and Stephanie Spencer, O. G. Rejlander Photography as Art (Ann Arbor: University of Michigan Research Press, 1985).
- 19. Information about Rejlander's exhibition history was generously provided by Roger Taylor, who has established a database of photographic exhibitions in the United Kingdom from 1840 to 1865.

- 20. Algernon Graves, The Royal Academy of Arts; A Complete Dictionary of Contributors and Their Work from Its Foundation in 1769 to 1904 (London: H. Graves and Co., 1905–6), vol. 6, p. 265. Rejlander also exhibited two paintings in 1867 and one in 1873.
- 21. Victoria C. Olsen, "Representing Culture: Women and Cultural Politics in Mid-Victorian England" (Ph.D. diss., Stanford University, 1994), p. 158.
 - 22. Cameron to John Herschel, Feb. 26, 1864 (RS.HS.5.159).
- 23. Carol MacKay has commented on the ambiguous nature of some of Cameron's written statements and the concept of ambiguity in her life and art. See "'Soaring between home and heaven—': Julia Margaret Cameron's Visual Meditations on the Self," *Library Chronicle of the University of Texas at Austin* 26, no. 4 (1996), pp. 62–87.
- 24. The full title of the portfolio was A Collection of Photographic Portraits of Living Artists, Taken in the Style of the Old Masters, by An Amateur. See Juliet Hacking, "Photography Personified: Art and Identity in British Photography 1857–1869" (Ph.D. diss., Courtauld Institute of Art, 1998), p. 208. This research was transformed into an exhibition at the National Portrait Gallery, London, and accompanied by Hacking's publication Princes of Victorian Bohemia: Photographs by David Wilkie Wynfield (London: National Portrait Gallery, 2000).
- 25. Illustrated London News 44 (Mar. 19, 1864), p. 275. For an extensive quotation from this article, see Joanne Lukitsh, Cameron: Her Work and Career (Rochester, N.Y.: International Museum of Photography at George Eastman House, 1986), p. 13.
- 26. George Frederic Watts to Cameron, 1865 (no exact date) (Heinz Archive and Library, National Portrait Gallery, London, Watts MS. Collection).
- 27. Photographic Journal 9 (Aug. 15, 1864), p. 87. Cameron's photographs were judged here to be "inferior because her artistic knowledge is inferior to that which is the chief characteristic of those produced by her master." Wynfield's photographs were the subject of an editorial entitled "An Art Critic on Photographic Portraiture," in the Photographic News 8 (Mar. 4, 1864), pp. 109–10, 115, where they were described as the most significant advance in photographic portraiture since the time of David Octavius Hill. See also Photographic News 8 (July 15, 1864), p. 340, and 14 (June 24, 1870), p. 294, which describe Wynfield as the most important influence on Cameron in the initial stages of her photographic practice.
- 28. "Mrs. Cameron's Photographs," Reader (Mar. 18, 1865), pp. 186–87. This review is carefully analyzed by Joanne Lukitsh in the essay "Julia Margaret Cameron and the 'Ennoblement' of Photographic Portraiture," in Victorian Scandals: Representations of Gender and Class, ed. Kristine Ottesen Garrigan (Athens: Ohio University Press, 1992), pp. 207–32.
- 29. Cameron to William Michael Rossetti, Jan. 23, 1866 (Gernsheim Collection, HRHRC). Reprinted in Gernsheim, *Cameron*, pp. 34–35.
- 30. Wynfield also presented his work at a similar gathering at the South London Photographic Society. See Hacking, "Photography Personified," p. 208. Wynfield's showing at the Graphic Society was also mentioned in the "Report of Societies" section in the *Art Student* (Feb. 1, 1864), p. 18. I am most grateful to Juliet Hacking, who very liberally shared with me her extensive knowledge of Wynfield and who has argued most persuasively as to the significance of this artist in Cameron's early development as a photographer. For information on the early history of the Graphic Society, see Roger Taylor, "The Graphic Society and Photography, 1839: Priority and Precedence," History of Photography 23 (spring 1999), pp. 59–67.

- 31. Graves, *Royal Academy*, pp. 382–85. Wynfield began exhibiting at the Royal Academy in 1859 and contributed at least one painting each year from 1865 to 1887. The only years his work was not on view were 1861 and 1864. His submissions were mostly historical and allegorical subjects.
- 32. See Jan Marsh and Pamela Gerrish Nunn, *Pre-Raphaelite Women Artists* (Manchester, England: Manchester City Art Galleries, 1998), p. 51.
- 33. Evelyn Abbott and Lewis Campbell, eds., Letters of Benjamin Jowett (London: John Murray, 1897), vol. 2, p. 177.
- 34. In her November 1865 exhibition at the French Gallery, Cameron did, however, include seven glass positives (ambrotypes). At the London International Exhibition of 1872 she exhibited porcelain reproductions of three photographs, two of which were presented in carved frames. See selected exhibitions for more information on these shows. It is highly unlikely that Cameron manufactured the porcelain reproductions herself. We have not been able to trace examples of either type of object in the course of our research for this catalogue.
- 35. Four examples of useful manuals by accomplished chemists and photographers that were available at this time are William Lake Price, A Manual of Photographic Manipulation, Treating of the Practice of the Art; and its Various Applications to Nature (London: J. Churchill, 1857); Robert Hunt, The Practice of Photography (London: R. Griffin, 1857); Frederick Hardwich, A Manual of Photographic Chemistry (London: J. Churchill, 1857); and Thomas Sutton, The Collodion Processes, Wet and Dry (London: Sampson Low and Sons, 1862).
- 36. From 1864 to 1869 Cameron is known to have used collodion made by three different manufacturers—Perry, Thomas, and Brading, the last of Newport, Isle of Wight. See *Photographic News* 13 (May 14, 1869), p. 238.
- 37. Despite Cameron's repeated claims as to the autonomy of her efforts at every stage of the photographic process, it is almost inconceivable that she could have sustained such an extraordinary output on her own. In an undated letter to John Herschel she stated, "I do all alone without any assistance & print also entirely by myself" (RS.HS.5.174). However, in at least three photographs there is explicit evidence of the assistance that she had with sittings. In two studies for Paul and Virginia (cat. nos. 21-22) we see at the left the hand of a maid or an attendant helping to arrange the scene, and in Prospero and Miranda (cat. no. 1093) a figure at the left is holding up an umbrella to help model the lighting. A figure performing a similar role appears at the right of untrimmed prints of a portrait of William Michael Rossetti (cat. no. 751). In his diaries, Henry Cole described posing for Cameron at Little Holland House: "A German girl held an umbrella over me. Mr Prinsep assisting, & the Irish girls" (National Art Library, Victoria and Albert Museum, Henry Cole unpublished diaries, May 19, 1865). P. H. Emerson described Mary Ryan, a frequent model, as having been "chosen as Mrs. Cameron's general photographic assistant"; see W. Arthur Boord, ed., Mrs. Cameron, Sun Artists, no. 5 (London: Kegan Paul, Trench, Trübner and Co., 1890), p. 36. See also appendix B.
- 38. Some of Cameron's models describe holding a pose for seemingly interminable exposures. Her occasional preference for carefully diffused lighting (using screens and sometimes umbrellas) and the fussiness of her choreography when posing narrative scenes may have contributed to the retrospective exaggeration of her exposure times. The longest exposure, in low light, was probably no more than two to three minutes. See Cameron's inscription underneath a print of the image *Love in Idleness* (cat. no. 957). See also Wolf, *Cameron's Women*, p. 215, and Gernsheim, *Cameron*, pp. 69–76.

- 39. Cameron found handling the fixer quite troublesome: "the cyanide of potassium is the most nervous part of the whole process to me. It is such a deadly poison . . . Need I be so very afraid of the cyanide in case of a scratch on my hand" (Cameron to John Herschel, Mar. 1864 [RS.HS.5.158]). Herschel's reply is unknown. However, after watching Cameron at work during her visit to his home in April 1867, he addressed the subject in a letter: "Since you left us I have been getting more & more uneasy about your free use of that dreadful poison the Cyanide of Potassium—letting it run over your hands so profusely—Pray! Pray! be more cautious." Herschel then goes on to describe a detailed formula for cleaning the hands and preventing stains and infection (John Herschel to Cameron, June 1, 1867 [Smithsonian Institution, 68.1, Acc. No. 274.157]).
- 40. Although commercially prepared paper was readily available from photographic suppliers, there is convincing evidence in the Watts Album (at George Eastman House, Rochester, New York) that Cameron initially both coated and sensitized the paper herself, as described here. See my discussion of the album later in this essay.
- 41. In a letter to Herschel, Cameron referred to problems that the local water presented when making prints: "I have printed you with exceeding care as you will see by the result I hope—but under great difficulties as the Chalybeate water of this place was against my chemicals" (Cameron to John Herschel, Apr. 10, 1867 [RS.HS.5.165]). In another letter, to Sir Edward Ryan, Cameron remarked, "I have poured nine cans of water fresh from the well over each photograph" (Cameron to Ryan, Dec. 6, 1874 [Gilman Paper Company]). Reprinted in Gernsheim, Cameron, p. 47.
- 42. See Cameron's inscription underneath a portrait of an unknown man (cat. no. 848).
- 43. A second, smaller negative of the subject was sold in the same lot at Christie's, London, May 10, 1991, lot 59 (see cat. no. 727). Its present location is unknown.
- 44. I am very grateful to Stephen Berkman, an artist schooled in the wet-collodion process, who examined this negative with me and made many helpful observations about Cameron's technique.
- 45. Cameron had been elected a member at the June 7, 1864, meeting of the Photographic Society of London, held at King's College, London. See *Photographic Journal* 9 (June 15, 1864), p. 51.
- 46. Photographic News 13 (May 14, 1869), p. 238. The consensus of opinion of the Photographic Society members present was that the type of damage seen in Cameron's negatives suggested she was using a brand of varnish called Sochnee.
- 47. See Mark Haworth-Booth, *Photography: An Independent Art* (London: V & A Publications, 1997), pp. 86–88. The letter from Cameron to Cole was written on June 12, 1869, and is in the National Art Library, Victoria and Albert Museum, Cole Correspondence, Box 8.
- 48. Photographic News 13 (May 14, 1869), p. 238. Contemporary wet-collodion artists Mark and France Scully Osterman have experienced this problem and believe that it occurs when there is incomplete washing of the hypo from the plate. Hypo attracts moisture, and this moisture can lead to cracks.
- 49. Cameron nevertheless did sometimes print from cracked or otherwise-damaged negatives, for example, her studies of Sappho (cat. no. 253), [King Ahasuerus and Queen Esther in Apocrypha] (cat. no. 167), and Christabel (cat. no. 396). She made mention of Blanchard and the subject of difficulties with her negatives in an 1870 letter to Herschel: "nearly broke my heart over the loss of the life sized head of you—that insidious honeycomb tracery produced when varnish . . . (& film) crack appeared all over the glass & blisters froze & the whole head vanished.

My most spiritual & glorious head called Christabel is such also . . . Mr. Blanchard taught me how to print from those glasses that had suffered" (Cameron to John Herschel, Feb. 6, 1870 [RS.HS.5.170]).

- 50. By her own estimate, Cameron believed that she had produced "four hundred glasses" by the summer of 1865, a figure she quotes in a letter to Jane Senior, June 29, 1865 (Insight Research Centre, National Museum of Photography, Film & Television, Bradford). Half this number, precisely two hundred images, are recorded as having been registered for copyright by December 1865. See R. Derek Wood, ed., "Julia Margaret Cameron's Copyrighted Photographs," unpublished booklet, 1996. The data was compiled from records on deposit at the Public Record Office, Kew, England.
- 51. Rudolf Kingslake, A History of the Photographic Lens (London: Academic Press, 1989), pp. 35–38. See also Ford, Cameron, p. 17; Wolf, Cameron's Women, p. 215; and Brian Coe, Cameras, From Daguerreotypes to Instant Pictures (New York: Crown Publishers, 1978), pp. 189–98.
- 52. Julia Margaret Cameron, Annals of My Glass House, written in 1874 and first published at the time of the Cameron exhibition at the Camera Gallery, London (April 1889), and subsequently in Beacon 2 (July 1890), pp. 157–60, and Photographic Journal 67 (July 1927), pp. 296–301. The original manuscript is in the collection of the Royal Photographic Society, Bath, England. Reprinted in full in Gernsheim, Cameron, pp. 180–83; Beaumont Newhall, ed., Photography: Essays and Images (New York: Museum of Modern Art, 1980), pp. 134–39; Weaver, Cameron, pp. 154–57; and Violet Hamilton, Annals of My Glass House: Photographs by Julia Margaret Cameron (Seattle: University of Washington Press, 1996), pp. 11–16.
- 53. See Katherine Di Giulio, *Natural Variations: Photographs by Colonel Stuart Wortley* (San Marino, Calif.: Huntington Library, 1994).
 - 54. Photographic Journal 138 (Oct. 15, 1863), pp. 365-68.
- 55. Journal of the Photographic Society 1 (January 1853), pp. 66-67. Reprinted in Newhall, Photography, pp. 79-80.
- 56. John Ruskin, arguably the most influential Victorian art critic, was initially a fervent admirer of photography, but by the 1860s he had condemned its mechanistic nature, believing that the photographic image trivialized the grandeur of nature. In an ill-tempered letter to Cameron (Feb. 23, 1868 [Wilson Centre for Photography, London, 94-4972]) he remarked:

As for photography, you have only taken it up so eagerly because you have not known what Watts ought long ago to have explained to you that it has nothing in common with art, which is essentially Human Design, and the record of a human Imagination. And if you could see the beauty of Nature herself more deeply than you do, you would not think you had wisely represented her by putting her in stage attitudes, and drawing her out of focus.

- 57. Cameron posed Hillier so often in the role of the Virgin that neighbors in Freshwater began to call her "Mary Madonna." Cameron remarked of Hillier, "The very unusual attributes of her character and complexion of her mind, if I may so call it, deserve mention in due time, and are the wonder of those whose life is blended with ours as intimate friends of the house." (See Cameron, *Annals*.)
- 58. Cameron to John Herschel, Dec. 31, 1864 (Heinz Archive and Library, National Portrait Gallery, London, Herschel collection). Reprinted in Ford, *Cameron*, pp. 140–41.
- 59. Cameron, *Annals*. See also Colin Ford, "Rediscovering Mrs. Cameron—And Her First Photograph," *Camera* (Lucerne) 58 (May 1979), pp. 4–35. The phrase "my very first success in Photography" is inscribed on the mount of the print of *Annie* in the Getty Museum's col-

lection (cat. no. 1); a similar phrase is found in a letter to Annie's father (fig. 79). The declarative wording suggests that Cameron considered this to be the first photograph that adequately fulfilled her expectations.

- 60. The best discussion of this album is to be found in Lukitsh, *Cameron*, pp. 10-13.
- 61. The version included in the Overstone Album (cat. no. 1) is a later print, probably dating from the summer of 1865, since the album was presented to Lord Overstone that August; it shows how significantly the quality of Cameron's printing had advanced in eighteen months.
- 62. I am indebted to Mark Osterman, an expert in wet-collodion and other historical processes, for the time that he spent studying this album with me during my September 2000 visit to the George Eastman House. I hope his observations and explications of Cameron's technique are adequately represented in this text.
- 63. At least three prints in the Watts Album (cat. nos. 12 and 719 and GEH 71:0109:0025, which is a duplicate print of the image reproduced as cat. no. 220) were produced on paper made by the Rives company, a leading French supplier of artist papers that branched out into the production of pre-albumenized photographic papers in the 1850s. These prints bear a stamp with the marking "BFK Rives N45," which stands for Blanchet, Frères et Kléber, who ran the Rives mill at Isère, France. A fourth sheet (cat. no. 8) bears an 1862 watermark. Cameron likely bought the paper from the Marion company, which was the principal distributor of Rives paper in London. For further information on Rives, see Carole Darnault, Rives, la mèmoire du papier (Grenoble, France: Presses Universitaires de Grenoble, 2000), pp. 117–34.
- 64. Several early portraits of Julia Jackson (cat. nos. 283, 285–89) in the collection of the Art Institute of Chicago exhibit similar qualities to some of the Watts Album prints. Cameron wrote at length to Herschel about technical problems (Mar. 1864 [RS.HS.5.158]):

I get into difficulties & can't see my way out of them . . . the film comes off my plate in certain weathers. The plate is not equally covered with film & should repeat itself on the side of the glass as I take it out of the bath tho I know of no cause in the bath to scratch it as it seems scratched. A print beautifully printed often turns green. I suppose it is the hyposulphite of soda that causes this.

65. Cameron's unflagging energy was interrupted largely by ill health, chiefly bronchitis, which was usually brought on by excessive exposure to the fumes of the ether and potassium cyanide used in the wet-collodion process. In a letter to Herschel (Sept. 11, 1867 [RS.HS.5.167]) she wrote:

I never before this attack have known what it was to have two successive days of lassitude—Now I have been for seven weeks almost *useless*—feeling like an idle weed—yet having a heart stirring with solicitude & love for my friends & remembering how often the dearest of them have warned me not to over exert myself so continuously.

- 66. All surviving prints made from this negative have the same markings in the boy's feet.
 - 67. Cameron to John Herschel, Feb. 26, 1864 (RS.HS.5.159).
- 68. George Frederic Watts to Cameron, 1865 (no exact date) (Heinz Archive and Library, National Portrait Gallery, London, Watts MS. Collection).
- 69. Photographic News 9 (June 2, 1865), p. 255. Cameron's fiercest critics were the professional studio portraitists, whose work was increasingly influential in exhibitions of photographic societies across the country, especially after 1862. The Photographic News was regarded as

the trade weekly for this branch of the profession, hence its critical stance toward Cameron. For a thorough account of the critical reception of Cameron's photographs, see Pam Roberts, "Julia Margaret Cameron: A Triumph over Criticism," in *The Portrait in Photography*, ed. Graham Clarke (London: Reaktion Books, 1992), pp. 47–70.

- 70. Cameron, Annals.
- 71. Newhall, Photography, p. 80.
- 72. If Cameron had signed the plate on the filmy side of the glass, her signature would have printed in reverse. She could avoid this reversal by instead signing the back of the plate. The script is blurry and indistinct because the eighth-inch thickness of the plate caused it to drop out of focus during printing.
- 73. There is an almost identical treatment of the lower portion of the negative in *Water Babies* (cat. no. 867).
- 74. See, for example, *Henry Taylor* | *Study of King David* (cat. no. 164), where Cameron scratched the collodion from the upper left and right portions of the plate, removing the figure of Mary Hillier, who is at Taylor's side in [Bathsheba Brought to King David] (cat. no. 166).
- 75. Charles Hay Cameron, Two Essays. On the Sublime and Beautiful, and On Duelling (London: privately printed, 1835), pp. 49-50. Copies of this manuscript exist at the British Library; Bodleian Library, Oxford; Harvard University Library; and the National Library of India, Calcutta. My analysis here owes much to the writing of Carol Mavor. See the chapter "To Make Mary: Julia Margaret Cameron's Photographs of Altered Madonnas," in her Pleasures Taken: Performances of Sexuality and Loss in Victorian Photographs (Durham, N.C.: Duke University Press, 1995), pp. 43-70.
- 76. Cameron to Sir Edward Ryan, Dec. 18, 1874 (Gilman Paper Company). See also Gernsheim, *Cameron*, p. 47.
- 77. Photographic News 14 (Oct. 28, 1870), p. 512. This is an extract from a review in the Derby and Chesterfield Reporter on the Derby Fine Art Exhibition, in which Cameron's photographs were included.
 - 78. Photographic News 5 (Jan. 4, 1861), p. 4.
 - 79. Price, Photographic Manipulation, p. 141.
- 80. A notable exception may be her sitting with George Warde Norman (see note 43), where two sizes of negatives were employed.
- 81. Photographic News 10 (June 15, 1866), p. 279. The Photographic News probably saw Cameron's sketches as being intended for artists rather than as finished works of art. Rejlander also made sketches or studies, many of them concerned with his fascination for human expression, that were intended as aids to artists and as visual notes for his own compositions. See Spencer, Rejlander, pp. 109–29.
 - 82. Photographic Journal 79 (Apr. 1939), p. 182.
- 83. The publication of Cameron's photographs by Colnaghi was noted in "Fine Art Gossip," *Athenaeum*, no. 1915 (July 16, 1864), p. 88. The reference to the reduced price of her prints for artists is mentioned in a June 29, 1865, letter from Cameron to Jane Senior (National Museum of Photography, Film & Television, Bradford): "I have a long time ago no a short time ago told Colnaghi that *all* artists were to have my prints at half price." Cameron's willingness to discount her photographs is surprising given the remarks she made in this letter regarding her financial woes (see fig. 97).
- 84. Sylvia Wolf (*Cameron's Women*, pp. 70-75) was the first to comment on Cameron's propensity for reverse printing. See her excellent analysis of specific portraits of Julia Jackson that were printed in this way.
- 85. *Photographic News* 15 (Dec. 1, 1871), p. 572. In a review of Cameron's photographs in the 1871 exhibition of the Photographic Society of London, the writer remarked, "In some of them the effect reminds us of

Rembrandt's pictures, and they only seem to want the flush of colour to make them perfect."

- 86. Cameron to Henry Cole, Apr. 7, 1868 (National Art Library, Victoria and Albert Museum, Cole Correspondence, Box 8). See also Haworth-Booth, *Photography*, pp. 86–88.
- 87. The Angel in the House was published in four parts from 1856 to 1862 and went through numerous editions during the second half of the nineteenth century. The poem presented a near-impossible ideal for women to live up to. They were characterized as frail, vulnerable, and retiring and yet expected to be domestic guardian angels protecting men from the harshness of the outside world. Cameron illustrated the poem in a picture that she may have created in collaboration with her son in 1873 (cat. no. 372).
 - 88. Macmillan's Magazine 13 (Jan. 1866), pp. 230-31.
- 89. I would like to thank Dusan Stulik of the Getty Conservation Institute for undertaking X-ray fluorescence spectroscopy (XRF) on eight photographs in the Getty Museum collection (cat. nos. 55, 413, 443, 469, 614, 627, 827, 1014) to determine the composition of Cameron's toners. All of the photographs chosen were gold-toned, but certainly not uniformly in terms of the concentration of gold or the processing time. It was also determined that the paper base and mounting materials were different in each example, suggesting the overall inconsistency of Cameron's methods.
- 90. Wolf, *Cameron's Women*, p. 215. Cameron's inscription on a study of May Prinsep (cat. no. 429) offered a choice of brown or gray prints.
 - 91. Ibid., pp. 214-15.
- 92. See A. N. Wilson, God's Funeral, A Biography of Faith and Doubt in Western Civilization (New York: Ballantine, 1999), pp. 53-77.
 - 93. Weaver, Whisper of the Muse, pp. 23-37.
 - 94. Ibid.
- 95. See Benjamin Jowett, *College Sermons* (London: John Murray, 1895), which reprints examples of his Oxford sermons, including titles such as "Difficulties of faith and their solution," 1852–53, pp. 11–25; "The prospects of Christianity," Nov. 26, 1871, pp. 59–79; and "God's judgement of us and our own," 1868, pp. 295–308. See also Wilson, *God's Funeral*, pp. 119–25.
- 96. Anna Jameson, *The History of Our Lord as Exemplified in Works of Art* (London: Longman, Green, Longman, Roberts and Green, 1865), vol. 1, p. 9.
 - 97. Weaver, Cameron, p. 15.
- 98. Anna Jameson, Legends of the Madonna, as Represented in the Fine Arts (London: Hutchinson & Co., 1864).
- 99. Photographic Journal 9 (June 15, 1864), p. 65. For more extensive discussion of Rejlander's work in this vein, see Spencer, Rejlander, pp. 59-107.
- 100. Carol Armstrong, "Cupid's Pencil of Light: Julia Margaret Cameron and the Maternalization of Photography," *October* 76 (spring 1996), pp. 114–41.
 - 101. Photographic News 9 (Jan. 6, 1865), p. 4.
- To 2. The acquisitions register of the Department of Prints and Drawings records the gift as having been made on Thursday, January 12, 1865. All nine photographs are listed by title and are accompanied by the brief description "Being the Fruits of the Spirit. Illustrated from Life." According to the entry, the photographs were originally mounted together in a single frame. They have subsequently been remounted and the frame has not survived (Book of Presents, Central Archives of the British Museum). All nine photographs were transferred to the Victoria and Albert Museum in December 2000.

- 103. This tendency finds its mature expression in Cameron's composition for *The Kiss of Peace* (cat. no. 1129), which is widely regarded as one of her finest works.
- 104. Cameron was for many years a member of the Arundel Society, an organization founded in 1848 by John Ruskin, Austen Henry Layard (cat. no. 700), and others that was dedicated to the reproduction of paintings by Giotto and other Italian artists for the education and improvement of public taste in art. Ruskin wrote an article for the society, "Giotto and His Works in Padua: Being An Explanatory Notice of the Series of Woodcuts Executed for the Arundel Society After the Frescoes in the Arena Chapel" (London: The Arundel Society, 1854). His analysis of *The Salutation* was included (pp. 75–76). Layard was very active in the society, producing articles on Perugino (1856), Nelli (1857), Pinturicchio (1858), Sanzio (1859), Ghirlandaio (1860), Masaccio (1868), Masolino (1868), and Filippino Lippi (1868).
- 105. Lords Overstone and Elcho were art collectors of the highest standing. Overstone was a trustee of the National Gallery; he served as a commissioner for the Crystal Palace Exhibition of 1851 and as a vice-chairman of the general council of the Manchester Art Treasures Exhibition of 1857. His collection of old masters included works by Rembrandt, Ruisdael, Steen, Perugino, Reni, Murillo, Hooch, and Claude. See Weaver, Whisper of the Muse, pp. 15–21. Lord Elcho was an avid collector of works by the Venetian school, and his collection contained paintings by Tintoretto, Pontormo, Titian, and Giorgione. In 1870 a group of approximately seventy works from his collection was sent on loan to the South Kensington Museum and put on display that autumn. See Art Journal, n.s., 9 (Oct. 1, 1870), p. 304.
- ro6. It was not uncommon for Cameron to ignore the gender specifics of a story if she had models available whom she believed could meet the requirements of the narrative. She did this successfully with Mary Hillier in *The Angel at the Tomb* (cat. nos. 264–67)—the angel in the scripture is a man—and with Florence Fisher in *Study of St. John the Baptist* (cat. no. 949).
- 107. Cameron considered the picture a success. She included it among a group of thirty-four prints that was presented as a gift to the South Kensington Museum on September 27, 1865, and incorporated it in the handsome album that she presented to Sir Coutts Lindsay that same year.
- 108. A variety of inscriptions on Cameron's photographs (see, for example, cat. no. 508) suggest the extent of her congress with Watts concerning the progress of her art. Some of these prints were made as gifts for him, but others were sold to a knowing audience through her primary agent, P. & D. Colnaghi.
- 109. George Frederic Watts to Cameron, 1865 (no exact date) (Heinz Archive and Library, National Portrait Gallery, London, Watts MS. Collection).
- 110. The best source on Watts's life and work is Wilfrid Blunt, England's Michelangelo, a Biography of George Frederic Watts (London: Hamish Hamilton, 1975). See also John Gage and Chris Mullen, G. F. Watts, A Nineteenth Century Phenomenon (London: Whitechapel Art Gallery, 1974).
- III. M. S. Watts, George Frederic Watts: The Annals of An Artist's Life (New York: Hodder and Stoughton, 1912), vol. 1, pp. 208-9.
- II2. Cameron made many photographs at Little Holland House. In the Overstone Album she includes the initials "L.H.H." under some images to indicate that the pictures were made there.
- 113. See Ann Lenard, "Nineteenth Century European Paintings in the Collection of the Santa Barbara Museum of Art (Ph.D. diss., University of California, Santa Barbara, 1992), pp. 60–67.

- 114. Algernon Graves, A Century of Loan Exhibitions 1813–1912 (London: A. Graves, 1913–15), pp. 1618, 1624.
- II5. I am indebted to Jill Finsten and Robert Henning of the Santa Barbara Museum of Art for sharing valuable information about this painting and Watts's working methods.
- 116. See G. F. Watts: The Hall of Fame, Portraits of His Famous Contemporaries (London: National Portrait Gallery, 1975).
- 117. George Frederic Watts to Miss Courtenay, Dec. 16, 1859 (Getty Research Institute, Special Collections, No. 870362). In the same letter Watts adds, "If you went into my Studio you would have seen the commencement of a gallery there I am forming for myself & bequeath to the National Portrait Gallery, an offering to posterity."
- 118. See Paul Barlow, "The Imagined Hero as Incarnate Sign: Thomas Carlyle and the Mythology of the 'National Portrait' in Victorian Britain," *Art History* 17, no. 4 (1994), pp. 517–45.
- 119. See Carol Willoughby, "Search for Permanence in Materials and Methods of G. F. Watts (1867–1904)," in *Das 19. Jahrhundert und die Restaurierung* (Munich: Calwey, 1987), pp. 203–16. Watts worked in three principal sizes for his Hall of Fame portraits: Head Size, 26 \times 21 inches; Three Quarter Length, 30 \times 25 inches; and Kitcat Size, 36 \times 25 inches.
 - 120. Watts, George Frederic Watts, p. 164.
- 121. Wolf, Cameron's Women, p. 215, and Kingslake, History of the Lens, pp. 59-62.
- 122. See Christopher Titterington, *Photographs by Horatio Ross*, 1801–1886 (New Haven, Conn.: Yale Center for British Art, 1993).
 - 123. Marsh and Nunn, Pre-Raphaelite Women Artists, p. 27.
- 124. John Herschel to Cameron, Sept. 25, 1866 (Insight Research Centre, National Museum of Photography, Film & Television, Bradford). Reprinted in Ford, *Cameron*, p. 142.
 - 125. Cameron to John Herschel, Feb. 18, 1866 (RS.HS.5.164).
- 126. Cameron to Henry Cole, Feb. 22, 1866 (National Art Library, Victoria and Albert Museum, Cole Correspondence, Box 8). See also Haworth-Booth, *Photography*, p. 84.
- 127. Athenaeum, no. 2103 (Feb. 15, 1868), p. 258. Significant examples of the work of Luca Della Robbia, Desiderio da Settignano, and Francesco di Simone, which Cameron may have seen, were in the collection of the South Kensington Museum by 1865. See John Pope-Hennessy, Catalogue of Italian Sculpture in the Victoria and Albert Museum (London: Her Majesty's Stationery Office, 1964), vol. 3, pp. 64–86, 102–4, 126.
- 128. Both inscriptions indicate that the pictures were taken after sunset on May 17.
- 129. Alfred Tennyson, *The Works of Alfred Lord Tennyson* (London: Macmillan, 1885), pp. 96-97.
- 130. This inscription appears beneath a print of the image in the Norman Album.
- 131. This inscription appears on the mount of a print in the George Eastman House collection, Rochester, New York.
 - 132. Macmillan's Magazine 13 (Jan. 1866), pp. 230-31.
- 133. Cameron to Samuel Gray Ward, June 16, 1869 (Houghton Library, Harvard University, bMS Am 1465 [176]). Ward was a patron of the arts and one of the founders of the Metropolitan Museum of Art. He helped to support Thomas Carlyle as well as William J. Stillman, the American painter and photographer who married Marie Spartali, one of Cameron's models. Cameron's daughter visited Ward while he was living, for a time, in Rome. My thanks to Anne Havinga for sharing this reference.

- 134. Cameron had wanted to photograph Herschel sooner. In March 1864 she wrote to him, "I wish you were here—that I might photograph you" (Cameron to John Herschel, Mar. 1864 [RS.HS.5.I58]).
- 135. Maria Herschel to Agnes Grieg, Apr. 12, 1867 (Bodleian Library, Oxford, Somerville Papers, Dep c.358; MSPP-16, Herschel-Grieg Correspondence):

I hope that she [Cameron] may be more than repaid by the sale of these Portraits at Colnaghis for the immense cost at which she brought her whole apparatus all the way from Freshwater to Collingwood for the sole purpose of taking Sir John's Portrait. He has promised her (most gladly) never to sit for any other Photographer . . .

Cameron also photographed Herschel's daughter Caroline during the visit to Collingwood (cat. nos. 231-32).

- 136. Cameron, Annals.
- 137. Ibid.
- 138. Cameron to John Herschel, Apr. 20, 1867 (RS.HS.5.166). In RS.HS.5.170, Cameron refers to Herschel's portrait as a "National Treasure."
- 139. Cameron's portraits of Charles Darwin, made in the summer of 1868, are a case in point. Correspondence from Cameron to Darwin reveals that he rented a Freshwater cottage from the Camerons that summer. The tone of the letters is very businesslike, Cameron closing one with the words, "PS. Our tenants bring their own plates & linen." Although the primary basis of their acquaintance was practical and commercial, Cameron was successful in persuading Darwin to sit for her. See Cambridge University, Darwin Papers, DAR 161.1:8 and 9. I would like to thank Phillip Prodger, who generously shared his research on Darwin's interest in photography and these particulars of Darwin's relationship with Cameron. See also Francis Darwin, *The Life and Letters of Charles Darwin* (New York: D. Appleton, 1911), vol. 2, p. 283.
- 140. Cameron to John Herschel, Mar. 3, 1868 (RS.HS.5.168). Cameron writes: "sending you blank mounts & trusting to your goodness to sign them when you can... The Photograph of you is to my idea doubled in value by your genuine autograph. I have marked the place with pencil for your dear name." Cameron had Watts, Tennyson, Henry Taylor, and Edward John Eyre sign the mounts of her prints. These signatures are both authentic examples in ink and facsimile reproductions made by lithography. Cameron also inscribed on the verso of a handful of prints the phrase "For Colnaghi's window" (see cat. nos. 641, 672, 814, 1106, 1119), suggesting that these images were earmarked for special public display.
- 141. Athenaeum, no. 2069 (June 22, 1867), p. 827. The fair prices of Cameron's photographs are also remarked upon in a review of her work, "Photography as a Fine Art," Intellectual Observer 10 (Aug. 1866), pp. 19–22. On prices relative to income, see Wolf, Cameron's Women, pp. 209–13.
- 142. Thomas Carlyle, Sartor Resartus and Lectures on Heroes (London: Chapman and Hall, 1840), p. 205.
- 143. A series of exhibitions at the South Kensington Museum from 1865 to 1868 on the subject of national portraits and historical portrait miniatures was an outgrowth of Carlyle's influential lecture series. These exhibitions may also have encouraged Cameron's active interest in portraiture and her own brand of hero worship. See Elizabeth James, *The Victoria and Albert Museum*, *A Bibliography and Exhibition Chronology*, 1852–1996 (London: Victoria and Albert Museum, 1998), pp. 519–20.
 - 144. Barlow, "Imagined Hero," pp. 523-24.

- 145. One exception was the later work of Colonel Stuart Wortley (see note 53). In 1870 he was responsible for the production of a series of very large portrait heads (twenty-four by eighteen inches) that were compared to Cameron's portraits and were favorably received in the pages of the *Photographic News* (Oct. 28, 1870, p. 512; Nov. 11, 1870, p. 530; Nov. 18, 1870, p. 542).
- 146. Carlyle, Sartor Resartus, pp. 42-48. See also Lynda Nead, Myths of Sexuality: Representations of Women in Victorian Britain (London: Basil Blackwell, 1998), p. 173.
- 147. Jeff Rosen, "Cameron's Photographic Double Takes," in Orientalism Transposed: The Impact of the Colonies on British Culture, ed. Julie F. Codell and Dianne Sachko Macleod (London: Ashgate, 1998), pp. 158-83.
 - 148. Ibid., p. 164.
- 149. Cameron to John Herschel, Feb. 18, 1866 (RS.HS.5.164). Despite Cameron's hyperbole, Taylor did not die and lived a full life until 1886.
- 150. Rosen, "Cameron's Double Takes," pp. 163–67. In the same article, pp. 167–76, Rosen also writes very convincingly about Cameron's photographs of Prince Alámayou of Abyssinia (cat. nos. 1114, 1117–23), made in the summer of 1868, framing the works in the context of British colonial expansion and the political climate of Victorian Britain. A selection of objects owned by the deceased Emperor Theodore (Prince Alámayou's father), lent by Queen Victoria and the Admiralty, were put on view at the South Kensington Museum in 1868. See James, Victoria and Albert Museum, p. 520.
- 151. Christopher Wood, *The Life and Works of Sir Edward Burne-Jones (1833–1898)* (London: Weidenfeld & Nicholson, 1998), pp. 84–86.
- 152. Weaver, Whisper of the Muse, p. 66. Cameron also made prenuptial portraits of her son Ewen (cat. no. 611) and Annie Chinery (cat. nos. 192–93), who were married in November 1869. In correspondence with the author, John Beaumont has convincingly argued that these prenuptial portraits of Julia Jackson were made at Saxonbury Lodge, Frant, Hampshire, the home of the parents of Maria "Mia" and John Jackson.
 - 153. See Wood, "Copyrighted Photographs," p. 12.
- 154. Virginia Woolf, *To the Lighthouse* (New York and London: Harcourt Brace Jovanovich, 1955), p. 47. Woolf was one of Jackson's daughters from her later marriage to the writer Leslie Stephen (cat. nos. 768–50)
 - 155. Weaver, Whisper of the Muse, p. 64.
- ation. Watts replied by advising, "If you are going on Photographing your grandchild & he is well worth it, do have a better shirt made of some yellowish material. The blot of formless white spoils the whole picture. What would not do in a painting will not do in a Photograph, but I am delighted with the amount of gradations you have obtained." George Frederic Watts to Cameron, 1865 (no exact date) (Heinz Archive and Library, National Portrait Gallery, London, Watts MS. Collection).
- 157. Jameson, *History of Our Lord*, vol. 1, pp. 199-200. Jameson writes, "the pious obedience which marked the life of Samuel is beautifully indicated in the action of the child."
- 158. Aubrey de Vere, *Poems* (London: Burns & Lambert, 1855), pp. 1–13.
 - 159. Armstrong, "Cupid's Pencil," pp. 137-41.
- 160. This discovery was the result of conversations with Mark Osterman, an expert in wet-collodion and other historical processes. He tested the theory himself and found the results to be consistent with those achieved by Cameron.

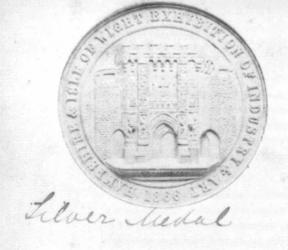
- 161. Wolf, Cameron's Women, p. 227.
- 162. Brian Hill, Julia Margaret Cameron: A Victorian Family Portrait (New York: St. Martin's Press, 1973), p. 162.
- 163. See the chapter entitled "That Little Company of Angels, The Tragedies of Children's Deaths" in Pat Jalland, *Death in the Victorian Family* (Oxford: Oxford University Press, 1996), pp. 119-42. For the representation of child mortality in the literature of the period, see also Laurence Lerner, *Angels and Absences: Child Deaths in the Nineteenth Century* (Nashville: Vanderbilt University Press, 1997).
- 164. Cameron to Anne Thackeray, June 17, 1872 (Eton College Library, ALS4pp). My thanks to Joanne Lukitsh for sharing this reference with me.
- 165. The most famous photograph of the period portraying the subject was Henry Peach Robinson's Fading Away, 1858. See Brian Lukacher, "Powers of Sight: Robinson, Emerson, and the Polemics of Pictorial Photography," in Ellen Handy, Pictorial Effect Naturalist Vision: The Photographs and Theories of Henry Peach Robinson and Peter Henry Emerson (Norfolk, Virginia: Chrysler Museum of Art, 1994), pp. 30–38.
- 166. Charles Dickens, The Old Curiosity Shop, Hard Times and the Holly Tree Inn (Chicago: Belford, Clark, 1905), p. 522. See also p. 527, where Dickens rationalizes Little Nell's death as follows: "When death strikes down the innocent and young, for every fragile form from which he lets the parting spirit free, a hundred virtues rise, in shapes of mercy, charity, and love, to walk the world, and bless it."
- 167. If this camera were the one used to make the exposure, the lens opening would appear black in the photograph, because the plate holder would be in the back of the camera and in the pathway of the light. Cameron removed both the lens cap and the plate holder, which is why we see an orb of pure white light through the eye of the lens.
- 168. Roland Barthes, *Camera Lucida* (New York: Farrar Straus & Giroux, 1981), p. 81. Barthes writes: "A sort of umbilical cord links the body of the photographed thing to my gaze: light, though impalpable, is here a carnal medium, a skin I share with anyone who has been photographed."
- 169. This inscription is unique to this print. A duplicate print formerly in the collection of Robert Mapplethorpe (sold at Sotheby's, New York, May 24, 1982, lot 229) does not bear an inscription of this kind.
- 170. All four prints of this subject bear Colnaghi blindstamps, suggesting that the photographs were made available for sale.
 - 171. Nead, Myths of Sexuality, p. 33.

172. John Ruskin, Sesame and Lilies, The Two Paths, The King of the Golden River (London: J. M. Dent and Sons, 1907), p. 59. In his influential 1864 lecture series Sesame and Lilies (also known as Of Queen's Gardens) Ruskin addressed the upbringing of boys and girls and described the roles that they were destined to assume as adults in the home:

The man's power is active, progressive, defensive. He is eminently the doer, the creator, the discoverer, the defender. . . . But the woman's power is for rule, not for battle, - and her intellect is not for invention or creation, but for sweet ordering, arrangement and decision . . . This is the true nature of home—it is the place of peace; the shelter, not only from all injury, but from all terror, doubt and division.

See also Wolf, Cameron's Women, pp. 41-49.

- 173. In a letter of October 19, 1871, Cameron wrote, "Our poor Dudy [Julia] has been again suffering great depression from threatening of a miscarriage. She is just beginning to get better—but I dread for her a miscarriage and I also dread a confinement. [Not knowing which will try her shattered nerves the most.]" Weaver, Whisper of the Muse, p. 64.
- 174. Maria "Mia" Jackson to Julia Jackson, Nov. 17, 1873 (University of Sussex, Manuscript Collection, Charleston Papers, Additional Manuscript 1).
- 175. Wolf, Cameron's Women, pp. 208-18, and Weaver, Whisper of the Muse, pp. 15-21.
 - 176. Jalland, Death in the Victorian Family, pp. 300-306.
 - 177. Times (London) (Dec. 20, 1873), p. 5.
- 178. Photographic News 15 (Nov. 17, 1871), p. 541. In a review of the Photographic Society of London's annual exhibition, the writer classified Cameron's professional status as follows: "Lake Price, Roger Fenton, Col. Wortley, Mrs. Cameron, and some others who have devoted themselves considerably to portraiture and figure studies, by the publication and sale of their works assumed at least a quasi-professional position." See also Wolf, Cameron's Women, p. 216.
- 179. David J. Bradshaw and Suzanne Ozment, eds., *The Voice of Toil: Nineteenth Century British Writings about Work* (Athens: Ohio University Press, 2000), p. 40.
- 180. Angela Partington, *The Oxford Dictionary of Quotations* (Oxford and New York: Oxford University Press, 1996), p. 391.







Bronse medal

Most of these Photographs are life sixe and are with messes Columbie 14 Pall Mall East.



Little Pictures: Julia Margaret Cameron and Small-Format Photography

EARLY ALL OF THE PHOTOHISTORIans who have written about Julia Margaret Cameron have neglected to consider her small-format photographs. These works, however, provide a fascinating contrast to the monumental lifesize pictures on which Cameron's reputation as an artist rests. This catalogue surveying Cameron's full oeuvre provides an excellent opportunity to describe the scope of her reduced-size photographs, her motives for producing them, their function and means of distribution, and the relationship between their commercial and aesthetic value.

Rather than intending them to compete in the commercial market for small-format photographs, Cameron produced reduced versions of her bigger works as conventional cartes-de-visite and cabinet cards and released them primarily to emphasize the merits of her large prints and promote herself as an artist. She also used the reduced prints to create albums that served as small portable galleries of her work that she gave as gifts to family and friends. Cameron's experiments with reduced prints thus fall between the public and the private domain, and while her small-format photographs appear to have a clearly discernible cultural and social purpose, their commercial rationale is less clear. They reveal her deliberate engagement with aspects of popular culture and social ritual in order to emphasize the value of high art through fine-art reproductions. A study of these small prints shows that Cameron was absolutely passionate and determined in her mission to promote both herself as an artist and her photographs as works of art. Incidentally, they also provide valuable evidence about images that survive only as a reduced print since no large print has been found. For



FIG. 55 [Minstrel Group] (CAT. NO. 1104)

example, a version of [Minstrel Group] (fig. 55) given by Cameron in an album to her daughter, Julia, on May 12, 1869, exists only in this small format.³

Julia Hay Norman Miniature Album (see table 1)



FIG. 56 John Jabez Edwin Mayall (American, active United Kingdom, 1810–1901). Queen Victoria, March 1, 1861. Hand-colored albumen carte-de-visite, image: 9 × 5.8 cm (3%6 × 2¼ in.); mount: 10.3 × 6.3 cm (4½6 × 2½6 in.). National Museum of Photography, Film & Television, Bradford, 1990-5036 (Kodak print collection).

Cartomania

hen Cameron took up photography in 1863, the carte-de-visite phenomenon, which was popularly known as cartomania, had already peaked. The carte-devisite had been patented by André-Adolphe-Eugène Disdéri in Paris on November 27, 1854. By the time Emperor Napoleon III sat for his carte-de-visite portrait at Disdéri's studio in 1859, cartomania had begun, and by the early 1860s the carte-de-visite had reached London. By the mid-1860s the shop windows of the high street were filled with these miniature portraits. The craze contributed greatly to raising the public's awareness of portrait photography.

The carte-de-visite—an albumen print mounted on a commercially produced card usually measuring 4 1/8 by

2 ½ inches—had several significant advantages. The camera was designed to combine several separate exposures on a single negative so that cartes-de-visite could be massproduced relatively easily. This made the product comparatively cheap, which enabled the middle class to acquire not only portraits but also photographs of works of art and architecture.5 During the cartomania of the 1860s millions of cartes-de-visite were produced, and the phenomenon took on an international flavor. In London, for example, the American John Jabez Edwin Mayall and the Frenchman Camille-Léon-Luis Silvy⁶ operated successful commercial portrait studios producing hundreds of thousands of conventional cartes-de-visite. In addition to making private portraits for customers, professional photographers discovered a lucrative market for massproduced cartes-de-visite of celebrities, and a vibrant industry developed with startling rapidity to meet the huge demand.7 A photographer who obtained a portrait of a well-known sitter along with permission to sell it as a carte had a guaranteed source of income. Portraits of members of the royal family were particularly popular. Mayall's portrait of Queen Victoria sold hundreds of thousands of copies (fig. 56). The fact that the queen herself had endorsed the carte-de-visite format served only to increase its popularity.8

Typically the subject's face assumed minute proportions on a carte-de-visite. Although it was popularly felt that details of the moral, emotional, and psychological status of an individual could be read in his or her face, commercial photographers did not see it as their task to emphasize the character or personality of their sitters. In 1864 the *Photographic News* wrote that the carte

does not give what you habitually see, nor what you wish to remember. In any average carte you see the legs occupy as large a portion of the foreground as any other individual member or pair of members. But in your mental conception and recollection of your friend the legs do not occupy a prominent place. . . . It is his face, his eyes, his mouth, which interpret his mind to yours, and live in your memory. 9

In 1866 commercial portraiture received a boost with the introduction of the cabinet format. The cabinet card, introduced by F. R. Window, was an albumen print on a card usually measuring $6\frac{1}{2} \times 4\frac{1}{4}$ inches. It was hoped the larger size would offset a perceived decline in the demand for photographic portraits: "The Cabinet photograph was aimed as a natural extension of the mania that

had characterized the carte-de-visite. Although it became a popular format in Europe and North America from the late 1860s, it was less of a commercial success in England and never rivaled the popularity of the carte." ¹¹

Another element of popular culture that drove the market for photography was the practice, beginning in the 1850s, of compiling family albums. While there are many variants of what we think of as the typical Victorian photograph album, most contained cartes-de-visite and/or cabinet-size portraits, either mounted or unmounted, of family members and friends, together with collectible images of celebrities and reproductions of works of art. People acquired and exchanged cartes-de-visite to compile their albums, and this did much to support the photographic trade.¹²

A primary characteristic of both carte-de-visite and cabinet photographs was their use of formulaic poses and backdrops.¹³ In the 1860s photographers in large studios such as those of Mayall, John Joseph Elliott and Clarence E. Fry, and Silvy¹⁴ usually portrayed their sitters full length,¹⁵ leaning against a balustrade or pillar, perhaps



FIG. 57 Camille Silvy (French, active United Kingdom, 1834–1910).

Miss Hood, 1863. Albumen carte-de-visite, image: 8.6 × 5.4 cm
(3½ × 2½ in.); mount 9.5 × 6.4 cm (3½ × 2½ in.).

J. Paul Getty Museum, Los Angeles, 84.XD.1157.2013.

with a hat and a walking stick or similar prop, in front of a beautiful landscape or standing alongside an ornate desk or chair (fig. 57).

Cameron's Small-Format Photographs

Spurred on by the popularity of small photographic prints, Cameron circulated approximately one-fifth of her large-format portrait and genre photographs in reduced formats, either mounted as cartes or cabinet cards or presented in miniature albums to friends and family members. Her use of reduced prints culminated in book illustrations, such as those included in miniature editions of *The Idylls of the King and Other Poems*. Cameron embraced the scale of traditional carte images, but she did not adopt the pictorial style associated with them. Her small-format prints were not intended to mirror the work of commercial photographers.

In the late 1860s, when Cameron was trying to establish her reputation and promote her work, the South Kensington Museum began a program to make photographic reproductions of original artifacts, whereby "admirable substitutes were produced with perfect security to the originals." 16 Roger Fenton had initiated this practice at the British Museum, where in 1854 he was appointed official photographer. Sir Henry Cole (cat. no. 633), director of the South Kensington Museum, echoed this practice beginning in 1864. To reproduce artifacts "by photography," the museum set up a photographic studio.¹⁷ Cameron enjoyed a good relationship with Cole, and he allowed her to use one of the rooms in the museum as a studio for portrait sessions. She took several of her portraits there, including those of Miss Louise Beatrice de Fonblanque (cat. nos. 224-26; cat. no. 226, now in the Victoria and Albert Museum, is inscribed "From Life taken at the South Kensington Museum March 1868 Julia Margaret Cameron"). Other subjects she photographed there included Joseph Joachim (cat. no. 693) and, of course, Cole, who had purchased a number of her photographs in 1865. She later donated another set of prints to the museum as a gift (see chronology).

The photographic copying being carried out in the museum may have influenced Cameron and led her to produce reduced versions of her own work. It would be clearly evident to her how reproductions could be used to promote awareness of artworks to a huge potential market. Cameron was, above all, determined to promote herself as an artist, but even though she was well aware of the commercial aspects of the photography and art markets,

financial gain was not her primary consideration. ¹⁸ Her main concern was the production of fine works of art.

Another affiliation that may have influenced Cameron to begin making reduced versions of her photographs was her membership in the Arundel Society, which published copies of works of art and reproductions of sculpture. Along with illustrating poems and other literary works, depicting the subjects of works of art became one of Cameron's photographic concerns. The society, for example, had made reproductions of the sculptures contained in the Elgin Marbles, and Cameron subsequently chose this subject for two of her prints—Teachings from the Elgin Marbles (cat. no. 1110), which she had reduced, and 2^{d.} Version of Study after the Elgin Marbles (cat. no. 1111).

The term *reduced format* is appropriate for Cameron's small prints because one of the things that set her apart from commercial portrait studios was the nature of her equipment. Professional photographers would typically have a number of cameras of different sizes or use a multiple-back camera that could accept plates producing a variety of negative sizes. They also owned cameras built for specific purposes, such as the multiple-lens cameras used for cartes-de-visite. In addition, the possibility of enlarging a standard-size negative greatly benefited professional photographers because they could use a single negative to produce copies of any size. Although this procedure would become the basis of modern photography, any form of enlargement was still uncommon in the 1860s. Nevertheless, Cameron noted on many of her prints that they were "From Life, Not Enlarged." 20

We know that Cameron favored two sizes of largeformat glass plates to produce her monumental photographs,²¹ but it is not known, unfortunately, how she reduced those images. It is unlikely that she made the small prints herself.²² Although she claimed she received no assistance making her photographs,²³ she hinted in a letter to the Boston publisher James Thomas Fields (cat. no. 663) that she did not have the time to produce reduced images:

The enclosed will show you I could not learn the exact date of your friends' departure—if it were delayed a few days I could yet send the reduced copies of Mr. Fields' portrait which I have had taken from my Big Photo on purpose for you. I do not myself use up my time in reducing, only in large originals.²⁴

In all likelihood Cameron had someone else carry out this work for her. The copying could have been done by her sons. A letter to Hardinge Hay Cameron suggests that Charlie Hay Cameron perhaps performed this task for her.²⁵ Since her youngest son, Henry Herschel Hay Cameron, later became a photographer, it is possible that he first learned the fundamentals of the medium by taking on copying and reduction tasks for his mother. We know that he did print some of his mother's large prints and signed them according to her usual manner.²⁶ In 1886 he established the Henry Herschel Hay Cameron Studio, where prints were presented on H. H. Cameron and The Cameron Studio mounts.²⁷

Cameron's reduced prints were most likely made by someone who had the appropriate commercial equipment —a carte-de-visite or cabinet camera, for example—to photograph her large-scale prints. The copy negatives from those cameras would be used to produce the small prints. The carte-de-visite camera, which produced a negative of multiple images of the original, would have been a particularly efficient copying device since one printing from the plate could then be cut into numerous identical prints. Although a surprisingly large range of Cameron's work was reproduced in small format, it is interesting that no more than half a dozen reduced prints appear to have been made of any single large image. She could easily have had hundreds of each subject printed from these negatives, but the minimal number of known prints confirms that it was not her intention to mass-produce cartesde-visite and cabinets for commercial sale.28

It is important to stress that Cameron's small-format prints are distinguished from those made by her commercial contemporaries in other ways. Unlike photographers such as Mayall and Silvy, she did not use the carte-devisite merely to disseminate the likeness of a famous sitter. She was not interested in the cult of personality that fueled the cartomania craze. Her choice of subjects to be reproduced as cartes appears to have been based on her favorite and most popular images. Although some of them, such as her portraits of Alfred Tennyson (see cat. nos. 796, 804, 807, 810), could be seen to meet more commercial criteria, their relative scarcity suggests that mass-producing them was not a significant concern.²⁹

In addition to producing portraits of famous celebrities, commercial photographers used the carte-de-visite and the cabinet card formats to sell pictures of newsworthy events and reproductions of works of art. Cameron was interested in the potential of both formats for the latter purpose, primarily to spread awareness of her own larger works of art.³⁰

Cameron's cartes and cabinet cards look very different than conventional ones, and they also have a very dif-



FIG. 58 Julia Margaret Cameron. *Hypatia*, 1868. Albumen cabinet card, image: 12.2 × 8.9 cm (4¹¹/₁₆ × 3 ½ in.); mount: 16.4 × 10.6 cm (6⁷/₁₆ × 4 ½ in.). National Museum of Photography, Film & Television, Bradford, 1995-5035/6 (see cat. no. 469).

ferent feel than the reduced prints she mounted directly in her miniature albums. The images mounted as cartes vary in dimensions; the cards always have a thick lithographed gold border and also vary in size. The majority have a lithographed facsimile inscription, "From Life Copyright Julia Margaret Cameron," as shown in *Hypatia* (fig. 58).³¹ No photographic studio stamp ever appears.³²

The small prints Cameron mounted as cartes-devisite and cabinet cards were distributed through the commercial art market. She was acutely aware of the potential both formats had as a vehicle for introducing her large fine-art works to the public and clearly understood their function. The small prints were not works of art in their own right but objects for study that could generate sales of her large prints.

Subjects of the Reduced-Format Photographs

The subjects from her large prints that Cameron selected to reproduce as reduced prints are varied. Portraits of famous men form a significant proportion.³³ These include such favorites as Tennyson, John Herschel (cat. nos. 674-75), George Frederic Watts (cat. nos. 826, 828), and Thomas Carlyle (cat. nos. 628-29). Among the numerous well-known men are also the artist William Holman Hunt (cat. no. 687); the musician Joseph Joachim, with and without his violin (cat. nos. 693, 695-96); and the poet and essayist Sir Henry Taylor (see cat. nos. 769, 777, 781, 783, 789-90). Of the male members of Cameron's family, there are portraits of her sons Ewen (cat. no. 613) and Eugene (cat. no. 605) and her husband, Charles (cat. no. 597). Ewen is seated, suggesting a studio setting. Without exception, the pictures of men are reductions of three-quarter-length portraits or life-size heads. Only Joachim and Tennyson hold objects that suggest their profession. These small three-quarter-length portraits are in keeping with those produced by professional photographers at the time, although they display none of the conventional backdrops and props.

Cameron photographed only a few women who were known primarily through their professional status—the author Anne Thackeray (cat. no. 500) and the painter Marie Spartali (cat. nos. 466-67, 469, 471-78, 480, 485). There are other, nonreduced, images of Thackeray and many of Spartali, who was the artists' model to the Pre-Raphaelite Brotherhood. She also became a popular model for Cameron, who photographed her both in portraits and in genre subjects like *The Imperial Eleanore* (cat. no. 471) and Hypatia (cat. no. 469). Other portraits of women include several variant poses of Annie Chinery (cat. nos. 189-93, 198, 204), who became Ewen Cameron's wife. One of these (see cat. no. 193) is a carte-de-visite of her in her wedding dress. There are also a number of prints of Hatty Campbell (cat. nos. 181-82, 184-87) and Julia Jackson, later Mrs. Herbert Duckworth (cat. nos. 298, 302, 304, 316).

Children feature heavily among Cameron's reduced subjects. These prints were probably made specifically for the albums she compiled for family and friends. Children of a number of her friends appear in portrait and genre subjects. These include Esme Howard (cat. no. 973), Kate Keown (cat. nos. 981–82, 986), Elizabeth Keown (cat. nos. 977, 980–81), Margie Thackeray (cat. nos. 1042–43), and Freddy Gould (cat. nos. 955, 957, 959).

Cameron was a devout woman, and her religious subjects are among the most beautiful of her works. Many

of them were produced as reduced prints. This category includes fine-art subjects, such as the Madonna, that print sellers were offering on the commercial market. These dealers, like Cameron, used reduced-format photographs to promote sales of large prints. Cameron's reduced prints with the Madonna as subject include *Mary Mother* (cat. no. 101), *La Madonna Vigilante* (cat. no. 55), *La Madonna Riposata* (cat. no. 51), and *La Madonna Aspettante* (cat. no. 50). Her images that depict works of art, classical subjects, poetry, and literary works, such as *A study—after the manner of Francia* (cat. no. 110), *Beatrice* (cat. no. 408), and *Rosalba* (cat. no. 509), compose another major aspect of Cameron's reduced subjects.

Despite this variety of subject matter, which presumably would have appealed to a broad range of customer interests, there are no references to any successful sales of her small-format photographs. Nevertheless, many found a place in the albums that so many Victorian families assembled with pictures from a variety of sources.

Portable Galleries

A gain adapting an element of popular culture, Cameron found that a second use for her small-format photographs was to mount collections of them in miniature albums. She lovingly assembled these portable galleries, which followed in style such beautiful, personalized, large-scale presentation albums as the Overstone and Herschel Albums, as gifts for her family and friends. They encapsulate her, in a sense; they are an expression of herself. They were not intended to promote the sale of her larger works, but were personal gifts to be kept and treasured by the recipients. Cameron placed a high priority on the kind of expression of friendship and love that a gift of her work would have represented.

Cameron's giving of these albums reflected her natural generosity.³⁴ Indeed, if she had difficulty making a financial profit from her photographs, it may well be because of this benevolence. In the first few years of her career she gave away hundreds of her photographs, many in the large presentation albums. She also gave single prints to sitters as a thank-you for posing for her and to individuals, such as the writer William Michael Rossetti (cat. nos. 751–52), who Cameron hoped could advance her reputation and gain recognition for her within cultural and artistic circles.

Cameron is known to have made nine portable galleries (see table 1).³⁵ They are bound in either leather or cloth and usually have a variation of the title *Miniature Edition of Mrs. Cameron's Photographs from the Life* embossed in gold lettering. Unlike the large albums, she did

not sign the pages, although sometimes she captioned the prints. There is usually a dedication and a personal note to the recipient on the frontispiece. She personalized each miniature album by including a small photograph of herself, either a reproduction of the 1850 painting by G. F. Watts (fig. 16) or a photographic portrait by H. H. H. Cameron.

The specific contents of each album vary depending upon the recipient, but the subject matter is broadly similar.³⁶ In five of the albums—those given to the Norman family, Nellie Mundy, Albert Louis Cotton, and Hardinge Hay Cameron (two)—the reduced photographs are mounted directly onto the album pages. The albumen prints, commonly between the standard carte-de-visite and cabinet dimensions, are often trimmed to miscellaneous sizes, in keeping with Cameron's variable approach to cropping her large prints.

The miniature albums provide an opportunity to understand how Cameron conceptualized her work and her reduced photographs. The second of the albums she gave her son Hardinge Hay is the most comprehensive of her portable galleries and the most significant. It contains images that reflect the breadth of ten year's work—101 subjects ranging from men of mark to genre studies and children. The album's layout at first appears to be haphazard, with images placed in no apparent order. Cameron seems to have made no distinction between famous men and fair women, family portraits, tableaux vivants, or genre studies, and none of the prints are captioned. For example, My Niece Julia [Jackson] (see cat. no. 304)

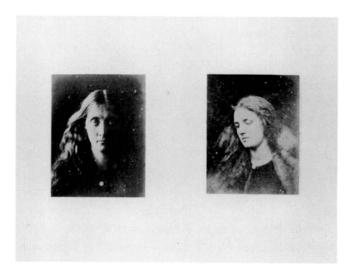


FIG. 59 Julia Margaret Cameron. My Niece Julia [Jackson] and The Wild Flower. Albumen prints, images: 7.7 × 6.3 cm (3 × 2⁷/16 in.) and 7.5 × 6.2 cm (2 ¹⁵/16 × 2 ⁷/16 in.); page: 16.3 × 21.7 cm (6 ³/8 × 8 ⁹/16 in.). Hardinge Hay Cameron Album (2), Indiana University Art Museum, Bloomington, 75.38 (IUAM Miniature Album).

TABLE 1 Miniature Albums Compiled by Cameron

NORMAN FAMILY MINIATURE ALBUM

- · 41 reduced albumen prints
- Miniature Edition of Mrs Camerons
 Photographs From Life is embossed on
 the cover; about 1870-74
- · Private collection, United Kingdom

NELLIE MUNDY ALBUM

- 41 reduced albumen prints; photographs captioned by Cameron
- Inscribed by Cameron: "Nellie Mundy / with much love / from / <u>Julia Margaret</u> <u>Cameron</u> / May 23d"; about 1870-74
- Isle of Wight County Council Archives, Newport, Isle of Wight (IWCC Miniature Album)

ALBERT LOUIS COTTON ALBUM

- · 65 reduced albumen prints
- Inscribed by Cotton: "Photographs / by / Julia Margaret Cameron, Freshwater 186-"; about 1870-74
- · Private collection, United Kingdom

HARDINGE HAY CAMERON ALBUM (1)

- 112 carte-de-visite-size albumen prints
- Inscribed by Cameron: "Hardinge Hay Cameron / from his mother / Julia Margaret Cameron / 4th March 1869 / Colombo Ceylon"; Miniature Edition of Mrs Camerons Photographs is embossed on the cover
- Sold at Christie's, London, March 10, 1977, lot 241; present whereabouts unknown

HARDINGE HAY CAMERON ALBUM (2)

- · 101 reduced albumen prints
- Inscribed by Cameron: "A Board of Ship companion / for my beloved son / Hardinge Hay Cameron / from his Mother / Dec 1874"; Miniature Edition of Mrs Cameron's Photographs From the Life is embossed on the cover
- Indiana University Art Museum, Bloomington, 75.38 (IUAM Miniature Album)

JULIA HAY NORMAN MINIATURE ALBUM

- 144 photographs (135 mounted as cartesde-visite, 9 mounted on cabinet cards); some subjects appear twice; photographs captioned by Cameron
- Inscribed by Cameron: "Most of these Photographs / are life size and / are with Messrs. Colnaghi / 14 Pall Mall East," and "This record of the labour of six / years (& its great success & reward) / I give to dearest Mrs Norman with / my tender love. Julia Margaret Cameron / 12th May 1869"; Miniature Edition of Mrs. Cameron's Photographs From The Life is embossed on the cover
- · Private collection, United Kingdom

BETA MURRAY ALBUM

- Empty album (originally contained 50 cabinet cards)
- Inscribed by Cameron (see fig. 60):
 "These are reduced / from Mrs Cameron's
 / <u>Life Sized</u> Photographs Portraits / For Beta Murray / on her seventeenth
 Birthday / from her friend / <u>Julia Margaret Cameron</u> / April 11th 1870 / FresW.
 Bay / Isle of Wight"
- J. Paul Getty Museum, Los Angeles (Arnold Crane collection; unaccessioned item)

ANONYMOUS ALBUM (1)

- 44 cartes-de-visite and 1 cabinet card
- Miniature Edition of Mrs Cameron's
 Photographs from the Life is embossed on the cover; 1870s
- Sold at Christie's, London, March 16, 1978, lot 374; present whereabouts unknown

ANONYMOUS ALBUM (2)

- · 53 cartes-de-visite
- 1860s and early 1870s
- Believed to have been sold through Christie's, London, December 2, 1998, lot 188; present whereabouts unknown

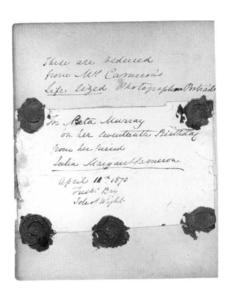


FIG. 60 Frontispiece from the Beta Murray Album. 23×18.4 cm ($9\frac{1}{16} \times 7\frac{1}{4}$ in.).

is mounted next to *The Wild Flower* (see cat. no. 455) (fig. 59); Sir John Herschel (see cat. no. 674) is placed next to another portrait of Julia Jackson (see cat. no. 302), and famous men appear next to allegorical and religious photographs—*Hypatia* (see cat. no. 469) next to G. F. Watts (see cat. no. 826). Some images even appear twice.

A closer examination of the album reveals the relationships that Cameron established as she placed each

image. The sequence is not random but well considered and thought out, as if she were laying out a gallery of her work. The portrait of her by H. H. H. Cameron is placed between those of her dear friend Sir Henry Taylor and her grandson Archibald; studies of Watts and Rossetti sit together. She included reduced versions of most of her popular larger images in this album, such as *The Kiss of Peace* (cat. no. 1129), *The Mountain Nymph Sweet Liberty* (cat.





FIG. 61 Unknown Photographer. Portrait of Julia Margaret Cameron.

Albumen cabinet card from original painting by George Frederic

Watts (about 1850–52), image: 13.6 × 10.4 cm (5⁵/16 × 4¹/16 in.); page:
28.7 × 21 cm (11⁵/16 × 8 ¹/4 in.). Julia Hay Norman Miniature Album,
private collection, United Kingdom.

FIG. 62 Julia Margaret Cameron. May Prinsep, [Marie Spartali], Mary Ryan, and [May Prinsep]. Albumen cartes-de-visite, images: 8 × 5 cm (3½ × 1½ in.), 8.3 × 5 cm (3½ × 1½ in.), 8.3 × 5 cm (3½ × 1½ in.), and 8.3 × 5 cm (3¼ × 1½ in.); page: 28.7 × 21 cm (11½ in.) Julia Hay Norman Miniature Album, private collection, United Kingdom.

no. 335), and the celebrated portraits of Tennyson (cat. no. 810) and Herschel (cat. nos. 674-75).

The sequencing and the subtle juxtapositions within this and the other albums suggest that Cameron considered all her photographs to enjoy equal status. They were all reproductions, in miniature, of the real works of art. To her, each image was important because it originated from a large-format original that received her individual attention and artistic judgment.

In four known albums Cameron mounted her prints on carte-de-visite and cabinet mounts before assembling the portable galleries. The album she compiled for her daughter is superb. Most of the 144 reduced photographs are mounted as cartes-de-visite; 9 are cabinet size. Some subjects appear twice, and there are as many as six subjects that exist only as small-format photographs (cat. nos. 371, 475, 628, 673, 746, 1104). The album illustrates

Cameron's careful sequencing of the images. One page, for example, only includes family portraits, with studies of Charles Hay Cameron (see cat. no. 597), their grandchild Charlotte Norman (see cat. no. 998), and Ewen Cameron (see cat. no. 608) next to her own painted portrait by Watts (see fig. 61), which appears four times within this album. Page 31 from the album (fig. 62) graphically demonstrates how involved Cameron was in working up a pose, showing one full-length and three three-quarterlength portraits of women. The series shows May Prinsep (see cat. no. 413), Marie Spartali (see cat. no. 476), Mary Ryan trimmed from *The Minstrel Group* (see cat. no. 1100), and a commercial-style portrait of May Prinsep (see cat. no. 417). This page in particular shows there was nothing accidental or haphazard about Cameron's groupings, but that the sequencing within the albums reflects her very systematic working method.

TABLE 2 Miniature Albums Not Compiled by Cameron

"DI" (VIVIAN) GARING ALBUM

- Includes reduced albumen portraits of Enid and Henry Layard by Cameron
- Victorian family album documenting the life of "Di" (Vivian) Garing; compiled 1870-78
- Getty Research Institute, Los Angeles, Special Collections, 90.R.25

MISS ANGENAARD ALBUM

- 9 portraits by Cameron (1 of G. F. Watts, 5 of women, and 3 of children), as well as other photographs, watercolors, sketches, pencil drawings, inked autographs, newspaper cuttings, printed pictorial design, and other ephemera, all variously mounted
- Scrapbook compiled by Miss Angenaard, governess to Hallam and Lionel Tennyson
- Wilson Centre for Photography, London, 95:5212

LIONEL TENNYSON ALBUM

- 260 photographs of family and friends, including 31 reduced-format photographs by Cameron, the majority cartes-devisite, of Charles Darwin, Benjamin Jowett, Thomas Carlyle, Joseph Joachim, Marie Spartali, and Mary Hillier
- · Compiled by Lionel Tennyson
- · Private collection



FIG. 63 Julia Margaret Cameron. Mrs. Enid Layard and A[usten]. H[enry]. Layard M.P. Albumen cartes-de-visite, images: 6.3 × 5.1 cm (2¹/16 × 2 in.) and 6.5 × 5.2 cm (2⁹/16 × 2 1/16 in.); page: 29.6 × 23.6 cm (11²/8 × 9 1/4 in.). "Di" (Vivian) Garing Album, Getty Research Institute, Los Angeles, Special Collections, 90.R.25.

Personal Albums and the Public Marketplace

A ameron embraced aspects of Victorian culture to distribute her work, and the public responded by including her reduced prints in their private albums (see table 2). A popular pastime for Victorian households was to compile elaborate family albums in which the reduced prints were either inserted as cartes or stuck directly onto the album pages by the owner. The pages were often elaborately decorated. A typical example of these traditional albums is the one put together by "Di" (Vivian) Garing, which illustrates how Cameron's reduced prints were collected by others and placed in their albums, sometimes in vibrant, decorative contexts. The album documents the life of "Di" Garing from when she was a young girl to maturity. It includes Cameron's portraits of Lady Enid Layard (see cat. no. 343) and Sir Henry Layard (see cat. no. 700) (fig. 63), so we must assume that they were personal friends of Garing. It also includes portraits of family and other friends; photographs of recreational activities, many of which are surrounded or incorporated into watercolor decorations; portraits of Maria and John Tennyson; and three postcards of scenic European views by Francis Frith.

After photography was introduced, publishers quickly recognized its potential as a more efficient and less expensive way to illustrate books. Cameron would have seen William Henry Fox Talbot's *The Pencil of Nature* (1844–46), the first photographically illustrated book, and William Stirling's *Annals of the Artists of Spain* (1848), the first book to include reductions and enlargements of works of art.³⁷ She would naturally have become aware as

TABLE 3 Copies of Illustrations by Julia Margaret Cameron of Alfred Tennyson's Idylls of the King and Other Poems: Miniature Edition

COPY I

- Unbound; consists of frontispiece and 21 plates
- Facsimile lithographed inscription by Cameron: "Dedicated by gracious permission to her Imperial and Royal Highness Victoria, The Crown Princess of Germany and Prussia and Princess Royal by Julia Margaret Cameron"
- · Julia Margaret Cameron Trust, Dimbola

COPY 2

- · 22 reduced albumen prints
- Facsimile lithographed inscription by Cameron: "Dedicated by gracious permission to her Imperial and Royal Highness Victoria, The Crown Princess of

- Germany and Prussia and Princess Royal by Julia Margaret Cameron"
- Harry Ransom Humanities Research Center, University of Texas at Austin, 964:0313:0001-0022

COPY 3

- Frontispiece, 21 photographs listed, 3 missing
- Facsimile lithographed inscription by Cameron: "Dedicated by gracious permission to her Imperial and Royal Highness Victoria, The Crown Princess of Germany and Prussia and Princess Royal by Julia Margaret Cameron"; inscribed (possibly by Hardinge Hay Cameron): "Alec C. Connell from H H H Cameron" and "To my Jennie A.B.C.C."
- Tennyson Research Centre, Lincoln, 5445

COPY 4

- · Frontispiece and 21 photographs
- Facsimile lithographed inscription by Cameron: "Dedicated by gracious permission to her Imperial and Royal Highness Victoria, The Crown Princess of Germany and Prussia and Princess Royal by Julia Margaret Cameron"; dedication to Louis Saunders (the son of a friend)
- · Private collection

well of the growing market for books illustrated by photographs. She embraced that market in the early 1870s, when she produced large-format photographic interpretations of Tennyson's poetry for inclusion in *Idylls of the* King and Other Poems. These were published by Henry S. King and Co.; the first volume in December 1874, the second in May 1875.³⁸ Neither was a great commercial success. Cameron then combined the two volumes into one and produced a number of albums with reduced prints— Illustrations by Julia Margaret Cameron of Alfred Tennyson's Idylls of the King and Other Poems: Miniature Edition (see table 3).39 It is thought that she created these, like the portable galleries, as gifts for loved ones and friends and did not produce them commercially.⁴⁰ Here again, Cameron was committed, consistent, and systematic as she produced small reproductions as a means to create greater awareness of yet another aspect of her work.

Cameron also understood the growing market for works of art, and she used it to her advantage. Beginning in 1864, she sold her large photographs through two dealers and printmakers, P. & D. Colnaghi and William Spooner. At the time, Colnaghi was one of two commercial galleries recognized as leaders in the field of reproduction of artworks, and this may have persuaded Cameron to use the firm as her main agent. We do not know how many large prints Cameron actually sold through this market—her prices varied from six shillings to one

guinea—but the move from selling photographs to offering cartes-de-visite and cabinet cards was an obvious path for her to have followed. Small-format prints of her work sold for 3s.6d (three shillings and sixpence).⁴¹ It is unclear if Cameron used Colnaghi to distribute the small photographs, but its role as her main dealer is firmly established. Although there is no written record to suggest that Cameron had any of her reduced prints mounted and prepared there, 42 there is some physical evidence. Five known examples of her small-format photographs are mounted in the Colnaghi style and bear the typical gold border and Colnaghi blindstamp:43 two are of the same image of Henry Taylor (see cat. no. 783),44 one is of Henry John Stedman Cotton (see cat. no. 639), and the other two are of the same image of May Prinsep (see cat. no. 415). This last image is part of an unusual series of five photographs 45 that is decidedly commercial in style. Prinsep wears the same dress in all five prints, although the setting and props change, suggesting that the series was made in a single sitting. There has been some question whether these are actually by Cameron, since their style is somewhat atypical, but comparison with other studies immediately preceding these in the chronology (cat. nos. 413-14) indicates that these are definitely by her. The images also appear within the miniature albums, which suggests that Cameron regarded them as equal to her other portraits.

The fact that small-format photographs by Cameron are relatively scarce suggests that, if her primary intention was to produce reduced prints on a commercial basis, she was unsuccessful. She did succeed, however, in using small-format photography to promote herself and to distribute pleasing reproductions of her larger works. The scarcity may also indicate that she never pursued the large-scale production of reduced prints because they were not as pleasing to her as her large prints were.

The reduced images do, however, provide insight into Cameron's work. In her miniature albums in particular she left a wonderful legacy for viewers to consider and admire. Although she was widely criticized by contemporary professional photographers and in the photographic press, she embraced the very same media to promote and advertise her work.⁴⁶ For Cameron, true success lay in the praise and acceptance her work received within the art world, which recognized the grandeur, power, and exquisite beauty of her large prints.⁴⁷

Among the small number of known portraits of Cameron, the one image that she consistently chose to record herself for posterity is the reproduction of the painting by Watts, which was printed as both a carte-de-visite and a cabinet card. This single object unites her interests in art, photography, and reproduction and reflects Cameron's use of a popular format to express different ideas about her work.⁴⁸

NOTES

I would like to thank my husband, Bryan Wright, for his constant support and encouragement and for taking care of our children, James and Alex, during my research periods away. For assistance with this essay I would like to give special thanks to Julian Cox, Juliet Hacking, Colin Harding, Russell Roberts, and Roger Taylor.

- 1. A notable exception is Brian Hinton, *Immortal Faces: Julia Margaret Cameron on the Isle of Wight* (Newport, Isle of Wight: Isle of Wight County Press and Isle of Wight County Council, 1992).
- 2. For a discussion of conventional portraits, see, for example, Sylvia Wolf, *Julia Margaret Cameron's Women* (Chicago: Art Institute of Chicago, 1998), pp. 22-85.
 - 3. Julia Hay Norman Miniature Album (see table 1).
- 4. See Elizabeth Anne McCauley, A. A. E. Disdéri and the Carte de Visite Portrait Photograph (New Haven, Conn.: Yale University Press, 1985), and Industrial Madness: Commercial Photography in Paris 1848–1871 (New Haven, Conn.: Yale University Press, 1994).
- 5. See Anthony J. Hamber, A Higher Branch of Art: Photographing the Fine Arts in England, 1839–1880 (Netherlands: Gordon and Breach, 1996), pp. 126–41.
- 6. For a detailed discussion of Silvy's carte-de-visite practice, see chapter 5 in Juliet Hacking, "Photography Personified: Art and Identity in British Photography 1857–1869" (Ph.D. diss., Courtauld Institute of Art, 1998).

- 7. For a contemporary view of the carte-de-visite, see A. Wynter, "Carte de visite," Once a Week 8 (Jan. 25, 1862), pp. 134-37. Wynter details how cartes-de-visite were produced and the way they were stored, distributed, and displayed, concentrating on the market and outlining what was effectively a stock market of fame engendered by the celebrity carte-de-visite. The Athenaeum, no. 2025 (Aug. 18, 1866), advertises in its "Fine Art Gossip" column: "The August number of Mr Walford's 'Photographic Portraits of Men of Eminence' contains the carte-de-visite of Messrs. W. Hepworth Dixon, A. de Candolle, and W. H. Ainsworth."
- 8. See Léonie L. Reynolds and Arthur T. Gill, "The Mayall Story," *History of Photography* 9 (Apr.-June 1985), pp. 89-107.
- 9. "The Art Claims of Photography," *Photographic News* 8 (Jan. 18, 1864), pp. 558–59. Cameron did not adopt this conventional style, instead copying her large subjects, in which she did attempt to capture each sitter's personality.
- 10. See Audrey Linkman, *The Victorians-Photographic Portrait* (London: Tauris Parke Books, 1993), pp. 74-76.
 - 11. Hamber, A Higher Branch of Art, p. 141.
- 12. "Photographic Portraiture," Once a Week 8 (Jan. 31, 1863), pp. 148–50.
- 13. For a discussion of backgrounds in portraits, see *Photographic News* 10 (Mar. 9, 1866), pp. 109–11.
- 14. In Silvy's cartes-de-visite, his own persona, even though he had assistants, is evident in the photographs and integral to the portraits. If Cameron had taken conventional carte portraits, her persona would also have shown through.
- 15. See "Carte de Visite," *British Journal of Photography* 14 (Mar. 25, 1869), p. 148. This article discusses contemporary dress in the carte-de-visite, mentions the idea of the carte-de-visite used for a Rogues Gallery, and references cartes-de-visite as "magic mirrors."
- 16. The Science and Art Department of the Committee of Council on Education in South Kensington issued a collective Catalogue of Reproductions of Objects of Art, In Metal, Plaster, and Fictile Ivory, Chromolithography, Etching, and Photography (London: South Kensington Museum, 1870). For a Classified List of Photographs of Drawings, Paintings, and Sculpture, published by the Arundel Society, see p. 32.
- 17. See Mark Haworth-Booth, *Photography: An Independent Art* (London: V & A Publications, 1997), pp. 79–88.
- ${\ }^{18}$. The Camerons' financial situation is discussed in the Ford essay and appendix B.
- 19. The Arundel Society, or Society for Promoting the Knowledge of Art (so named by Thomas Howard, Earl of Arundel in the reigns of James and Charles I), was established in 1848. The founders sought the preservation of the record and the diffusion of knowledge of the most important monuments of painting and sculpture.
- 20. For the practice of making enlarged prints, see "Enlargements of carte de visite Portraits, by an improved adaption of the solar camera. Application of photography to painting on canvas and enamels," Art Journal, n.s., 2 (July 1, 1863), p. 138, and "How to Produce Life-Size Photographs," Art Student 1 (Jan. 1, 1864), pp. 15–17. The latter article discusses how artists and photographers see life-size photographs: "Contrasting two large pictures, the one being obtained by the use of a large lens, and the other by a process of magnifying through a small negative, few artists would fail to award the latter the palm for natural truth and beauty. In this country the use of the solar camera, as the instrument for obtaining life-size, or very much larger, photographic images, is called, is in its infancy; but on the Continent, owing chiefly, perhaps, to reasons upon which we shall have presently to touch, it is more popular with the profession, and much more largely used."

- 21. See Helmut Gernsheim, Julia Margaret Cameron: Her Life and Photographic Work (London: Fountain Press, 1948), pp. 50-51.
- 22. I have investigated possibilities of where Cameron may have had the reductions carried out—perhaps by the photography studio in the South Kensington Museum or by P. & D. Colnaghi—but there is no written evidence to confirm these suggestions.
- 23. On January 28, 1866, early in her career, she wrote, "I work without a *single assistant* of any kind" (letter from Cameron to John Herschel [RS.HS.5.162], quoted in Wolf, *Cameron's Women*, p. 214). In another, undated, letter she wrote, "I do all alone without *any* assistance & print also entirely by myself" (Cameron to John Herschel [RS.HS.5.174], quoted in Wolf, *Cameron's Women*, p. 214).
- 24. Cameron to James Thomas Fields, Sept. 2, 1872 (Huntington Library, San Marino, Calif., FI 881). The letter accompanied twenty photographs (all listed by Cameron) that she was sending to Fields to fulfill an order that he had placed with her. She became acquainted with him through his friendship with Tennyson. Fields visited the United Kingdom a few times in the 1860s and 1870s and went to both the Isle of Wight and Little Holland House.
- 25. In paragraph 28 of this 1871 letter to Hardinge in Ceylon, Cameron rues the fact that Charlie Hay "at present. . . . never opens a book, never does any copying work or any work of any kind." Quoted in Mike Weaver, Whisper of the Muse: The Overstone Album and Other Photographs by Julia Margaret Cameron (Malibu, Calif.: J. Paul Getty Museum, 1986), p. 66.
- 26. Two examples of Cameron negatives printed by Henry Herschel Hay Cameron are cat. no. 269 and a print of cat. no. 372.
- 27. Michael Pritchard, *A Directory Of London Photographers* 1841–1908 (Hertfordshire: PhotoResearch, 1994), p. 43. Pritchard lists the following studio names and addresses:

Henry Herschel Hay Cameron: 70 Mortimer Street, 1886–90; 20 & 70 Mortimer Street W, 1895–97; 31 George Street, Hanover Sq., 1898–01; 20 Mortimer Street W, 1898–99.

Cameron & Smith: 20 & 70 Mortimer Street W, 1891–94. Cameron Studio Ltd.: 195–96 Brompton Road SW, 1902.

- 28. See Wolf, *Cameron's Women*, p. 32, for a discussion of Cameron's attitude toward cartes-de-visite.
- 29. See McCauley, *Disdéri* and *Industrial Madness*. Both publications discuss the commercial success of carte photographers.
- 30. Cameron had approximately seventy of her large-format photographs printed as carbons by the Autotype Company between 1870 and 1880. These carbons, along with the reduced-format photographs, played a role in the dissemination of her works and indicate once again that she had a clear conception of the different forms of her photographs as reproductions of works of art. For further details, see Audrey Linkman, "The Stigma of Instability," Journal of the Photographic Collectors Club of Great Britain, Photographica World 91 (winter 1999/2000), pp. 8–27. The word autotype was coined specifically to describe the reproduction of an artist's work without the intervention of an engraver or a draftsman, although the term was generally extended to include any photograph made in permanent pigments. Art reproduction was the first major commercial application of the process.
 - 31. See fig. 6 for another cabinet card example.
- 32. When the Copyright Act was made law in August 1862, the *Photographic Journal* claimed that the inclusion of photography in the bill endorsed the popular recognition of photography in the sisterhood of the arts. It also endorsed the ability of the photographer to derive

- immense profit from carte-de-visite portraiture. See "Copyright in Photographic Portraits," *Photographic News* 8 (Nov. 18, 1862), p. 554.
- 33. See Hacking, "Photography Personified," p. 244, for the suggestion that "the criteria of fame which Cameron figured with her photographs was one fashioned in explicit opposition to the shifting stock market of fame established by the *carte-de-visite*.... Cameron used the difference of her portrait photography to that produced by her professionalising contemporaries to claim a difference for her sitters."
- 34. Cameron is known to have given away at least ten albums of large prints. See appendix C.
- 35. Hinton, *Immortal Faces*, p. 37, states that the photographic historian Harry Lunn refers to Cameron making fewer than a dozen of these small albums, some of which have since been broken up for sale. Six have been physically located; others referred to have been listed in sale catalogues but not yet located.
- 36. The Norman Family Miniature Album contains predominantly men of mark, whereas the Nellie Mundy Album contains more tableaux vivants than celebrities. The Albert Louis Cotton Album contains many members of the Cameron family, represented either as portraits or within tableaux vivants, and Henry Cotton appears twice.
- 37. See Hamber, A Higher Branch of Art, p. 143, for references to William Henry Fox Talbot and William Stirling. See Helmut Gernsheim, Incunabula of British Photographic Literature. A Bibliography of British Photographic Literature 1838–75, and British Books Illustrated with Original Photographs (London: Scolar Press, 1984), part 1, p. 16, for reference to Talbot and Stirling; p. 73, for reference to the three folios of the Idylls of the King and Other Poems and three copies of the miniature editions.
- 38. See the introduction to chapter 7 for a brief history of Cameron's involvement with the *Idylls*.
- 39. The publication of a facsimile of the miniature edition in the collection of the Julia Margaret Cameron Trust, Dimbola, is forthcoming.
- 40. Charles W. Millard, "Julia Margaret Cameron and Tennyson's *Idylls of the King*," *Harvard Library Bulletin* 21 (Apr. 1973), p. 196. Millard believes the miniature editions were prepared for presentation to friends between 1875 and 1879.
- 41. [May Prinsep] (cat. no. 415) has the inscription "3/6" at the lower left corner.
- 42. Gernsheim, Cameron, p. 55. Gernsheim states that Colnaghi may have printed and mounted some of Cameron's work, but there are no records remaining from Cameron's time due to the company being bombed during World War II. The consistency in presentation, assembly, and look of the surviving cartes-de-visite and cabinets suggests that they could well have been prepared there.
- 43. A small-format photograph of [The Neapolitan] (see cat. no. 404) at the Victoria and Albert Museum is mounted on a larger mount, 22.8 \times 19 cm (8¹⁵/₁₆ \times 7⁷/₁₆ in.). It has a gold hand-drawn border but no Colnaghi blindstamp.
- 44. One of the cartes-de-visite of Taylor (UCLAH 2000.31.1), mounted on a board with a gold-trim border and a Colnaghi stamp, is presented exactly like a large print as circulated by Colnaghi, only it is a small-format photograph (image: 9.3×6.9 cm [$3^{5/8} \times 2^{11/16}$ in.]; mount: 22.8×18.3 cm [$8^{15/16} \times 7^{3/16}$ in.). The object was originally part of an album that contained images of Ceylon, apparently not by Cameron. The second carte-de-visite of Taylor (RPS 2042/2) is identical in its presentation.
- 45. In this series (cat. nos. 415-19) there are five variations of the subject. Perhaps Cameron decided to try a full-length portrait in a tra-

ditional setting and adopted some carte traditions, with backdrop, props, and attention to details in clothing. There is no attempt to portray Prinsep's personality; instead, Cameron simply records the details of her face. The focus is sharp and the details clear.

- 46. For a contemporary review of Cameron's work, see British Journal of Photography 12 (May 19, 1865), pp. 267-68.
- 47. For favorable contemporary reviews of Cameron's work, see the *Athenaeum*, no. 1915 (July 16, 1864), p. 88, and the *Times* (London) (Dec. 20, 1873), p. 5.

48. The original painting is in the National Portrait Gallery, London. By circulating small reproductions of it, Cameron was not only showing her pleasure with the likeness but also disseminating knowledge of Watts's painting that in turn would lead to further sales of his originals. In other words, she had embraced the use of reduced-format photography to promote not only her own work but also the work of another artist. A reduced-format print in the Nellie Mundy Album is titled in ink by Cameron Julia Margaret Cameron / From a Portrait by G F Watts / 1850 Long – long ago.



Before 1864: Julia Margaret Cameron's Early Work in Photography

OW DID JULIA MARGARET CAMERON start making artistic photographs? In - Annals of My Glass House she described the importance of the gift of a camera from her daughter and son-in-law in December 1863, and in other writings she referred to January 1864 as the month of her "first success" in photography. Such information has been taken to mean that her exploration of the medium began with her acquisition of a camera. However, this interpretation simplifies her art and the practices of mid-nineteenthcentury photography she used so brilliantly. Cameron was significantly involved in the production of images for several years before 1864. Her artistic work developed from her earlier experiences of assembling albums of photographs, posing for pictures, and, in the early 1860s, printing negatives taken by others. The prodigious number of photographs she made in the first months of 1864 speaks to her long-standing interest in the medium and her familiarity with some of its practices. When Cameron declared Annie Philpot her "first success" in photography (see cat. no. 1 and fig. 79), it was because she knew enough about the art to recognize her accomplishment. This essay considers Cameron's beginnings in photography by focusing on three important features: her assembling of albums, familiarity with the activity of performing before a camera lens, and experimentation with printing negatives taken by others.¹

Assembling Albums

The traces of Cameron's beginnings with the medium are preserved in seven albums of photographs, assembled in the late 1850s and early 1860s, that were owned

by members of her circle (see table 1).² Some volumes were inscribed and dated by Cameron; others are connected to her through provenance and inscriptions. Nearly all of the photographs in the albums are of people, ranging from commercial studio portraits to more artistic works based upon paintings and tableaux vivants. The majority of the images are of Cameron's family, the extended family of her sisters, and their distinguished friends. Photographic reproductions of portraits from these groups in other media, particularly in sketches by George Frederic Watts (see fig. 64), are also common. Photographers are



FIG. 64 Unknown Photographer. Reproduction of George Frederic Watts's Drawing of Henry Taylor (circa 1852), circa 1859. Albumen print, 10.8 × 8.9 cm (4¹/₄ × 3¹/₂ in.). Mia Album (Michael Mattis and Judith Hochberg Collection).

Irish & Isle of Wight peasants (fig. 73, detail)

TABLE I Early Albums

SIGNOR 1857 ALBUM

- 22 photographs at one end, 10 at the other end, and 16 loose prints, including portraits of members of the Cameron family, studies of Julia and Adeline Jackson and Valentine Prinsep, and reproductions of paintings and drawings by George Frederic Watts
- "Signor 1857" is embossed on the cover
- Private collection, United Kingdom (on consignment at Sotheby's, London)

LANSDOWNE ALBUM

- 21 albumen prints, including photographs of Alfred Tennyson, Henry Taylor, John Herschel, a Thomas Woolner medallion of Thomas Carlyle, and the Cameron family and photographic reproductions of George Frederic Watts's portrait drawings and his painting *The Sisters* (1850s), each print inscribed by Cameron
- Inscribed by Cameron to Lord Lansdowne on February 7, 1859
- Earl and Countess of Shelburne, Bowood House, England

SN 1859 ALBUM

- 323 prints, including cartes-de-visite of members of the royal family, portraits of Alfred Tennyson, Lionel Tennyson, and Henry Taylor, the study Irish & Isle of Wight peasants inscribed by Cameron, and photographs of members of the Norman and Cameron families
- Owned by Sibella Norman, Charles Norman's mother; "1859" is embossed on the cover
- · Private collection, United Kingdom

JULIA HAY NORMAN ALBUM

- r87 prints, mainly portraits of members of the Cameron and Norman families, but also of Alfred Tennyson and Henry Taylor
- Inscribed by Cameron to Julia Hay Norman on December 5, 1862; initials "JHN" part of design in metal on the cover
- · Private collection, United Kingdom

MIA ALBUM (see also appendix C)

 121 albumen prints, including photographic reproductions of paintings, sculptures, and drawings and 63 photographs by Cameron dating from 1864 to 1860

- Inscribed by Cameron to Maria "Mia" Jackson on July 7, 1863
- Michael Mattis and Judith Hochberg Collection

SOMERS-COCKS ALBUM

- 20 photographs, 2 loose prints, and later extensive additions of carte-de-visite album pages and cartes-de-visite; mainly portraits of the Cameron family but also studies of Kate Dore, Julia Jackson, and Henry Taylor
- Inscribed by Cameron to Virginia Somers-Cocks on Christmas Eve 1863
- · Private collection, United Kingdom

JMC TO GFW ALBUM

- · 16 photographs and one cabinet card
- Inscribed in an unknown hand (formerly collection of Ronald Chapman, by descent from George Frederic Watts); circa 1860-63
- Department of Prints and Photographs, Library of Congress, Washington, D.C., Lot 13072

usually not identified unless through the name and address of a commercial studio; when the volumes feature inscriptions, these refer to the sitter or setting. As the albums were personal gifts, the selection of images and the kinds of inscriptions vary, but there are also important similarities among them that tell much about Cameron's early activities in photography.

The albums can generally be dated to two periods: 1857–59 and 1860–63. Typically albums in each period have more images in common with one another than with albums in the other group. However, there are also significant continuities between the two time frames. For example, Watts owned volumes produced during both periods (the Signor 1857 and JMC to GFW Albums). He was also the recipient in February 1864 of Cameron's first major compilation of her pictures—the Watts Album (see appendix C)—a gift that can now be recognized as part of a long-standing common interest. Cameron clearly

considered him an important viewer of photographs. Likewise, sitters are common to albums of both periods, occasionally in portraits taken at different times. While the effort to record growing children was predictable (although hardly common to portrait photography in this era), there are also current portraits of Cameron's close friends Alfred Tennyson and Henry Taylor.

The women owners of albums were members of Cameron's family: her daughter, Julia Hay Norman, and sisters Maria "Mia" Jackson and Virginia Somers-Cocks. The album she gave Mia is unique for the elaborate organization of its contents. The format combines numerous images collected in the earlier volumes with Cameron's work in photography from 1864 and after, yet it effectively distinguishes between Cameron's artistic pictures and the other prints, corresponding with her emphasis on the importance of the events of early 1864 to her art.

Photographic Portraits in Albums

Little Holland House was a locus for the photographic activities represented by two albums from the late 1850s, the Signor 1857 and Lansdowne Albums. It was the dower house of Holland House, the estate of Henry Edward Fox, Lord Holland, whom Watts had known since the early 1840s. Cameron's sister Sarah Prinsep and her husband, Thoby, leased Little Holland House from the Hollands, an arrangement facilitated by Watts's friendship with both families. The painter, known affectionately as "Signor," lived and had his studio at Little Holland House, where he was one of the attractions of Sarah Prinsep's weekly salons. If Watts received the Signor 1857 Album for a specific occasion that year (possibly his fortieth birthday), this is not known, nor is it known who assembled it and added photographs taken after 1857 to its pages. 5

In 1859 Cameron presented an elaborate, beautifully assembled album of photographs to Lord Holland's cousin, Henry Petty-Fitzmaurice, Lord Lansdowne. He was a prominent government figure, nearing the end of a long and influential career as a member of the House of Lords, cabinet minister, and adviser to Queen Victoria. At Bowood House he reassembled a major collection of painting and sculpture that had been built by his father and was a patron of literature and the visual arts. Watts had painted two frescoes at the Lansdowne estate in 1857; it is possible that he performed as an intermediary between Cameron and Lansdowne, as he had previously done between the Prinseps and Hollands.

The Signor 1857 and Lansdowne Albums have specific images in common, including photographic reproductions of Watts's portrait drawings and variants from a single photographic session featuring Cameron's sons. The similarities in contents imply a common context, but it is not known if Cameron had photographs taken to give to Lansdowne; if she arranged to have the photographs taken, then decided to give them to Watts and present an album to Lansdowne; or if another scenario led to the images and albums. Cameron and her children are the most numerous subjects in the Signor 1857 Album, followed by Cameron's sisters, their children, and photographic copies of Watts's drawings of the Pattle family and their friends. Like the Signor 1857 Album, the photographs in the Lansdowne Album are all portraits, all identified by Cameron's inscriptions. Half of the images are of Cameron's three younger children, Sarah Prinsep's sons, and Mia Jackson's daughters. The remaining pictures are of the Pattle sisters—typically in portraits by Watts—and the distinguished men of their circle: Taylor, Tennyson, Thoby



FIG. 65 Unknown Photographer.

Henry Herschel Hay Cameron and Charles Cameron, about 1858.

Albumen print, 18.4 × 14.4 cm (7¹/₄ × 5¹¹/₁₆ in.).

Signor 1857 Album (Private collection, United Kingdom).



FIG. 66 Unknown Photographer. Henry Herschel Hay Cameron, about 1858. Albumen print, 19.8 × 15 cm $(7^{11/16} \times 5^{7/8} \text{ in.})$. Signor 1857 Album (Private collection, United Kingdom).

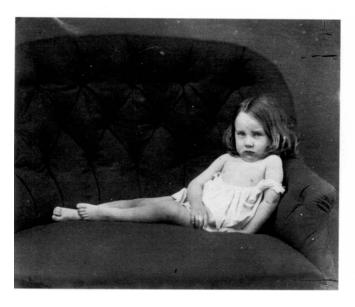


FIG. 67 Unknown Photographer. Henry Herschel Hay Cameron, 1854.
Albumen print, 11.4 × 13.6 cm (4½ × 5½ in.). Signor 1857 Album
(Private collection, United Kingdom).



FIG. 68 Unknown Photographer.

Val Prinsep Posed in Fancy Dress, about 1858.

Albumen print, 14.2 × 11 cm (5%16 × 45%16 in.). Signor 1857 Album

(Private collection, United Kingdom).

Prinsep, John Herschel, and others. Cameron inscribed one photograph in the Lansdowne Album "From Life Aged 11 Hardinge Hay Cameron, your grateful little protégé—Ewen Hay Cameron Aged 14." It is possible that Lansdowne was contributing to the expenses of Hardinge's education. Cameron's presentation of the album to Lansdowne may have been an expression of her gratitude as well as an opportunity to present another son as deserving of support, for there are three photographs—more than of any other sitter—of Henry Herschel Hay Cameron, seven years old in 1859.

The images in the Lansdowne Album present members of the next generation in the company of distinguished men and beautiful Pattle women. The Signor 1857 Album features fewer pictures of distinguished men and more of the Pattle family. The lighting and settings in both sets of photographs are informal, possibly indicating that they were taken on the grounds of Little Holland House or another home, not the studio of a commercial photographer. The Signor 1857 Album contains a well-known portrait of Cameron posed as a writer and mother,

her pen in one hand, her other hand keeping sons Henry and Charles close by (see fig. 30). Related images from this session, from both albums, feature the boys in other poses (figs. 65–66). Included in both albums is an 1854 photograph of baby Henry (fig. 67), whose bare shoulders and legs anticipate Cameron's artistic images of children (see cat. nos. 862–64, 895–901).

While the identity of the creator of these photographs is unknown, the pictures point to Cameron's familiarity with the role of performing before a camera. She could have had a hand in directing her sons in their different poses as well. The pictures associate these activities with those of the Pattle sisters, who cultivated personal display and unconventional dress in their social lives. Other images in the Signor 1857 Album, for example, a photograph of young Val Prinsep (fig. 68), whose contemplative pose is in startling contrast to the sight of his white socks and bare legs sticking out from his fancy dress robe, connect the production of such images with the artistic ambience Sarah Prinsep actively cultivated for Little Holland House.

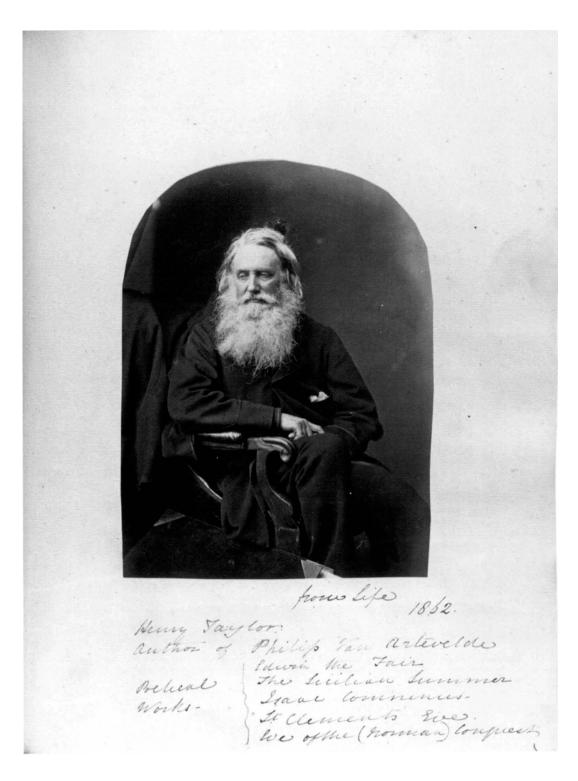


FIG. 69 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875).

Henry Taylor, 1862. Albumen print, with inscriptions by

Julia Margaret Cameron, 18 × 13.5 cm (7¹/16 × 5⁵/16 in.).

SN 1859 Album (Private collection, United Kingdom).

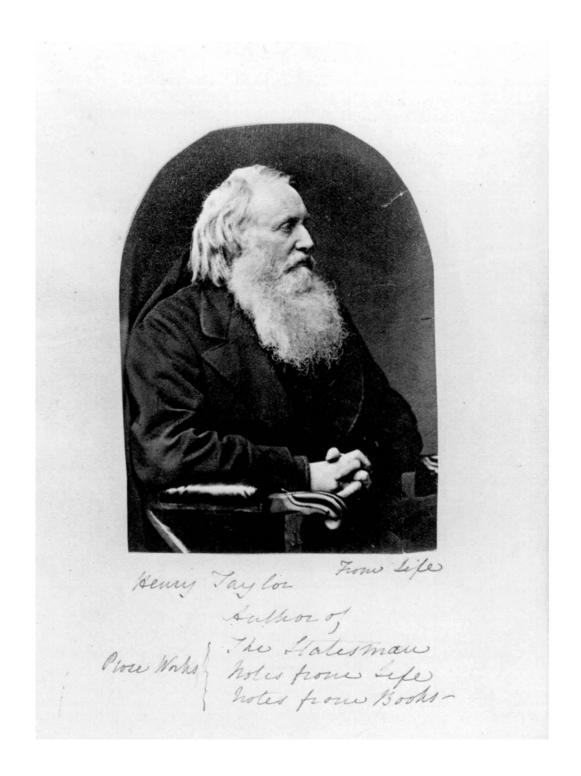


FIG. 70 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875).

Henry Taylor, 1862. Albumen print, with inscriptions by
Julia Margaret Cameron, 17.3 × 13 cm (6 13/16 × 5 1/8 in.).

SN 1859 Album (Private collection, United Kingdom).

"Photographs of my own printing"

T n December 1862 Cameron inscribed an album of pho-**L** tographs to her daughter "Julia Hay Norman with the love of her Mother Julia Margaret Cameron (Dec. 5th 1862[)]. Freshwater Bay." The gift of a camera a year later by Julia and Charles Norman may be considered, in part, as a reply to Cameron's presentation of this volume. The two albums Cameron gave to her sisters in 1863 mark her transition to artistic photography. She inscribed one to Mia Jackson on July 7, 1863. The Mia Album includes sixty-three pictures by Cameron inserted after its presentation, with an unusual format that sets off her artistic photographs from the others included within.⁷ The Somers-Cocks Album is inscribed "For my beloved Sister Virginia (Photographs of my own printing) with every fond Xmas wish from Julia Margaret Cameron Xmas Eve 1863." With the exception of an 1864 picture of Julia Jackson later inserted into the album, the images in this volume are not examples of Cameron's own artistic work. When photographs in the Somers-Cocks Album are compared to those in the Mia Album made from the same negatives, the significance of Cameron's parenthetical qualification about her own printing becomes evident. Prints in the Somers-Cocks Album are consistently darker in tonality than prints of the same negative in the Mia Album. Given Cameron's inscription in the Somers-Cocks Album that she printed its photographs, the darker results could be the product of her experimentation with different effects in printing.8

A more significant contrast, however, is found in Cameron's approach to a portrait of Taylor, who was photographed by Oscar Gustave Rejlander in 1862. Her familiarity with and regard for this portrait session are evident in inscriptions she made to photographs (figs. 69-70) in an album owned by Sibella Norman, Julia Norman's mother-in-law.9 The portrait of Taylor in the Somers-Cocks Album (fig. 71) is evidence that Cameron was not only printing photographic negatives before she obtained a camera but that she printed them in a way that anticipated her own artistic approach. The copy is bigger than a version of the image in the Mia Album (fig. 72). Both are contact prints, however, from the same negative, as they share identical surface abrasions and details. The Somers-Cocks version is proportionally larger because it was taken from a copy negative, one that was bigger and that omitted details from the edge of the portrait to concentrate on the subject's face and figure. Given Cameron's engagement with photographic printing by the early 1860s, it is likely that she would have explored working

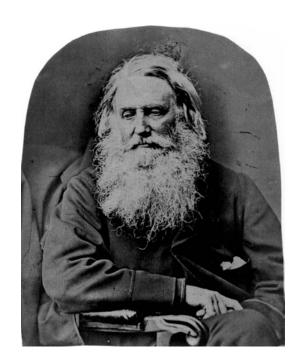


FIG. 71 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875).

Henry Taylor, 1862. Albumen print made by Julia Margaret Cameron in 1863(?) from a copy negative,

26.5 × 21.4 cm (10 7/16 × 8 7/16 in.). Somers-Cocks Album (Private collection, United Kingdom).

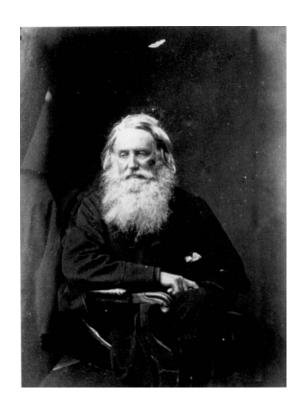


FIG. 72 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875).

Henry Taylor, 1862. Albumen print,

18.5 × 13.7 cm (7¹/₄ × 5³/₈ in.). Mia Album

(Michael Mattis and Judith Hochberg Collection).



FIG. 73 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875), possibly in collaboration with Julia Margaret Cameron.

Irish & Isle of Wight peasants, about 1863.

Albumen print, 11.2 × 16.2 cm (4¹/₈ × 6¹/₈ in.).

Mia Album (Michael Mattis and Judith Hochberg Collection).



FIG. 74 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875), possibly in collaboration with Julia Margaret Cameron.
Julia Jackson, 1860. Albumen print, 22.3 × 18.4 cm (8³/₄ × 7¹/₄ in.).
JMC to GFW Album (Department of Prints and Photographs, Library of Congress, Washington, D.C., Lot 13072).

with a camera before she obtained her own. She used the copy negative to transform Rejlander's portrait of Taylor into her own interpretation of him. Her decision to use a larger copy negative resulted in a picture where he is more imposing and seemingly closer in space to the viewer. Unlike Rejlander, who left most of Taylor's torso in shadow, Cameron masked the negative during printing to retain the contours and tones of his figure while keeping details in the light tones of his hair, face, and beard (darker tones around his face and beard are signs of some uneven masking). Cameron's version of Rejlander's image results in a portrait of Taylor that anticipates the numerous images she would later make of this sitter, who became one of her most photographed models (see cat. nos. 761–90).

The idea that Cameron explored her own photographic aesthetic by working with a copy negative of a print made by another photographer is surprising. This idea runs counter to the popular identification of her art with her "out-of-focus" lens manipulation and more generally with expectations of artistic photography that the camera and its operator's individual vision are primary. Cameron's approach emerged from a different context, when copy photography was familiar from the numerous art reproductions included on the pages of albums¹⁰ and when ownership of a camera was a financial investment more common to commercial uses. From the perspective of her early experience in photography, Cameron's initial, innovative work with the camera lens no longer appears as an idiosyncratic activity, but one that developed from a motivated exploration of possibilities she had already considered in advance.

The flat, screenlike quality of the pictorial space in some of Cameron's Watts Album photographs (cat. nos. 8, 27–28) is reminiscent of her interpretation of Rejlander's portrait of Taylor, as she predictably used her new camera lens to achieve effects that already interested her. Based on her earlier practice, she initially treated her own camera negatives as picture surfaces, inscribing or marking them and retaining traces of process and mistakes for their pictorial possibilities. Cameron's experimentation in the Watts Album photographs with variant croppings of the same negative (see, for example, cat. nos. 2–3, 10–11) explores the implications of framing and composition that she would later realize with her camera.

Historians have discussed the possibility that Cameron also worked with Rejlander in taking photographs, *Irish & Isle of Wight peasants*, for example (fig. 73).¹¹ Two of the models for this picture, Mary Ryan (cat. nos. 446 – 56) and Kate Dore (cat. nos. 210 – 12), were soon to appear

in Cameron's artistic images. Irish & Isle of Wight peasants is an example of an outcome not uncommon to collaboration: the image conveys neither Rejlander's artistry in composition nor Cameron's own expressive use of light and space. The Mia, Somers-Cocks, and JMC to GFW Albums include other images dating to the early 1860s that were possibly made in collaboration, and several display a more imaginative use of camera position that might suggest Cameron's greater role in their production. The low camera angle in the photograph of a young Julia Jackson (fig. 74) anticipates the imposing quality that her face and profile would take in Cameron's artistic photographs (see cat. nos. 302-14), while the close perspective in the photograph of Cameron's granddaughter Charlotte Norman (fig. 75) resembles that in such early pictures as Daisy (cat. no. 5). Cameron's "My printing of ferns" (fig. 76) and her imaginative adaptation of a Rejlander negative of Kate Dore (fig. 77) into a photograph that combines a photogram and the Dore image (fig. 78) are further examples of early experiments with expressive effects that could be obtained from printing. As Cameron's first report of her artistic photography, in a letter to Herschel in February 1864, began with a recollection of learning from him of photography "in its Infant Life of Talbotype & Daguerreotype," the associations of photograms of plants with photogenic drawings by Talbot and others would not have been lost on her.12

Yet, Cameron's artistic photography soon began to grow beyond its own infant life. The redundant phrasing she used in her 1865 inscription to the Overstone Album, "Every thing in this book is from the Life & all these Photographs are printed as well as taken by J. M. C." (see fig. 95) insists upon the connection between taking negatives and printing them, as if she were distancing herself from her earlier activity of printing another's negatives. In the *Annals*, written nearly a decade later, Cameron happily gave a retrospective account of her accomplishments in which the camera lens ("it has become to me as a living thing, with voice and memory and creative vigour") ¹³ was her chief means of making artistic photographs.

Cameron's art developed the more she worked with a camera. She delved into the optical effects of her lens, using depth of field to render suggestive forms as well as the tactility of hair, cloth, and skin. She refined her use of scale and pictorial space, soon obtaining a larger-format camera to achieve more imposing effects, especially in her life-size images of heads. In tandem with these steps, she perfected an expressive use of light that ranged well beyond the rendering of detail in both the dark and light



FIG. 75 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875), possibly in collaboration with Julia Margaret Cameron.

Charlotte Norman, about 1862. Albumen print, 22.3 × 18.4 cm

(83/4 × 71/4 in.). JMC to GFW Album

(Department of Prints and Photographs, Library of Congress, Washington, D.C., Lot 13072).



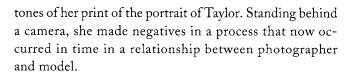
FIG. 76 Julia Margaret Cameron. "My printing of ferns," about 1862. Albumen print, 19.2×14.7 cm $(7\%_{16} \times 5\%_{16})$. Hans P. Kraus, Jr., Inc.



FIG. 77 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875), possibly in collaboration with Julia Margaret Cameron.

Kate Dore, about 1862. Albumen print, 22.3 × 18.4 cm (8³/₄ × 7¹/₄ in.).

JMC to GFW Album (Department of Prints and Photographs,
Library of Congress, Washington, D.C., Lot 13072).



Cameron's artistic photography, represented in its full range and extent in the pages of this catalogue, moved well beyond its origins. Stories of beginnings, like this one, are always inseparable from an understanding of the events that follow them. Cameron's artistic work emerged from photographic activities that are finally measured by the extent to which she redefined and made them her own.

NOTES

The author would like to thank Julian Cox, Abby Freedman, Violet Hamilton, David Harris, Anne Havinga, Patricia Johnston, and Roger Taylor for their advice with the research and writing of this essay.



FIG. 78 Oscar Gustave Rejlander (British, b. Sweden, 1813–1875), in collaboration with Julia Margaret Cameron.

Kate Dore with Photogram Frame of Ferns, about 1862.

Albumen print, 19.3 × 14.5 cm (7 1/16 × 5 11/16 in.).

Victoria and Albert Museum, Ph. 258–1982.

- 2. For related discussions, see the essays by Joanne Lukitsh and April Watson in Therese Mulligan et al., For My Best Beloved Sister Mia: An Album of Photographs by Julia Margaret Cameron (Albuquerque: University of New Mexico Art Museum, 1994), and Joanne Lukitsh, "The Thackeray Album: Looking at Julia Margaret Cameron's Gift to Her Friend Annie Thackeray," Library Chronicle of the University of Texas at Austin 26, no. 4 (1996), pp. 32-61.
- 3. These dates reflect the years when albums were presented to their recipients. However, images and inscriptions were added later to pages apparently left blank for this purpose.
- 4. Caroline Dakers, *The Holland Park Circle: Artists and Victorian Society* (New Haven, Conn.: Yale University Press, 1999), p. 23 and chapter 2.
- 5. The Signor 1857 Album contains a photograph of Henry and Charles Cameron taken by Reginald Southey on a visit to the Isle of Wight in April 1857. Southey, as discussed by Roger Taylor, had a major influence on Lewis Carroll's photography and is now known to have met Cameron at a time when she was becoming interested in the medium (Roger Taylor and Edward Wakeling, Lewis Carroll, Photographer: The Princeton University Library Albums [Princeton, N.J.: Prince-

ton University Press, 2002]). I would like to thank Roger Taylor for making this book available to me in advance of its publication and Edward Wakeling for his discussion of photographs attributed to Carroll.

- 6. The Dictionary of National Biography, 15th rev. ed., s.v. "Petty-Fitzmaurice, Henry."
- 7. Mulligan et al., For My Best Beloved Sister Mia, pp. 28–30. Although now disassembled, the Mia Album was originally structured as a double-faced book (one sequence of prints was arranged on pages starting at the front of the album, while another sequence began at the back of the album, rotated 180 degrees from its standard orientation). It is not known who devised this arrangement, which served the practical purpose of using both sides of all the pages and allowed for two distinct, continuous series of images. Graham Ovenden, ed., A Victorian Album: Julia Margaret Cameron and Her Circle (London: Secker and Warburg, 1975), reprints all of the images in the Mia Album but does not represent its original structure and arrangement.
- 8. Mike Weaver refers to the MacTier Album (in a private collection, present whereabouts unknown), which has a photograph of Julia Jackson in profile next to a tree (fig. 74) with the Cameron inscription "from Life year 60 printed by me J. M. C." (Mike Weaver, "Julia Margaret Cameron: The Stamp of Divinity," in *British Photography in the Nineteenth Century: The Fine Art Tradition*, ed. Mike Weaver [Cambridge: Cambridge University Press, 1989], p. 154). The inscription is additional evidence of Cameron's printing of a negative made by another photographer.
- 9. Cameron inscribed the more accessible frontal view of the poet (fig. 69) with his "Poetical Works" and the more impersonal and ideal-

- ized profile image (fig. 70) with his "Prose Works," reflecting her keen interest in interpreting photographic portraits.
- 10. Roger Taylor quotes an entry in Lewis Carroll's diary describing a visit to Watts's studio at Little Holland House in the summer of 1864, when the painter showed Carroll "a large photograph (negative) by Mrs. Cameron of Mrs. Watts in 'Choosing.'" Watts and Carroll were looking at a copy negative by Cameron of *Choosing* (fig. 19), Watts's famous circa 1864 painting of Ellen Terry, to whom he was then married (Taylor and Wakeling, *Lewis Carroll*, p. 81).
- 11. Mulligan et al., For My Best Beloved Sister Mia, pp. 20–21. "Irish & Isle of Wight peasants" is Cameron's inscription to a print of this photograph in the SN 1859 Album. Prints of the image are also included in the Mia and Somers-Cocks Albums, but without any inscriptions by Cameron. The image has been known as The Three Graces since its publication in Ovenden, A Victorian Album, pl. 79.
- 12. Cameron to John Herschel, Feb. 26, 1864 (The Royal Society, London, Herschel Correspondence, 5.150–82).
- 13. Julia Margaret Cameron, Annals of My Glass House, 1874. The original manuscript is in the collection of the Royal Photographic Society, Bath, England. Reprinted in full in Helmut Gernsheim, Julia Margaret Cameron: Her Life and Photographic Work (Millerton, N.Y.: Aperture, 1975), pp. 180–83; Beaumont Newhall, ed., Photography: Essays and Images (New York: Museum of Modern Art, 1980), pp. 134–39; Mike Weaver, Julia Margaret Cameron 1815–1879 (Boston: Little, Brown and Company, 1984), pp. 154–57; and Violet Hamilton, Annals of My Glass House: Photographs by Julia Margaret Cameron (Seattle: University of Washington Press, 1996), pp. 11–16.

Note to the Reader

THE CATALOGUE SECTION PRESENTS 1,222 OF JULIA Margaret Cameron's photographs (plus three late additions), organized into eight chapters. The individual chapter openings describe these groupings of her work and explain the ordering of the prints. While the principal goal has been to show one print from each unique Cameron negative, occasionally included are details, reversed prints, and prints made after Cameron's death.

The catalogue entries are composed of two tiers of complementary information. The primary data, which is found under each photograph, includes the catalogue number, title(s), sitter(s), date, and collection from which the picture comes. The secondary data, which is found to the right of the photographs, includes the inscriptions, image and mount dimensions, medium (if other than an albumen print), provenance, location and physical characteristics of other prints of the image, details about where the image has been reproduced, and additional notes. Fields are omitted when no relevant information applies. The following sections provide detailed information about each field.

Title(s)

Unbracketed titles are those inscribed by Cameron, usually on the mount to which the photograph is attached but sometimes in album indexes. Sitters' signatures or facsimile signatures occasionally determine titles. Brackets around or within titles indicate that they have been assigned by the authors. The artist sometimes gave different titles to the same image; when alternative titles inscribed by her are known, this information is supplied in the Other Prints field. Cameron's often idiosyncratic spelling and punctuation have been retained in the inscriptions, with mistakes noted by [sic] and authorial corrections made in the Title(s) field. For works not titled by Cameron, the authors have avoided assigning descriptive titles or applying those provided by earlier scholars. Instead, the

preference has been for the use of straightforward, taxonomic phrasing, such as [Group], [Two Women, Ceylon], and [Unknown Girl].

Sitter(s)

When the identity of the sitter(s) is known, and this information does not appear in the title, it is included in this field. In instances where the identity of a sitter is uncertain, a question mark in parentheses has been added after the name. When a photograph includes two or more sitters, the identifications proceed from left to right across the image. There is a brief biographical index of known sitters in appendix E. As sitters are often portrayed in biblical, historical, literary, and mythological roles, a listing of sources of inspiration for Cameron's works can be found in appendix F.

Date

Unbracketed dates are those established by Cameron and usually inscribed by her on the mount. Brackets indicate a date assigned by the authors. Sometimes these dates are approximate and are indicated by a span of years (for example, 1870–80). Cameron sometimes supplied conflicting dates on different prints of the same work; when this applies, the discrepancy is indicated in the Other Prints field. Also included when known is the date that Cameron registered the photograph for copyright at Stationers' Hall, London (see appendix A). In most cases she copyrighted the photograph soon after having made it, which has assisted in the process of assigning dates to works for which accurate information was hitherto unknown.

Collection

Every effort has been made to provide information about the current ownership of works. Abbreviations have been used for most public collections (see collection abbreviations); the names of private collections run in full. Accession numbers are provided when available. If the photograph is included in a presentation album, the name of the album is indicated. Owners who have requested anonymity are listed as "private collection," and other particularities of wording reflect their stipulations. This rubric also applies in the Provenance field. See appendix C for summaries of ten albums Cameron assembled between 1863 and 1869 and appendix D for descriptions of the major collections of Cameron photographs and letters and manuscripts.

Inscriptions

Most of Cameron's photographs are mounted on boards and are accompanied by inscriptions and stamps (for examples, see appendix B). Recto and verso inscriptions are noted, and it is clearly stated whether or not they appear to be in Cameron's hand. Here the abbreviation JMC stands for the artist's name. Recto inscriptions are typically located directly underneath the image, while verso inscriptions are usually in the center or lower quadrants of the mount. Recto inscriptions always precede mention of stamps or labels. Illegible parts of an inscription, errors in spelling and punctuation, and authorial interpolations are noted in bracketed comments. A slash mark denotes a line break.

Often the inscriptions consist of a title, date, and the location of the sitting (for example, Cameron's home at Freshwater, Isle of Wight, or that of her sister Sarah Prinsep at Little Holland House, London). Quite commonly the phrases "From Life," "Registered Photograph," "Copyright," and "Not Enlarged" are inscribed on the mount. Numbers in the corners generally refer to Cameron's sequencing of images in albums. Many times there is also an oval stamp issued by Cameron's primary agent, P. & D. Colnaghi, or a horizontal stamp issued by the print seller William Spooner. Occasionally there are literary references, sales and exhibition instructions, and other descriptive notations.

Dimensions

Cameron worked with two different sizes of glass-plate negatives. Initially she used twelve-by-ten-inch negatives, later progressing to fifteen-by-twelve-inch plates. The albumen prints made from these negatives were usually trimmed to the desired proportions and attached to an album page or card mount.

The majority of the works have been remeasured for this catalogue. Measurements for the image always precede those for the mount. Dimensions are provided in centimeters followed by inches, with height always preceding width.

Medium

All works are albumen prints contact printed from wetcollodion negatives, unless otherwise noted. The Medium field appears only when the photograph is not an albumen print. Carbon prints of a particularly rare or fine quality are occasionally reproduced instead of an albumen print; in such instances the existence of an equivalent albumen print is indicated in the Other Prints field. If the image survives only as a small-format photograph, most commonly a cabinet card or carte-de-visite, this information is noted.

Provenance

The provenance of each work is listed as reliably as possible in chronological order, from earliest to latest owner. The year of acquisition or transference is given where known.

Other Prints

When other prints of the reproduced image are known, the name of the holding collection is provided along with an accession number, if available. Duplicate prints from within the same collection as the reproduced image are always listed first, followed by other collections in alphabetical order. While every effort has been made to be thorough, there may be some instances where prints of the reproduced image have not been listed. This applies particularly to smaller public institutions and private collections.

Cameron often varied her interpretation of an image and created different croppings of prints from the same negative. If this applies, the relevant information is included in this field. Possible formats include rectangular, circular, square, and oval prints as well as those with arched tops and rounded corners. In instances where the photograph also exists as a carbon print or a small-format image, that information is also included.

Reproduced

The references provided here do not amount to a definitive listing of where the image has been reproduced but rather pertain to the most significant monographs and exhibition catalogues relating to Cameron's life and work. They are given in chronological order and include the author's name, the year of publication, and the relevant page or plate citation. These references correspond to full citations in selected references.

Notes

Explanatory remarks in the catalogue are kept to a minimum so as to keep individual entries from becoming unduly cumbersome. Occasionally, specific issues are clarified in this field.

Collection Abbreviations

AIC	Art Institute of Chicago	Chicago, Illinois	HMA	High Museum of Art	Atlanta, Georgia
AM	Ashmolean Museum	Oxford, England	HMADC	Hood Museum of Art,	Hanover,
AMAM	Allen Memorial Art Museum, Oberlin College	Oberlin, Ohio	HRHRC	Dartmouth College Harry Ransom Humanities	New Hampshire Austin, Texas
BA	Boston Athenaeum	Boston, Massachusetts		Research Center, University of Texas at Austin	
BLUO	Bodleian Library, University of Oxford	Oxford, England	HUHL	Harvard University, Houghton Library	Cambridge, Massachusetts
BMAG	Birmingham Museum and Art Gallery	Birmingham, England	IM	Israel Museum	Jerusalem, Israel
BNF	Bibliothèque nationale de France	Paris, France	IUAM	Indiana University Art Museum	Bloomington, Indiana
BRMA	Boca Raton Museum of Art	Boca Raton, Florida	IWCC	Isle of Wight County Council	Isle of Wight, England
CAI	Clark Art Institute	Williamstown, Massachusetts	JPGM	J. Paul Getty Museum	Los Angeles, California
CCAC	Centro Cultural Arte Contemporáneo	Mexico City, Mexico	LCL	Liverpool Central Library	Liverpool, England
CCVA	Iris and B. Gerald Cantor Center for Visual Arts,	Palo Alto, California	LM	Luton Museum	Luton, England
			LoC	Library of Congress	Washington, D.C.
CMA	Stanford University Cleveland Museum of Art	Cleveland, Ohio	LU	Lehigh University	Bethlehem, Pennsylvania
	California Museum of	·	MAG	Manage Aut Callage	·
CMP	Photography	Riverside, California		Mercer Art Gallery	Harrogate, England
DAM	Delaware Art Museum	Wilmington, Delaware	MAM	Milwaukee Art Museum	Milwaukee, Wisconsin
DIA	Detroit Institute of Arts	Detroit, Michigan	MDO	Musée d'Orsay	Paris, France
DMCC	Davis Museum and Cultural	Wellesley,	MFAB	Museum of Fine Arts, Boston	Boston, Massachusetts
DIVICE	Center	Massachusetts	MFAH	Museum of Fine Arts, Houston	Houston, Texas
FAM	Fogg Art Museum	Cambridge, Massachusetts	MHS	Museum of the History of Science	Oxford, England
			MIA	Minneapolis Institute of Arts	Minneapolis, Minnesota
FAMSF	Fine Arts Museums of San Francisco	San Francisco, California	MM	Moderna Museet	Stockholm, Sweden
GEH	George Eastman House, International Museum of Photography and Film	Rochester, New York	MMA	Metropolitan Museum of Art	New York, New York
				•	•
			MoMA	Museum of Modern Art	New York, New York

MoPA	Museum of Photographic Arts	San Diego, California	SMAG	Sheldon Memorial Art Gallery,	Lincoln, Nebraska
NGA	National Gallery of Art	Washington, D.C.		University of Nebraska	
NGC	National Gallery of Canada	Ottawa, Canada	TAMA	Tel Aviv Museum of Art	Tel Aviv, Israel
NMAH	National Museum of American History	Washington, D.C.	TFAM	Tokyo Fuji Art Museum	Tokyo, Japan
			TMA	Toledo Museum of Art	Toledo, Ohio
NMPFT	National Museum of Photography, Film & Television	Bradford, England	TRC UCLA	Tennyson Research Centre	Lincoln, England
NOMA	New Orleans Museum of Art	New Orleans, Louisiana	UCLA	University of California, Los Angeles	Los Angeles, California
			UCLAH	UCLA Hammer Museum	Los Angeles, California
NPG	National Portrait Gallery	London, England			
NPGSI	National Portrait Gallery, Smithsonian Institution	Washington, D.C.	UIMA	University of Iowa Museum of Art	Iowa City, Iowa
PMA	Philadelphia Museum of Art	Philadelphia, Pennsylvania	UMMA	University of Michigan Museum of Art	Ann Arbor, Michigan
PSU	Palmer Museum of Art, Pennsylvania State University	University Park, Pennsylvania	UNMAM	University of New Mexico Art Museum	Albuquerque, New Mexico
RBG	Royal Botanic Gardens	Kew, England	V&A	Victoria and Albert Museum	London, England
RIJ	Rijksmuseum	Amsterdam, the Netherlands	VHM	Victor Hugo Museum (Maison de Victor Hugo)	Paris, France
RISD	Rhode Island School of Design Museum of Art	Providence, Rhode Island	VSW	Visual Studies Workshop	Rochester, New York
			WAM	Worcester Art Museum	Worcester,
RPS	Royal Photographic Society	Bath, England			Massachusetts
RSA	Royal Society of Arts	London, England	WCP	Wilson Centre for Photography	London, England
SAM	Seattle Art Museum	Seattle, Washington	WIL	Wellcome Institute Library	London, England
SCMA	Smith College Museum of Art	Northampton, Massachusetts	YUAG	Yale University Art Gallery	New Haven, Connecticut
SLAM	Saint Louis Art Museum	St. Louis, Missouri	YUBL	Yale University, Beinecke Library	New Haven,
SLUC	Schaffer Library, Union College	Schenectady, New York			Connecticut
SMA	Snite Museum of Art, University of Notre Dame	Notre Dame, Indiana			



Beginnings

ULIA MARGARET CAMERON ENTERED the world of photography at the age of fortyeight and in a career of fourteen short years earned an indelible place in the history of the medium. Following the gift of a camera from her daughter, Julia, and son-in-law, Charles Norman, in December 1863, Cameron began making photographs immediately. Her first steps were guided not so much by scientific knowledge and artistic training as by sheer will and force of ambition. In the retrospective written account of her career, Annals of My Glass House, Cameron described her first days working in photography as a fitful process of trial and error: "Many and many a week in the year '64 I worked fruitlessly, but not hopelessly. . . . I began with no knowledge of the art. I did not know where to place my dark box, how to focus my sitter, and my first picture I effaced to my consternation by rubbing my hand over the filmy side of the glass." 1 The images assembled in this chapter show the struggles and successes of this embryonic phase of her practice. While Cameron's earliest results could be hit or miss, they were always innovative and daring.

In the works created in these first weeks of 1864, Cameron's principal artistic concerns announced themselves. Her technique was grand and gestured; her subject matter, drawn mainly from life, literature, and religion. There are portraits of children; intimate studies of family members, especially the Normans, donors of her first camera; studies of the Madonna and child and related religious subjects; illustrations from literature; and individual portraits of men and women. Her husband, Charles Cameron, and good friend Henry Taylor were among her first male sitters. The sequence of photographs in this

chapter shows her testing a new vocabulary, striving to deliver the equivalent of perfect sentences.

On February 22, 1864, Cameron presented an album of thirty-nine photographs to her friend and mentor, the painter George Frederic Watts, the most comprehensive grouping of her earliest pictures to be assembled in such a manner. Most of the images that compose this chapter are works that were included in the Watts Album. Cameron inscribed the modest bound volume with the phrase "To The Signor to whose generosity I owe the choicest fruits of his Immortal genius. I offer these my first successes in my mortal but yet divine! art of Photography."2 The album begins, as does this catalogue, with a study of Annie Philpot (see cat. nos. 1-3), a picture that Cameron described as her "very first success in Photography." Philpot had been left motherless in 1858 and was sent along with her younger brother, Hamlet, to live with Dean George Granville Bradley and his wife in Marlborough.³ The Bradleys were close friends of Alfred Tennyson and regular visitors to Freshwater. It was during one such visit that Cameron made the girl's picture, which she described in a letter attached to a print she presented as a gift to the child's father (fig. 79): "My first perfect / success in the / complete Photograph / owing greatly to the / docility & sweetness / of my best & fairest / little sitter. / This Photograph was / taken by me at 1 PM / Friday Jan. 29th. Printed / Toned - fixed and / framed all by me / & given as it now is by / 8 PM this same day / Jan. 29 th 1864."

Cameron was ever resourceful and took advantage of those close at hand as subjects for her art. In addition to Philpot, Dean Bradley's own daughter, Daisy (cat. no. 5), was another early sitter. Mary Hillier and Mary Kellaway,

CAT. NO. 23 Paul and Virginia (detail)



FIG. 79 Julia Margaret Cameron. Annie Philpot and a Letter
to Her Father, January 29, 1864.
Albumen print and letter mounted on album page,
image: 13.5 × 11.3 cm (5 1/16 × 4 1/16 in.); mount:
20.4 × 25.4 cm (8 × 10 in.). Private collection, United Kingdom.

two of Cameron's domestic servants, frequently modeled for her; Hillier in particular recurs in the role of the Virgin Mary, a subject that Cameron explored obsessively in the first eighteen months of her career (see chapter 2). Freddy Gould (son of a Freshwater fisherman) and the Keown girls, Kate, Elizabeth, and Alice (daughters of a military officer stationed on the island), were employed repeatedly in illustrations of religious and literary themes.

Cameron initially struggled with the wet-collodion process, as the homespun quality of her prints testifies.⁴ At times their trimming appears hurried and awkward as well. The unsteady finishing that characterizes her earliest experiments has been preserved in the reproductions that appear in this chapter. In spite of the sometimes imperfect results, it was Cameron's intention to suggest her artistic aptitude by paying close attention to the manner of her works' presentation. She further added her imprimatur by inscribing the mounts in her bold cursive, often identifying the subjects and providing clues as to her narrative intentions.

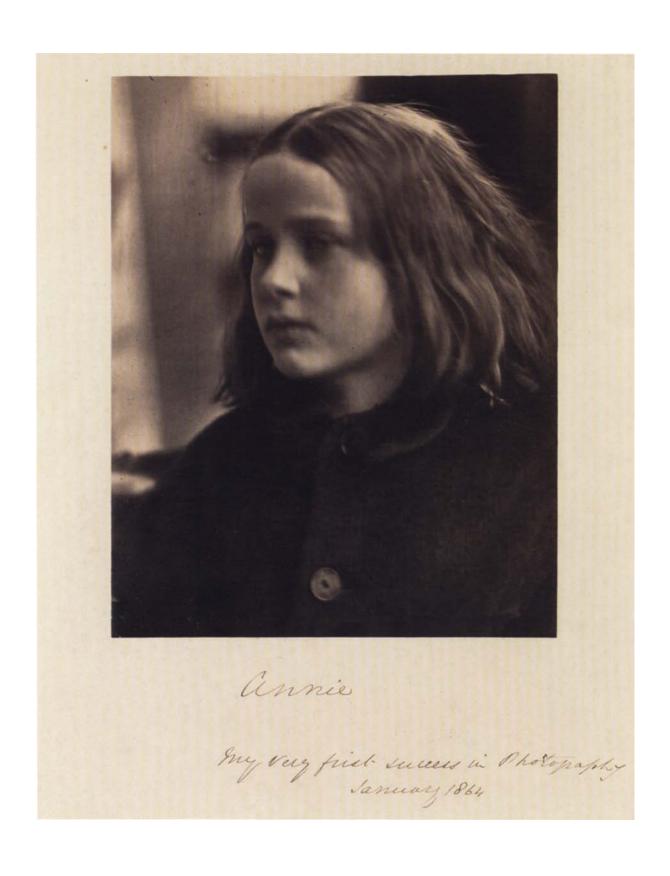
Learning how to pose and light her models was sometimes a process of trial and error. In the early profile of Henry Taylor (cat. no. 31), for example, Cameron misjudged her lighting of his bust, illuminating the hair and beard from the side but leaving the facial features murky and ill defined. The bold, compressed space of her close-up study of Mary Ryan in My "beggar-maid" now 15! (cat. no. 27) offers a prescient gesture of the direction that Cameron's powerful, individuated portraits of women were to take, a subject that preoccupied her for the duration of her photographic career (see chapter 3) and has since received important scholarly attention.⁵

JC

NOTES

For full citations of sources listed in author-date style, see selected references.

- I. Julia Margaret Cameron, *Annals of My Glass House*, 1874. The original manuscript is in the collection of the Royal Photographic Society, Bath, England. Reprinted in full in Gernsheim 1975, pp. 180–83; Newhall 1980, pp. 134–39; Weaver 1984, pp. 154–57; and Hamilton 1996, pp. 11–16.
- 2. See appendix C for a summary of the Watts Album and Cameron's full inscription.
 - 3. Ford 1979c, p. 23.
 - 4. See Cox essay and Lukitsh 1986, pp. 10-13.
 - 5. See Woolf and Fry 1926, Lukitsh 1986, and Wolf 1998.



CAT. NO. 1 Annie [Philpot]



CAT. NO. 5 Daisy



CAT. NO. 8 Katey Keown & her Father



CAT. NO. 18 [Madonna and Two Children]



CAT. NO. 21 [Paul and Virginia]



Annie [Philpot]

January 1864; copyright June 30, 1864

JPGM Overstone Album 84.xz.186.69



[Annie Philpot]
[1864]
GEH Watts Album 71:0109:0001



Annie Philpot [1864] GEH Watts Album 71:0109:0002



5

Daisy
Margaret Louisa "Daisy" Bradley

[1864]
NMPFT Herschel Album 1984-5017/27



Loulou Keown | The Sisters Alice Keown [1864] GEH Watts Album 71:0109:0006



[Kate Keown]
[1864]
HRHRC 964:0016:0045



[Group]
Elizabeth Keown, Annie Philpot, unknown girl
[1864]
Private collection



Katey Keown & her Father
Kate Keown, Thomas Keown
[1864]
GEH Watts Album 71:0109:0004

INSCRIPTIONS: Recto mount in ink by JMC: Annie / My very first success in Photography / January 1864 and at upper right corner: 69 IMAGE: 18×14.3 cm $(7^{1/16} \times 5^{5/8}$ in.) Mount: 33.9 \times 29.1 cm (13 $^{5}/_{16}$ \times 11 $^{7}/_{16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: BLUO Henry Taylor Album, no. 22; GEH Watts Album 71:0109:0001-0002 (arched tops); HRHRC Thackeray Album 964:0312:0043 (inscribed by JMC: Annie — / My first success / Jan 1864) and 964:0037:0102; Lindsay Album, no. 110 (arched top; inscribed by JMC: Annie / My first success / in Photography / in Jan 1864); Mia Album, no. 12; NMPFT Herschel Album 1984-5017/29 (inscribed by JMC: Annie / My first success — / 1864); private collection, United Kingdom (oval); RPS 2143 (inscribed by JMC: Annie / My first success Jan 1864); V&A Ph 214-1969 and Ph 215-1969 REPRODUCED: Gernsheim 1948, pl. 3; Ford 1975, p. 52; Gernsheim 1975, p. 87; Ovenden 1975, pl. 97; Hopkinson 1986, p. 107; Lukitsh 1986, p. 9; Weaver 1986, p. 86; Cox 1996,

IMAGE: 16.7 × 14.5 cm (6% 5 * 511/16 in.)

MOUNT: 29.6 × 24.3 cm (11% × 9% in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

NOTES: See cat. no. 1 for information regarding other prints and sources where the image has been reproduced.

p. 11; Lukitsh 2001, p. 17

2

3
INSCRIPTIONS: Recto mount in ink by JMC:
Annie Philpott [sic]
IMAGE: 19.3 × 14 cm (7% × 5½ in.)
MOUNT: 29.6 × 24.3 cm (11% × 9% in.)
PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;
Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971
NOTES: See cat. no. 1 for information regarding other prints and sources where the image has been reproduced.

INSCRIPTIONS: Recto mount in an unknown hand: A. W. P. [Annie Wilhemina Philpot]
IMAGE: 18.5 × 13 cm (7¹/₄ × 5¹/₈ in.)
MOUNT: Unknown
PROVENANCE: By descent within the Philpot family

INSCRIPTIONS: Recto mount in ink by JMC:

Daisy and at upper right corner: 27

(arched top); Mia Album, no. 11; MMA 41.21.4 REPRODUCED: Ford 1975, p. 50; Ovenden 1975, pl. 24; Hopkinson 1986, p. 109; Mulligan et al. 1994, p. 34 INSCRIPTIONS: Recto mount in ink by JMC: Loulou Kuhn [sic] / The Sisters IMAGE: 12.3 \times 12.3 cm (4 $^{13}/_{16} \times$ 4 $^{13}/_{16}$ in.) Mount: 29.6 \times 24.3 cm (11 5 /8 \times 9 9 /16 in.) PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21; Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971 OTHER PRINTS: Lindsay Album, no. 105; Mia Album, no. 13 REPRODUCED: Ovenden 1975, pl. 92 INSCRIPTIONS: Recto mount in pencil, probably by Helmut Gernsheim: by Mrs. Cameron IMAGE: 19.9×15.1 cm $(7^{13}/_{16} \times 5^{15}/_{16}$ in.) MOUNT: 35.4×30 cm $(13^{15}/16 \times 11^{13}/16$ in.) PROVENANCE: Lewis Carroll [Charles L. Dodgson]; Helmut Gernsheim OTHER PRINTS: BLUO Henry Taylor Album, no. 64 (inscribed by JMC: Katey); GEH Watts Album 71:0109:0007 (inscribed by JMC: Kate Kuhn); Mia Album, no. 16

IMAGE: $17.9 \times 14.9 \text{ cm } (7^{1}/_{16} \times 5^{7}/_{8} \text{ in.})$ MOUNT: $33.7 \times 30.2 \text{ cm } (13^{1}/_{4} \times 11^{7}/_{8} \text{ in.})$

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG;

OTHER PRINTS: BLUO Henry Taylor Album,

no. 66; GEH Watts Album 71:0109:0003

NMPFT, 1983

et al. 1994, p. 52

NOTES: This image is incorporated in

Lewis Carroll's personal album (HRHRC 964:0016:0001-0053), which dates to

c. 1857-64. The album contains fifty-three photographs, of which six are by Carroll.

By far the largest contributor of the other images is Oscar Gustave Rejlander. There are three works by JMC in the album: cat. no. 7, a print of The red & white Roses (see reference at cat. no. 981), and cat. no. 1048.

REPRODUCED: Ovenden 1975, pl. 87; Mulligan

(arched top)

INSCRIPTIONS: Recto print watermark 1862
at upper left; recto mount in ink by JMC:
Katey Kuhn [sic] & her Father
IMAGE: 20.7 × 16.2 cm (8 1/8 × 6 3/8 in.)
MOUNT: 29.6 × 24.3 cm (11 5/8 × 9 9/16 in.)
PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;
Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971
REPRODUCED: Lukitsh 1986, p. 10



[Charlotte Norman]
[1864]
GEH Watts Album 71:0109:0020



[Charlotte and Julia Norman]
[1864]
GEH Watts Album 71:0109:0015



[Julia Norman]
[1864]
GEH Watts Album 71:0109:0016



[Julia and Charles Norman]
[1864]
GEH Watts Album 71:0109:0023



[Group]
Julia Jackson, unknown girl
[1864]
LCL, no. 3



[Mrs. Mary Fisher with Herbert Fisher (?)] [1864] Michael Mattis and Judith Hochberg (Mia Album, no. 2)



[Julia and Charles Norman]
[1864]
GEH Watts Album 71:0109:0019



16
[Madonna and Child]
Unknown child, unknown woman
[1864]
Paul F. Walter, 80:038

IMAGE: 18.2 × 17 cm (7¹/₈ × 6¹¹/₁₆ in.)

MOUNT: 29.6 × 24.3 cm (11³/₈ × 9⁹/₁₆ in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

REPRODUCED: Lukitsh 1986, p. 10

10

9

IMAGE: 22.9 × 21 cm (9 × 8 1/4 in.)

MOUNT: 29.6 × 24.3 cm (11 5/8 × 9 1/16 in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

REPRODUCED: Lukitsh 1986, p. 11

NOTES: Cat. no. 11 is a detail of this picture.

 \mathbf{II}

IMAGE: Diam. 12.7 cm (5 in.)

MOUNT: 29.6 × 24.3 cm (11 1/8 × 9 1/16 in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

REPRODUCED: Lukitsh 1986, p. 11

NOTES: This picture is a detail of cat. no. 10.

12

INSCRIPTIONS: Recto print watermark BFK
Rives N₄₅ along right edge
IMAGE: 22.5 × 21 cm (8⁷/₈ × 8¹/₄ in.)
MOUNT: 29.6 × 24.3 cm (II ⁵/₈ × 9 ⁹/₁₆ in.)
PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;
Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

13

IMAGE: 19.7 × 15.9 cm (7³/₄ × 6¹/₄ in.)
MOUNT: 29.6 × 24.3 cm (11⁵/₈ × 9⁹/₁₆ in.)
PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;
Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

14

INSCRIPTIONS: Recto mount in ink by JMC:
gistered Photograph Julia Margaret Camer
[inscription truncated by cropped mount]
IMAGE: 25.5 × 20.8 cm (10 × 8 ¾16 in.)
MOUNT: 26.8 × 20.8 cm (10 ¾16 × 8 ¾16 in.)
PROVENANCE: Unknown
OTHER PRINTS: GEH Watts Album
71: 0109: 0024

15

IMAGE: 24 × 19.4 cm (9⁷/₁₆ × 7⁵/₈ in.)
MOUNT: 35.1 × 26.1 cm (13¹³/₁₆ × 10¹/₄ in.)
PROVENANCE: Maria "Mia" Jackson; by
descent to Sotheby's, Belgravia, June 21,
1974, lot 27; private collection; present
owners, 1990
REPRODUCED: Ovenden 1975, pl. 47;
Mulligan et al. 1994, p. 33

16

IMAGE: 23.7 × 19.1 cm (9 ⁵/₁₆ × 7 ¹/₂ in.) MOUNT: 46.7 × 37.8 cm (18 ³/₈ × 14 ⁷/₈ in.) PROVENANCE: Christie's, London, March 20, 1980, lot 329 REPRODUCED: Lukitsh 1986, p. 20



[Madonna and Two Children]
Elizabeth Keown, Mary Hillier, Alice Keown
[1864]
GEH Watts Album 71:0109:0030



[Madonna and Two Children]
Elizabeth Keown, Mary Hillier, Alice Keown
[1864]
GEH Watts Album 71:0109:0031



[Group]
Percy Keown, unknown girl
[1864]
V&A Ph 350-1981



[Paul and Virginia]
Freddy Gould, Elizabeth Keown
[1864]
GEH Watts Album 71:0109:0039



[Paul and Virginia]
Freddy Gould, Elizabeth Keown
[1864]
V&A Ph 247-1982



Paul and Virginia
Freddy Gould, Elizabeth Keown
[1864]; copyright March 27, 1865
JPGM Overstone Album 84.xz.186.3



[Paul and Virginia] Elizabeth Keown, Freddy Gould [1864] V&A Ph 218-1969



[A Sibyl after the manner of Michelangelo]
Unknown woman
[1864]

RPS 2223

INSCRIPTIONS: Recto print in the negative by JMC at lower right corner: From Life Julia M. Cameron

IMAGE: 29.3 × 22.3 cm (II ½ × 8 ¾ in.)

MOUNT: 29.6 × 24.3 cm (II ⅓ × 9 ⅙ in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971
OTHER PRINTS: JPGM 84.XM.1414.1 (rounded top corners); LCL, no. 12; Lindsay Album, no. 128 (arched top); TRC 5503
REPRODUCED: Weaver 1984, p. 37

18

17

INSCRIPTIONS: Recto print in the negative by JMC at bottom edge: From Life Julia Margaret Cameron

IMAGE: 29.1 × 22.1 cm (IT⁷/16 × 8¹¹/16 in.)

MOUNT: 29.6 × 24.3 cm (IT⁵/8 × 9 ⁹/16 in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

REPRODUCED: Lukitsh 1986, p. 10; Lukitsh 2001, p. 21

19

IMAGE: 29.I × 22.6 cm (II⁷/16 × 8⁷/8 in.) PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965

20

IMAGE: 25.4 \times 19.8 cm (10 \times 7¹³/16 in.) PROVENANCE: Unknown OTHER PRINTS: Private collection (cdv)

21

IMAGE: 26.5 × 21 cm (10⁷/16 × 8 ¹/4 in.)
MOUNT: 29.6 × 24.3 cm (11 ⁵/8 × 9 ⁹/16 in.)
PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;
Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

22

IMAGE: $26.4 \times 20.2 \text{ cm} (10^{3/8} \times 7^{15/16} \text{ in.})$ PROVENANCE: Unknown 23

INSCRIPTIONS: Recto mount in ink by JMC: Paul and Virginia and at upper right corner: 2

IMAGE: 25.4 × 19.9 cm (10 × 7 13/16 in.)

MOUNT: 33.9 × 29.1 cm (13 5/16 × 11 7/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: JPGM 84.XM.443.12; BLUO
Henry Taylor Album, no. 44; GEH Watts
Album 71:0109:0035; HRHRC Thackeray
Album 964:0312:0034 and 964:0037:0095;
Lindsay Album, no. 3; Mia Album, nos. 31
(arched top) and 32; Norman Album,
no. 48; NPG x18038 (cabinet); private
collection (cdv); RPS 2137 (carbon); TRC
5550; UCLA Aubrey Ashworth Taylor
Album, no. 43; V&A 44.952 and 45.148;
WCP 84:1559

REPRODUCED: Woolf and Fry 1973, pl. 23; Ford 1975, p. 37; Ovenden 1975, pls. 8, 10; Weaver 1984, p. 47; Hopkinson 1986, p. 121; Weaver 1986, p. 70; Mulligan et al. 1994, p. 54; Cox 1996, p. 19; Wolf 1998, p. 19; Lukitsh 2001, p. 33

24

INSCRIPTIONS: Colnaghi blindstamp; verso mount in ink in an unknown hand: Mrs. Julia Margaret Cameron / Sybil [sic] (1874)

IMAGE: 26.9×21.7 cm ($10^{9/16} \times 8^{9/16}$ in.) MOUNT: 49.8×40.7 cm ($19^{5/8} \times 16$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench,

OTHER PRINTS: GEH Watts Album 71:0109:0026; Lindsay Album, no. 52 (inscribed by JMC: A Sibyl after the manner of Michelangelo); V&A Ph 355-1981 REPRODUCED: Wolf 1998, p. 67



25
A sibyl after the manner of Michelangelo
Unknown woman
[1864]
HRHRC Thackeray Album 964:0312:0025



26
[Group]
Unknown woman, Mary Hillier, Mary Ryan
[1864]
GEH Watts Album 71:0109:0032



My "beggar-maid" now 15! Mary Ryan [1864] GEH Watts Album 71:0109:0010



[Hallam Tennyson]
[1864]
GEH Watts Album 71:0109:0011



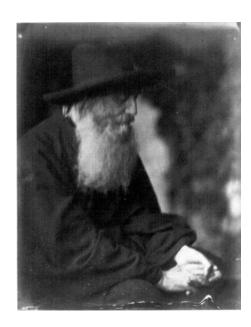
Lionel Tennyson
[1864]
GEH Watts Album 71:0109:0005



[Henry Taylor]
[1864]
GEH Watts Album 71:0109:0027



Hallam Tennyson
1864
GEH Watts Album 71:0109:0012



[Henry Taylor]
[1864]
GEH Watts Album 71:0109:0028

INSCRIPTIONS: Recto mount in ink by JMC:

A sybil [sic] after the manner of Michelangelo
IMAGE: 26.4 × 20.6 cm (10 3/8 × 8 1/8 in.)
MOUNT: 35.2 × 25 cm (13 7/8 × 9 13/16 in.)
PROVENANCE: Presented by Hester
Thackeray Fuller to the Gernsheim
Collection, October 21, 1953

26

30

25

IMAGE: 29.3 × 22.2 cm (II ½ × 8 ¾ in.)
MOUNT: 29.6 × 24.3 cm (II ⅙ × 9 ⅙ in.)
PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;
Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

27
INSCRIPTIONS: Recto mount in ink by JMC:

My "beggar-maid" / now 15!
IMAGE: 17.8 × 14 cm (7 × 5½ in.)
MOUNT: 29.6 × 24.3 cm (11½ × 9½ in.)
PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;
Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

28
INSCRIPTIONS: Recto mount in ink by JMC:
Hallam Tennyson / 1864
IMAGE: 18.8 × 16 cm (73/8 × 65/16 in.)
MOUNT: 29.6 × 24.3 cm (115/8 × 99/16 in.)
PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;
Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971
REPRODUCED: Lukitsh 1986, p. 11

29

IMAGE: 15.2 × 8.1 cm (6 × 3 ¹/16 in.)

MOUNT: 29.6 × 24.3 cm (11 ⁵/8 × 9 ⁹/16 in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

INSCRIPTIONS: Recto mount in ink by JMC:

Lionel Tennyson

IMAGE: 18 × 15.5 cm (7½6 × 6½6 in.)

MOUNT: 29.6 × 24.3 cm (11½ × 9½6 in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

31

IMAGE: 28.8 × 22.4 cm (II 5/16 × 8 13/16 in.)

MOUNT: 29.6 × 24.3 cm (II 5/8 × 9 9/16 in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

32

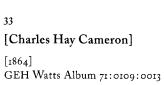
IMAGE: 29 × 21.5 cm (II⁷/₁₆ × 8 ⁷/₁₆ in.)

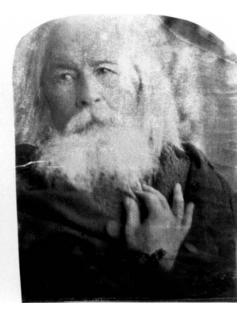
MOUNT: 29.6 × 24.3 cm (II⁵/₈ × 9 ⁹/₁₆ in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971







34 [Charles Hay Cameron] [1864] GEH Watts Album 71:0109:0014

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Sir Henry Taylor / Charles Cameron?

IMAGE: 18.3 × 15.2 cm (7 ½,6 × 6 in.)

MOUNT: 29.6 × 24.3 cm (11 ½,8 × 9 ½,6 in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

REPRODUCED: Lukitsh 1986, pp. 9, 38; Wolf 1998, p. 34; Lukitsh 2001, p. 25

34

IMAGE: 19.5 × 14.9 cm (711/16 × 57/8 in.)

MOUNT: 29.6 × 24.3 cm (115/8 × 9 9/16 in.)

PROVENANCE: G. F. Watts; Christie, Manson

& Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in
honor of Dr. Walter Clark, 1971



Religion

ITUAL AND RELIGION WERE AT THE very center of Victorian existence, providing the glue that held society together. For a family of Julia Margaret Cameron's social standing, gathering for prayer, reading daily from the Bible, and attending church on Sunday morning were activities understood as essential to the foundation of domestic life. Cameron was a devout Christian, and the number and range of photographs that she made addressing religious themes attests to her desire to express her beliefs through art. Christian typology from both the Old and New Testaments offered a rich resource that Cameron willingly mined.

The historian and iconographer Anna Jameson described the object of religious art as being for "instruction and edification." While Cameron's religious studies were certainly designed to enlighten and edify, they also played an important role as catalysts in the growth of her picture-making strategies. She was not preoccupied by the desire to achieve realistic illustrations of religious subjects or to convey narrative fact, but rather wanted to suggest typical themes. To this end, many of her works carry generalized rather than specific titles, which allows for a more fluid interpretation of their meaning. *Prayer and Praise* (cat. no. 130), for example, while having an explicitly devotional title, does not refer to any particular story, and while the composition evokes the Nativity, it is more broadly evocative of an ideal, unified Christian family.

This chapter contains 134 photographs, the vast majority of which date from the first eighteen months of Cameron's career. It was during these early years, 1864 and 1865, that Cameron was at her most productive. She worked at an express rate and assembled several presen-

tation albums for her major patrons and supporters (see appendix C). Her religious pictures occupy a position of fundamental importance in these albums. They were integral to her vision of making art with a moral purpose. The chapter opens with Cameron's illustrations of the "Fruits of the Spirit," a New Testament passage from the letter of St. Paul to the Galatians (5:22-23). The pictures were presented to the British Museum in January 1865, her first work to enter a public institution.2 While Cameron intended the series to illustrate the nine cardinal virtues ("the fruit of the Spirit is love, joy, peace, long-suffering, gentleness, goodness, faith, meekness, temperance"), the sequence here includes thirteen pictures (cat. nos. 35-47). The additional studies are close variants that suggest how carefully she investigated the subject and indicate the sometimes painstaking degree to which she adapted the compositions in order to achieve the desired results.

In this series Cameron seemed to relish the portrayal of physical contact between mother and child. The pictures are sensory in the fullest meaning of the word—skin touching skin, tresses of hair grazing bare shoulders, the glinting bodies of naked children markedly contrasting with the draped figure of the Virgin. This is evident in Long-suffering (cat. no. 39), where the child at right with her hands clasped to suggest prayer is masquerading as the infant Jesus and the other clutches a wooden cross after the biblical type of John the Baptist. Cameron was adept at utilizing the iconography of the art of the past to forge a pictorial language that tested the parameters of acceptable photographic expression of her time. This picture and others in the grouping represent an iconographic model that is suggested in Jameson's writings,

CAT. NO. 146 Sister Spirits (detail)



FIG. 80 Engraving after Raphael from Anna Jameson's Legends of the Madonna, 3rd ed. (London: Hutchinson and Co., 1864).

5.1 × 4.2 cm (2 × 1 ½ in.).



FIG. 81 Engraving after Guido Reni from Anna Jameson's Legends of the Madonna, 3rd ed. (London: Hutchinson and Co., 1864).

Diam. 5 cm (1¹⁵/₁₆ in.).

which were fundamental in bringing before the public important research on the symbolism in religious art. Cameron's images were closely based on prototypes from Italian Renaissance painting, which Jameson described: "Such representation of the two holy children, sublime in their innocence—the one predestined to die for mankind, the other to prepare the way before Him—have, as church pictures, an inexpressible beauty and significance, and might, I think, be multiplied among us with advantage to the young and old." 3

As well as illustrating the "Fruits of the Spirit," Cameron made no less than fifty variations on the Madonna, showing her with either one or two children. Often she made the most minor of changes between exposures, altering a pose to suggest a particular idea or mood, modifying the relationship of the sitters and their draperies, or adjusting the lighting so as to increase the dramatic effect. Cameron sometimes created Madonnas in the style of Raphael (see fig. 80 and cat. nos. 43–45), trimming

the prints to the arch-topped, oval, and tondo shapes commonly seen in paintings and engravings. The favored Madonna was her household servant Mary Hillier, who performed the role repeatedly, effortlessly reinventing herself in front of the camera. In the retrospective written account of her career, Annals of My Glass House, 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. This last autumn her head illustrating the exquisite Maud... is as pure and perfect in outline as were my Madonna studies ten years ago." In her portrayal of Hillier in this role, Cameron presents an ideal of femininity that combines wholesomeness with qualities of sensuality and vulnerability.

The Madonna and child pictures are followed by a group of close-up heads of the Virgin Mary, a theme Cameron explored intermittently, mostly using Hillier as the model. These are succeeded by more than forty images illustrating various scenes from the life of the Virgin, such as the Annunciation and the Salutation, as well as a medley of Old and New Testament narratives that combine men, women, and children in the portrayals. The lily, a symbol of purity and meekness, is a recurring presence (see cat. nos. 106 – 14); sometimes an elegant spray of lilies is employed as a graphic element in the composition, skillfully framing the interaction of the figures (see cat. no. 106). These photographs are followed by a group of studies of Cameron's grandchild Archibald, son of Eugene, who is presented as the infant Redeemer and is accompanied by a watchful Hillier, whose pose and attitude recall the type of the Madre Pia (see fig. 81 and cat. nos. 127-29, 155-58). The chapter is brought to a close with miscellaneous images titled in Cameron's hand, mostly illustrating lesserknown characters from the Old and New Testaments.

JС

NOTES

For full citations of sources listed in author-date style, see selected references.

- 1. Anna Jameson, *The History of Our Lord as Exemplified in Works of Art* (London: Longman, Green, Longman, Roberts and Green, 1865), vol. 1, p. 9.
 - 2. See Cox essay.
 - 3. Jameson, History of Our Lord, vol. 1, pp. 288-89.
- 4. Julia Margaret Cameron, *Annals of My Glass House*, 1874. The original manuscript is in the collection of the Royal Photographic Society, Bath, England. Reprinted in full in Gernsheim 1975, pp. 180–83; Newhall 1980, pp. 134–39; Weaver 1984, pp. 154–57; and Hamilton 1996, pp. 11–16.



CAT. NO. 44 ["Fruits of the Spirit"]



CAT. NO. 39 Long-suffering



CAT. NO. 92 [A Holy Family]



CAT. NO. 119 The three Marys



CAT. NO. 130 Prayer and Praise



CAT. NO. 134 A Christmas Carol



CAT. NO. 148 The Return after 3 days



CAT. NO. 164 Henry Taylor | Study of King David



CAT. NO. 166 [Bathsheba Brought to King David]



35 **Love** Elizabeth Keown, Mary Hillier, Alice Keown 1864 JPGM Overstone Album 84.xz.186.29



36
[Joy]
Mary Hillier
[1864]; copyright December 12, 1864
V&A Ph 363-1981



37

Peace
Elizabeth Keown, Mary Hillier

1865
JPGM Overstone Album 84.xz.186.25



JPGM Overstone Album 84.xz.186.64



["Fruits of the Spirit"]
Mary Hillier, Alice Keown
[1864]
Jack and Harriet Lazare, Montreal



Gentleness
Elizabeth Keown, Mary Hillier, Alice Keown
1864; copyright December 12, 1864
JPGM Overstone Album 84.xz.186.57



38

Repose
Freddy Gould, Mary Hillier
[1864]
BLUO Henry Taylor Album, no. 38



Goodness Mary Hillier, Alice Keown [1864]; copyright November 4, 1864 JPGM Overstone Album 84.xz.186.27

42

INSCRIPTIONS: Recto mount in ink by JMC: Freshwater 1864 / Love IMAGE: 25.5×19.6 cm ($10 \times 7^{11}/_{16}$ in.) MOUNT: 33.7×28.3 cm ($13^{1/4} \times 11^{1/8}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: BLUO Henry Taylor Album, no. 41; BNF D.05963/12; GEH Watts Album 71:0109:0029; HRHRC Thackeray Album 964:0312:0031; MMA 41.21.7 (printed in reverse; inscribed by JMC: The Madonna Pensosa [sic]); NMPFT Herschel Album 1984-5017/43; RPS 2168; TRC 5501; UCLA Aubrey Ashworth Taylor Album, no. 51 (trimmed detail showing upper right quadrant of image); V&A E.1221-2000 (formerly British Museum 1865-1-14-1297); YUBL Gen. Mss. 340, Vol. 1, no. 27, and Vol. 3, folder 6 REPRODUCED: Ford 1975, p. 66; Lukitsh 1986, p. 20; Weaver 1986, p. 76; Wolf 1998, p. 61

35

36

INSCRIPTIONS: Verso print in ink by JMC:

Shall this be Joy? / or-Goodness and along
bottom edge: This is only an accidental
damage on the print

IMAGE: 26.3 × 20.2 cm (10 5/16 × 7 15/16 in.)
PROVENANCE: Undocumented gift, 1941,
found in museum vault, 1965

OTHER PRINTS: V&A E.1219-2000
(vintage label: Joy; formerly British
Museum 1865-1-14-1295); HRHRC
964:0037:0019

REPRODUCED: Gernsheim 1948, pl. 47;
Gernsheim 1975, p. 135

INSCRIPTIONS: Recto mount in ink by JMC:

FreshWater 1865 / Peace and at upper right
corner: 24

IMAGE: 24.8 × 19.6 cm (9³/₄ × 7¹¹/₁₆ in.)

MOUNT: 34.1 × 28.1 cm (13⁷/₁₆ × 11¹/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 63;
YUBL Gen. Mss. 340, Vol. 2, no. 8

REPRODUCED: Weaver 1986, p. 75

INSCRIPTIONS: Recto mount in pencil by JMC: Repose
IMAGE: 25.5 × 19.7 cm (10 × 7 ½ in.)
MOUNT: 32.5 × 23.8 cm (12 ½ × 9 ½ in.)
PROVENANCE: Bequest of the Taylor family,
1930
OTHER PRINTS: Lindsay Album,
no. 133 (inscribed by JMC: Peace); V&A
E.1225-2000 (formerly British Museum
1865-1-14-1301)

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1865 [sic] / Long-suffering / "Fruits of the Spirit"

IMAGE: 25.4 × 19.9 cm (10 × 7¹³/16 in.)

MOUNT: 33.9 × 29.1 cm (13⁵/16 × 11⁷/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 26; V&A E.1218-2000 (formerly British Museum 1865-1-14-1294)

REPRODUCED: Weaver 1986, pp. 44, 85

NOTES: Although this photograph was dated 1865 by JMC, it was registered for copyright on December 12, 1864.

39

IMAGE: 25.4 × 19.8 cm (10 × 7¹³/16 in.)

MOUNT: 41.2 × 32.7 cm (16 ³/16 × 12 ⁷/8 in.)

PROVENANCE: Christie's, London, March 20, 1980, lot 329; Paul F. Walter; Sotheby's, London, May 10, 2001, lot 111

INSCRIPTIONS: Recto mount in ink by JMC: Freshwater 1864 / Gentleness / one of the series of the nine "fruits of the Spirit" and at upper right corner: 58

IMAGE: 25.2 × 19.3 cm (9¹⁵/₁₆ × 7⁹/₁₆ in.)

MOUNT: 33.8 × 28.2 cm (13⁵/₁₆ × 11¹/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor

Album, no. 25; Lindsay Album, no. 135;

V&A E.1220-2000 (formerly British

Museum 1865-1-14-1296)

REPRODUCED: Weaver 1986, p. 83

INSCRIPTIONS: Recto mount in ink by IMC: Goodness / one of a series of nine illustrating the fruits of the Spirit IMAGE: 25.4 × 20 cm ($10 \times 7^{7/8}$ in.) MOUNT: 34.1×27.9 cm $(13^{7}/16 \times 11$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: HRHRC Thackeray Album 964:0312:0023 and 964:0037:0016; Lindsay Album, no. 119; NMPFT Herschel Album 1984-5017/44 and 1939-113/10; TRC 5496; V&A 44.756, 44.775, and E.1223-2000 (formerly British Museum 1865-1-14-1299) REPRODUCED: Ford 1975, p. 67; Weaver 1984, p. 33; Weaver 1986, p. 76; Wolf 1998, pl. 43; Lukitsh 2001, p. 23



43

Faith

Elizabeth Keown, Mary Hillier, Alice Keown
1864; copyright December 12, 1864

JPGM Overstone Album 84.xz.186.31



["Fruits of the Spirit"]
Elizabeth Keown, Mary Hillier, Alice Keown
[1864]
WCP 84:1562



45 [Meekness] Elizabeth Keown, Mary Hillier, Alice Keown [1864]; copyright December 12, 1864 Adam Fuss



47 [Temperance] Mary Hillier, Percy Keown (?) [1864] BNF D.05963/EO.306a



La Madonna Adolorata | Patient in Tribulation Elizabeth Keown, Mary Hillier [1864]; copyright November 4, 1864 JPGM Overstone Album 84.XZ.186.26



49
La Madonna della Ricordanza | Kept in the heart
Mary Hillier, Alice Keown
1864
JPGM Overstone Album 84.xz.186.47



46 Temperance Mary Hillier, Percy Keown (?) [1864] V&A E.1226-2000



La Madonna Aspettante | Yet a little while Freddy Gould, Mary Hillier 1865; copyright March 27, 1865 JPGM Overstone Album 84.xz.186.21

INSCRIPTIONS: Recto mount in ink by IMC: Freshwater 1864 / Faith and at upper right corner: 30 IMAGE: 23.8×18.5 cm $(9^{3}/8 \times 7^{1}/4$ in.) MOUNT: 34.1 × 28.1 cm (13 $\frac{7}{16}$ × 11 $\frac{1}{16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 отнек PRINTS: IUAM Miniature Album 75.38.89; Lindsay Album, no. 16 (rectangle); NMPFT Herschel Album 1984-5017/53; Norman Album, no. 59 (inscribed by JMC: Holy Family); RPS 2169 (inscribed by JMC: For Professor Wilson if he care to have it); TRC 5502 (rectangle); V&A E.1222-2000 (formerly British Museum 1865-1-14-1298) REPRODUCED: Ford 1975, p. 76; Weaver 1986, p. 77; Cox 1996, p. 23

INSCRIPTIONS: Verso print in ink by JMC at upper center: Centre of / middle row / in a round IMAGE: $20.5 \times 15.7 \text{ cm} (8^{1}/_{16} \times 6^{3}/_{16} \text{ in.})$

PROVENANCE: Sotheby's, Belgravia, March 25, 1983, lot 128

REPRODUCED: Hamilton 1996, pl. 8 NOTES: The inscription refers to Cameron's method of presentation for the nine works in the Fruits of the Spirit series.

45

43

IMAGE: 25.2×20.6 cm $(9^{15}/16 \times 8^{1}/8$ in.) MOUNT: 48.2×39.8 cm ($18^{15}/_{16} \times 15^{17}/_{16}$ in.) PROVENANCE: James Danzinger OTHER PRINTS: V&A E.1224-2000 (vintage label: Meekness; formerly British Museum 1865-1-14-1300) REPRODUCED: Wolf 1998, pl. 48

INSCRIPTIONS: Recto mount vintage label in ink: Temperance and in ink in an unknown hand: The fruits of the Spirit / Galatians v. 22 and Illustrated from life by / Julia Margaret Cameron IMAGE: 29×22.5 cm (II⁷/₁₆ × 8⁷/₈ in.) MOUNT: 30.8×21.3 cm ($12\frac{1}{8} \times 8\frac{3}{8}$ in.) PROVENANCE: Gift of the artist to the British Museum, January 21, 1865; transferred to the Victoria and Albert Museum, December 2000 OTHER PRINTS: BNF D.05963/E0.306a (printed in reverse); private collection (cdv)

INSCRIPTIONS: Recto print in ink by JMC at bottom edge: From Life Julia Margaret Cameron and recto mount in ink: From Life d'apres Nature Registered Photograph Julia Margaret Cameron

IMAGE: 26.3×20.9 cm $(10^{5}/16 \times 8^{3}/16$ in.) MOUNT: 38.4×29.4 cm ($15\frac{1}{8} \times 11\frac{9}{16}$ in.) PROVENANCE: Gift of Vanessa Bell, November 23, 1945 other prints: V&A e.1226-2000

48

INSCRIPTIONS: Recto mount in ink by JMC: Freshwater / La Madonna Adolorata / Patient in Tribulation IMAGE: 25.4 × 20 cm (10 × $7^{7/8}$ in.) MOUNT: 34×28 cm ($13^{3/8} \times 11$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: HRHRC Thackeray Album 964:0312:0012; Lindsay Album, no. 27; MFAB Hughes family loan; NMPFT Herschel Album 1984-5017/12 REPRODUCED: Ford 1975, p. 35; Weaver 1986, p. 76

49

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / La Madonna della Ricordanza / Kept in the heart and at upper right corner: 49 IMAGE: $25.5 \times 20 \text{ cm } (10 \times 7^{7/8} \text{ in.})$ MOUNT: 33.8×28.2 cm ($13^{5/16} \times 11^{1/16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: Lindsay Album, no. 11; private collection (cdv); RPS 2172; TRC 5495; V&A 44.746 and 44.766 REPRODUCED: Weaver 1986, p. 81

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1865 / La Madonna Aspettante / Yet a little while IMAGE: 24.5×19.9 cm $(9^{5/8} \times 7^{13/16}$ in.) MOUNT: 34.1 × 28.4 cm ($13^{7/16}$ × $11^{3/16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: JPGM 84.XM.443.30 (cabinet); BLUO Henry Taylor Album, no. 42; HRHRC 964:0037:0021; IUAM Miniature Album 75.38.22; Lindsay Album, no. 2; MFAB 42.347 (carbon); Mia Album, no. 28; NMPFT Herschel Album 1984-5017/40; Norman Album, no. 66; NPG x18071 (cdv); RPS 2173 and 20555; TRC 5447; UCLA Aubrey Ashworth Taylor Album, no. 5 (inscribed by JMC in index at rear of album: the first month of my Photography!! / and never surpassed); V&A 44.747, 44.767, and Ph 221-1969 (cdv) REPRODUCED: Ford 1975, p. 63; Ovenden 1975, pl. 12; Weaver 1986, p. 74; Mulligan et al. 1994, p. 18



La Madonna Riposata | Resting in Hope Mary Hillier, Percy Keown [1864]; copyright October 10, 1864 JPGM Overstone Album 84.xz.186.39



La Madonna Riposata | Resting in Hope Mary Hillier, Percy Keown [1865] NPG x18025



53 La Madonna della Pace | Perfect in Peace Mary Hillier, Percy Keown 1865 JPGM Overstone Album 84.xz.186.37



La Madonna Vigilante Alice Keown, Kate Dore 1864 JPGM Overstone Album 84.xz.186.19



Blessing and Blessed Mary Hillier, Freddy Gould 1865; copyright March 27, 1865 JPGM Overstone Album 84.xz.186.36



57

Grace thro' Love
Freddy Gould, Mary Hillier
1865; copyright March 27, 1865
JPGM Overstone Album 84.xz.186.22



La Madonna Esaltata | Fervent in prayer Mary Hillier, Percy Keown

I865 JPGM Overstone Album 84.xz.186.35



The Finding of Moses
Mary Hillier, unknown child
[1864]
Present whereabouts unknown

INSCRIPTIONS: Recto mount in ink by JMC: Freshwater 1865 [sic] / La Madonna Riposata / Resting in Hope / from another negative than the one seen page 19 and at upper right corner: 38

51

IMAGE: 24.5 × 19.9 cm (9 5/8 × 7 13/16 in.)

MOUNT: 34 × 28.3 cm (13 3/8 × 11 1/8 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: JPGM Overstone Album 84.xz.186.20; HRHRC Thackeray Album 964:0312:0003; IWCC Miniature Album, no. 26; Lindsay Album, no. 1; MMA 41.21.2; Norman Album, no. 58; private collection (cdv); RPS 2175; V&A 44.745 and 44.765

REPRODUCED: Ford 1975, p. 69; Lukitsh 1986, p. 28; Weaver 1986, p. 79; Hinton 1992, p. 89

NOTES: Although this photograph was dated 1865 by JMC, it was registered for copyright on October 10, 1864. She describes this print as a slight variant of JPGM Overstone Album 84.xz.186.20; however, it appears to be identical.

INSCRIPTIONS: Recto mount in ink by JMC:

La Madonna Riposata / Resting in Hope

IMAGE: 25.4 × 20 cm (10 × 7⁷/₈ in.)

MOUNT: 33.5 × 26.8 cm (13³/₁₆ × 10⁹/₁₆ in.)

PROVENANCE: Gift of Mrs. Curle, 1959

REPRODUCED: Weaver 1984, p. 33

INSCRIPTIONS: Recto mount in ink by JMC:

FreshWater 1865 / La Madonna della Pace /

Perfect in Peace and at upper right corner: 36

IMAGE: 24.1 × 19.9 cm (9½ × 7½ in.)

MOUNT: 34 × 28.2 cm (13¾ × 11½ in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 14;

MFAB Hughes family loan; RPS 2174/1-2;

V&A 44.763 and 44.782

REPRODUCED: Weaver 1986, p. 78

JMC: FreshWater 1865 / La Madonna
Esaltata / Fervent in prayer and at upper
right corner: 34

IMAGE: 24.5 × 19.9 cm (9 5/8 × 7 13/16 in.)
MOUNT: 34 × 28.2 cm (13 3/8 × II 1/16 in.)
PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: HRHRC Thackeray Album
964:0312:0029; Lindsay Album, no. 28;
V&A 44.754 and 44.773
REPRODUCED: Weaver 1984, p. 33; Weaver
1986, p. 78

INSCRIPTIONS: Recto mount in ink by

54

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / La Madonna Vigilante and at upper right corner: 18 IMAGE: $25.5 \times 20 \text{ cm} (10 \times 7^{7/8} \text{ in.})$ MOUNT: 33.9×29.1 cm $(13^{5}/_{16} \times 11^{7}/_{16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: HRHRC Thackeray Album 964:0312:0024 and 964:0037:0062A; IWCC Miniature Album, no. 28 (inscribed by JMC: La Madonna Vigilante / Watching Always); Lindsay Album, no. 5; Norman Album, no. 45; private collection (cdv); TRC 5498; YUBL Gen. Mss. 340, Vol. 1, no. 22 REPRODUCED: Weaver 1986, p. 74; Hinton 1992, p. 93

55

56 INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1865 / Blessing and Blessed IMAGE: 25×20.1 cm $(9^{13}/_{16} \times 7^{7}/_{8}$ in.) MOUNT: 34×28.2 cm ($13^{3}/8 \times 11^{1}/16$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: HRHRC 964:0037:0032 and 964:0037:0082; Lindsay Album, no. 36; Mia Album, no. 43; NMPFT Herschel Album 1984-5017/50 (rectangle; inscribed by JMC: La Beata); TRC 5398 (inscribed by JMC: Divine Love); V&A 44.749 and 44.769; YUBL Gen. Mss. 340, Vol. 2, no. 6 (inscribed by JMC: La Beata), and Vol. 3, folder 23 (inscribed by JMC: Divine Love) REPRODUCED: Gernsheim 1948, pl. 2; Ford 1975, p. 73; Gernsheim 1975, p. 132; Ovenden 1975, pl. 17; Hopkinson 1986, p. 24; Weaver 1986, p. 78; Mulligan et al.

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1865 / Grace thro' Love

IMAGE: 24.8 × 19.6 cm (9³/₄ × 7¹¹/₁₆ in.)

MOUNT: 34 × 28.3 cm (13³/₈ × 11¹/₈ in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 24;

RPS 2178; V&A 44.770 and 44.750; YUBL

Gen. Mss. 340, Vol. 3, folder 24 (inscribed by JMC: La Beata / Blessing and Blessed)

REPRODUCED: Weaver 1984, p. 30; Weaver 1986, pp. 28, 75

1994, p. 42

58

INSCRIPTIONS: Recto mount in ink by

JMC: Registered Photograph Julia Margaret

Cameron and in pencil below: The Finding
of Moses and in pencil at lower left corner:
5/- [5 shillings]

IMAGE: 20.3 × I4.5 cm (8 × 5 11/16 in.)

MOUNT: Unknown

PROVENANCE: Sotheby's, Belgravia, April 14,
1989, lot 218



[Madonna and Two Children] Elizabeth Keown, Mary Hillier, Alice Keown [1864] YUBL Gen. Mss. 340, Vol. 3, folder 25



[Madonna and Two Children]
Alice Keown, Mary Hillier, Elizabeth Keown
[1864]
Present whereabouts unknown



Heaven
Elizabeth Keown, Mary Hillier, Alice Keown
[1864]
NMPFT Herschel Album 1984-5017/36



The Sphinx Madonna Mother & Child Alice Keown, Mary Hillier [1864] Present whereabouts unknown



The Sphinx Madonna
Alice Keown, Mary Hillier
[1864]
Michael Mattis and Judith Hochberg
(Mia Album, no. 4)



65 [Madonna and Two Children] Elizabeth Keown, Mary Hillier, Alice Keown [1864] NGA 1995.36.67



Contemplation
Elizabeth Keown, Mary Hillier, Alice Keown
[1864]
JPGM Overstone Album 84.xz.186.28



[Madonna and Two Children]
Elizabeth Keown, Mary Hillier, Alice Keown
[1864]
GEH 81:1121:0036

INSCRIPTIONS: Recto mount in ink by JMC: Registered Photograph Julia Margaret Cameron

IMAGE: 25.6 × 20.2 cm (10 ½6 × 7 ½16 in.)

MOUNT: 35.1 × 34.3 cm (13 ½16 × 13 ½ in.)

PROVENANCE: Gift of the artist to the

Tennyson family; by descent within the

Tennyson and Prinsep families; Colonel

E. S. M. Prinsep, 1949

OTHER PRINTS: GEH 67:0088:0018

(platinum print by A. L. Coburn); HRHRC

964:0037:0006 (oval)

60

59

IMAGE: 26.7×20.3 cm ($10^{1/2} \times 8$ in.)

моинт: Unknown

PROVENANCE: Sotheby's, New York, May 7,

1985, lot 195

6т

INSCRIPTIONS: Recto mount in ink by JMC: Heaven and at upper right corner: 36
IMAGE: 24.5 × 19.6 cm (9⁵/₈ × 7¹¹/₁₆ in.)
MOUNT: 33.7 × 30.3 cm (13¹/₄ × 11¹⁵/₁₆ in.)
PROVENANCE: Sotheby's, Belgravia,
October 18, 1974, lot 34; NPG; NMPFT,
1983

OTHER PRINTS: BLUO Henry Taylor Album, no. 74; Lindsay Album, no. 142 REPRODUCED: Ford 1975, p. 59

62

INSCRIPTIONS: Recto mount in ink by JMC: Contemplation

IMAGE: 23.7 × 19.5 cm (9⁵/₁₆ × 7¹¹/₁₆ in.) MOUNT: 34 × 28.1 cm (13³/₈ × 11¹/₁₆ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: Lindsay Album, no. 124; MMA 41.21.11 (Colnaghi blindstamp) REPRODUCED: Weaver 1986, p. 76

63

INSCRIPTIONS: Recto mount in pencil by JMC: The Sphinx Madonna Mother & Child and in ink below: From Life Julia Margaret Cameron / 10/6 [10 shillings and sixpence] can be printed to order

IMAGE: $24 \times 18.2 \text{ cm} (9^{7/16} \times 7^{1/8} \text{ in.})$

моинт: Unknown

PROVENANCE: Sotheby's, Belgravia, June 28,

1978, lot 342

64

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron and in pencil
below: The Sphinx Madonna

IMAGE: 24.2 × 19 cm (9 ½ × 7 ½ in.)

MOUNT: 35.1 × 26.1 cm (13 ½ to 1½ in.)

PROVENANCE: Maria "Mia" Jackson; by
descent to Sotheby's, Belgravia, June 21,
1974, lot 27; private collection; present
owners, 1990

REPRODUCED: Ovenden 1975, pl. 42; Mulligan
et al. 1994, p. 17

65

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 26.5×21.2 cm ($10^{7}/_{16} \times 8^{5}/_{16}$ in.) MOUNT: 53×36.2 cm ($20^{7}/_{8} \times 14^{1}/_{4}$ in.) PROVENANCE: David and Mary Robinson, 1995

66

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron and in pencil at
lower left corner: 10/ [10 shillings];
Colnaghi blindstamp

IMAGE: 25.3 × 21.4 cm (9 15/16 × 8 7/16 in.)

MOUNT: 48 × 37.9 cm (18 7/8 × 14 15/16 in.)

PROVENANCE: Gabriel Cromer, 1939; gift of
Eastman Kodak Company, 1949

REPRODUCED: Lukitsh 1986, p. 42



67
[Madonna and Two Children]
Freddy Gould, Elizabeth Keown, Mary Hillier
[1864]
GEH Watts Album 71:0109:0037



[Madonna and Two Children] Alice Keown, Mary Hillier, Elizabeth Keown [1864] V&A Ph 340-1981



[Madonna and Two Children]
Alice Keown, Mary Hillier, Elizabeth Keown
[1864]
V&A Ph 341-1981



71 [Group] Alice Keown, Mary Kellaway, Percy Keown [1864] V&A Ph 332-1981



72 [Madonna and Two Children] Elizabeth Keown, Mary Kellaway, Alice Keown [1864] V&A Ph 345-1981



73
A Spanish Picture
Elizabeth Keown, Mary Kellaway
[1864]
Private collection, United Kingdom
(Lindsay Album, no. 70)



70 [Good Night] Elizabeth Keown, Mary Kellaway, Percy Keown [1864] MoMA 328.68



The Mother Wing
Elizabeth Keown, Mary Kellaway
[1864]
HRHRC Thackeray Album 964:0312:0042

67

IMAGE: 25.7 × 21.2 cm (10 1/8 × 8 5/16 in.)
MOUNT: 29.6 × 24.3 cm (11 5/8 × 9 5/16 in.)
PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;
Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

68

IMAGE: 25.2×19.7 cm (9 $^{15}/_{16} \times 7^{\frac{3}{4}}$ in.) PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965

69

IMAGE: 23.6 × 18 cm (9 1/4 × 7 1/16 in.)
PROVENANCE: Undocumented gift, 1941,
found in museum vault, 1965
OTHER PRINTS: V&A Ph 254-1982

70

IMAGE: 26.7 × 21.6 cm (10 ½ × 8 ½ in.)

MOUNT: 60.9 × 50.8 cm (23 ½ × 20 in.)

PROVENANCE: Robert Schoelkopf, New York;

gift of Shirley C. Burden, 1968

OTHER PRINTS: Lindsay Album, no. 141

(arched top; inscribed by JMC: Good Night)

71

IMAGE: 25.3 × 19.7 cm (9 15/16 × 7 3/4 in.)
PROVENANCE: Undocumented gift, 1941,
found in museum vault, 1965

72

IMAGE: 23.7×19.8 cm $(9^{5/16} \times 7^{13/16}$ in.) MOUNT: 24.2×20 cm $(9^{1/2} \times 7^{7/6}$ in.) PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965 NOTES: Cat. no. 869 is a detail of this picture.

73

INSCRIPTIONS: Recto mount in ink by

JMC: A Spanish Picture and at upper right
corner: 70

IMAGE: 23.3 × 19.8 cm (9³/16 × 7¹³/16 in.)

MOUNT: 34.1 × 28.1 cm (13⁷/16 × 11 ¹/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

74

Inscriptions: Recto mount in ink by JMC: The Mother Wing

IMAGE: 24.6×20 cm $(9^{11}/16 \times 7^{7/8} \text{ in.})$ Mount: 35.2×25 cm $(13^{7/8} \times 9^{13/16} \text{ in.})$ Provenance: Presented by Hester

Thackeray Fuller to the Gernsheim

Collection, October 21, 1953



75 [Madonna and Child] Elizabeth Keown, Mary Hillier [1864-65] V&A Ph 338-1981



[Madonna and Child]
Freddy Gould, unknown woman
[1864-65]
V&A Ph 339-1981



Aspiration
Freddy Gould, Mary Hillier
[1864-65]
Private collection, United Kingdom (Lindsay Album, no. 125)



79 **Trust** Elizabeth Keown, Alice Keown, Mary Hillier 1865 JPGM Overstone Album 84.xz.186.107



80 [Trust] Alice Keown, Mary Hillier [1865] V&A Ph 348-1981



81
[Madonna and Two Children]
Elizabeth Keown, Alice Keown, Mary Hillier
[1865]
Present whereabouts unknown



78
[Madonna and Child]
Freddy Gould, unknown woman
[1864]
V&A Ph 334-1981



Mother and Child Freddy Gould, Mary Hillier [1864-65] JPGM Overstone Album 84.xz.186.83

75
INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 23.1 × 20 cm (9 ¹/₁₀ × 7 ⁷/₈ in.)
MOUNT: 40.3 × 29.1 cm (15 ⁷/₈ × 11 ⁷/₁₀ in.)

PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965

76

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 18.3 × 13.1 cm (7½,6 × 5½ in.)
MOUNT: 38.1 × 28.5 cm (15 × 11½,6 in.)
PROVENANCE: Undocumented gift, 1941,
found in museum vault, 1965

77

INSCRIPTIONS: Recto mount in ink by JMC:

Aspiration and at upper right corner: 125

IMAGE: 24.6 × 19.4 cm (9"1/16 × 7 1/8 in.)

MOUNT: 34.1 × 28.1 cm (13 1/16 × 11 1/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

78

IMAGE: 25.3×19.9 cm (9 $^{15}/_{10} \times 7^{13}/_{10}$ in.) PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965

79

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater / 1865 / Trust and at upper right corner: 103

IMAGE: 26.2 × 21.9 cm (10 ¹/10 × 8 ¹/8 in.)

MOUNT: 33.9 × 28.3 cm (13 ¹/10 × 11 ¹/8 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 15

REPRODUCED: Weaver 1986, p. 96

NOTES: Cat. no. 80 is a detail of this picture.

80

IMAGE: 19 × 14.8 cm (7⁷/₁₆ × 5¹¹/₁₆ in.)

PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965

NOTES: This picture is a detail of cat. no. 79.

81

Inscriptions: Unknown Image: 25.4×20.3 cm (10 \times 8 in.) mount: Unknown

PROVENANCE: Sotheby Parke Bernet, New

York, March 25, 1975, lot 84

82

INSCRIPTIONS: Recto mount in ink by JMC: Mother and Child and at upper right corner: 83

IMAGE: 24.5 × 18.9 cm (9⁵/8 × 7⁷/16 in.)

MOUNT: 33.9 × 29.1 cm (13⁵/16 × 11⁷/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

REPRODUCED: Weaver 1986, p. 90



83 Lucia Alice Keown, Mary Hillier [1864–65] Private collection, United Kingdom (Lindsay Album, no. 127)



84 d'Après Nature Mary Hillier, Alice Keown [1864–65] BNF D.05963/64B 34911



Aurora
Unknown girl, Kate Dore
1864; copyright January 11, 1865
JPGM Overstone Album 84.xz.186.85



87 [The Mariner's Wife] Elizabeth Keown, unknown woman [1864-65] V&A Ph 333-1981



The Holy Family
Percy Keown, Cyllena Wilson, Alice Keown
[1867]
NMPFT Herschel Album 1984-5017/57



89
The Holy Family (other study)
Percy Keown, Cyllena Wilson, Alice Keown
[1867]
NMPFT Herschel Album 1984-5017/58



86
The Mariner's Wife
Elizabeth Keown, unknown woman
[1864-65]
Private collection, United Kingdom
(Lindsay Album, no. 140)



90
The Nativity
Percy Keown, Cyllena Wilson,
Alice Keown
[1867]

Present whereabouts unknown

INSCRIPTIONS: Recto mount in ink by JMC:

Lucia and at upper right corner: 127

IMAGE: 24.3 × 20.3 cm (9 %6 × 8 in.)

MOUNT: 34.1 × 28.1 cm (13 7/16 × 11 1/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

OTHER PRINTS: BNF D.05963/13; RPS 2308

(circle)

84

83

INSCRIPTIONS: Recto print in the negative by JMC at lower center: From Life / JMC and recto mount in ink: Registered photograph Julia Margaret Cameron / d'Après Nature IMAGE: 26.2 × 21 cm (10 5/16 × 81/4 in.)
MOUNT: 33.8 × 28.3 cm (13 5/16 × 111/8 in.)
PROVENANCE: Gift of Vanessa Bell, November 23, 1945
OTHER PRINTS: Sotheby's, Belgravia,
October 29, 1980, lot 230 (printed in

85

FreshWater 1864 / Aurora and at upper right corner: 85

IMAGE: 25.4 × 19.9 cm (10 × 7¹³/16 in.)

MOUNT: 33.9 × 29.1 cm (13⁵/16 × 11⁷/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album, no. 45

REPRODUCED: Weaver 1986, p. 90

INSCRIPTIONS: Recto mount in ink by JMC:

86

INSCRIPTIONS: Recto mount in ink by JMC:

The Mariner's Wife and at upper right
corner: 140

IMAGE: 25.3 × 19.8 cm (9¹⁵/₁₆ × 7¹³/₁₆ in.)

MOUNT: 34.1 × 28.1 cm (13⁷/₁₆ × 11 ¹/₁₆ in.)

PROVENANCE: Gift of the artist to Sir Coutts
Lindsay; by descent within the family

87

IMAGE: 25.5 × 19.9 cm (10 × $7^{13}/_{16}$ in.) PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965

88

89

INSCRIPTIONS: Recto mount in ink by JMC:

The Holy Family (other study) and at upper right corner: 58

IMAGE: 31 × 26.2 cm (12³/₁₆ × 10⁵/₁₆ in.)

MOUNT: 33.5 × 30 cm (13³/₁₆ × 11¹³/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT, 1983

REPRODUCED: Ford 1975, p. 81

90

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in pencil below: The Nativity; Colnaghi blindstamp

IMAGE: 31.3 × 27.9 cm (12 5/16 × II in.)

MOUNT: Unknown

PROVENANCE: Sotheby's, Belgravia,

December 4, 1973, lot 64



91 A Study of the Holy Family Rosie Prince, Mary Hillier, Freddy Gould [1872] Present whereabouts unknown



[A Holy Family]
Unknown girl, Mary Hillier, Freddy Gould
[1872]
JPGM 84.XM.443.19



Une Sainte Famille Rosie Prince, Mary Hillier, Freddy Gould August 1872; copyright August 5, 1872 JPGM 84.xm.443.73



95 Une Sainte Famille Rosie Prince, Mary Hillier, Freddy Gould August 3, 1872 Alex Novak, Vintage Works



96 [May Prinsep] [1864-66] V&A Ph 357-1981



97 [Mary Hillier] [1864–66] MMA 41.21.13



94
A Study of a Holy Family
Rosie Prince, Mary Hillier, Freddy Gould
[August 1872]
RPS 2161



[Mary Hillier] [1864–66] V&A Ph 346-1981

91

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron / A Study of the
Holy Family

IMAGE: 34.2 × 26.3 cm (13⁷/16 × 10⁵/16 in.)
MOUNT: 46 × 38.9 cm (18¹/8 × 15⁵/16 in.)

PROVENANCE: P. & D. Colnaghi & Co.,
Ltd., London, October 27-December 1,
1976, lot 181

REPRODUCED: Lloyd 1976, lot 181

92

INSCRIPTIONS: Recto mount in ink in an unknown hand: A Holy Family

IMAGE: 33.3 × 26.9 cm (13 1/8 × 10 9/16 in.)

MOUNT: 43 × 31.5 cm (16 15/16 × 12 3/8 in.)

PROVENANCE: Virginia Woolf; Sotheby's,

Belgravia, March 8, 1974, lot 121; Samuel

Wagstaff, Jr., 1984

93

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater Aug
1872 / Une Sainte Famille Dédieé à Monsieur
Gustave Doré [A holy family dedicated to
Mr. Gustave Doré]; Colnaghi blindstamp
IMAGE: 33.4 × 26.5 cm (13 ½ × 10 ½ in.)
MOUNT: 55.6 × 44.8 cm (21 ½ × 17 ½ in.)
PROVENANCE: Samuel Wagstaff, Jr., 1984

94

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron / A Study of a
Holy Family; Colnaghi blindstamp
IMAGE: 34.I × 28.8 cm (13⁷/16 × II⁵/16 in.)
MOUNT: 46.6 × 38.9 cm (18⁵/16 × I5⁵/16 in.)
PROVENANCE: Unknown
REPRODUCED: Weaver 1984, p. 35

95

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Aug. 3rd 1872 / Une Sainte Famille / dediee a Gustave Doré / group prise le lendemain de sa visite [A holy family / dedicated to Gustave Doré / group taken the morning after his arrival]; Colnaghi blindstamp

IMAGE: 34.8 × 28.3 cm (1311/16 × 1111/8 in.)

MOUNT: 58.4 × 46.4 cm (23 × 181/4 in.)

PROVENANCE: Christie's, London,

October 25, 1984, lot 201

96

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 23.6 × 18 cm (9 1/4 × 7 1/16 in.) MOUNT: 37.8 × 28.9 cm (14 7/8 × 11 3/8 in.) PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965 97

INSCRIPTIONS: Recto mount in pencil in an unknown hand above image: of Mary Hillier; Colnaghi blindstamp IMAGE: 19.7 × 14.8 cm (7³/₄ × 5¹³/₁₆ in.) MOUNT: 45.6 × 32.9 cm (17¹⁵/₁₆ × 12¹⁵/₁₆ in.) PROVENANCE: E. P. Goldschmidt & Co., 1941

98

IMAGE: 25.5 × 19.8 cm (10 × 7¹³/16 in.)
PROVENANCE: Undocumented gift, 1941,
found in museum vault, 1965
NOTES: Cat. no. 97 is a tighter cropping of
this image.



99 Mary Madonna Mary Hillier 1864; copyright October 10, 1864 JPGM Overstone Album 84.xz.186.76



100
[Mary Hillier]
[1866]
Present whereabouts unknown



Mary Mother Mary Hillier [1867] GEH 81:1124:0006



103 [Madonna] Julia Norman (?) March 1868 WCP 93:4921



La Santa Maria Mary Hillier May 1868 HRHRC 964:0037:0018



La Madonna Purissima Mary Hillier 1868 HRHRC 964:0037:0087



La Madonna Unknown woman [1867]

GEH 81:1121:0023



106 [Group] Mary Hillier, Elizabeth Keown [1865-66]JPGM 84.xm.443.65

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater actual size Life 1864 / Mary Madonna and at upper right corner: 76 IMAGE: 26.7×20.8 cm ($10^{1}/2 \times 8^{3}/16$ in.) MOUNT: 33.9 × 29.1 cm (r_3 ⁵/₁₆ × r_1 ⁷/₁₆ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: Lindsay Album, no. 137 REPRODUCED: Weaver 1986, p. 88; Cox 1996,

99

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life not enlarged Julia Margaret Cameron and in pencil by JMC below: For the Signor IMAGE: Diam. 26.2 cm (10 5/16 in.) моинт: Unknown PROVENANCE: Gift of the artist to G. F.

Watts; Lillian Chapman; G. M. Findlay; Sotheby's, Belgravia, December 4, 1973, lot 69

101

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron / Mary Mother; Colnaghi blindstamp

IMAGE: 32.2×26.6 cm ($12^{11}/_{16} \times 10^{7}/_{16}$ in.) MOUNT: 55.8×45.1 cm $(21^{15}/16 \times 17^{3}/4$ in.) PROVENANCE: Brussels Associates, New York,

OTHER PRINTS: AM (oval); IUAM Miniature Album 75.38.23; IWCC Miniature Album, no. 15; MFAB 42.355 (carbon); NMPFT 1990-5036/11511; Norman Album, no. 23; NPG x18041 (cabinet); PMA 68-26-1; private collection (cdv); RPS 2154, 20554, and 23648; UCLA Aubrey Ashworth Taylor Album, no. 5; VHM Ph 2596

REPRODUCED: Woolf and Fry 1926, pl. 18; Woolf and Fry 1973, pl. 18; Gernsheim 1975, p. 172; Bruson 1980, pl. 7; Weaver 1984, p. 134; Hopkinson 1986, p. 21; Lukitsh 1986, p. 21; Hinton 1992, p. 67; Wolf 1998, pl. 44; Lukitsh 2001, p. 91

102

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater and in pencil by JMC below: La Madonna; Colnaghi blindstamp IMAGE: 33.1×26.4 cm $(13 \times 10^{3}/8 \text{ in.})$ MOUNT: $57.9 \times 46.2 \text{ cm} \left(22^{13}/_{16} \times 18^{3}/_{16} \text{ in.}\right)$ PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949 OTHER PRINTS: Christie's, London, June 30, 1977, lot 325 (inscribed by JMC: My gift to Mr. Allfry in token of a friendship that will not fade tho' created in Sunlight during pleasant sunny weeks at Sunnyside. Julia Margaret Cameron); Sotheby's, Belgravia, December 4, 1973, lot 66 (inscribed by JMC: Mary, the Sister of Martha and facsimile inscription: One of the best / G. F. Watts) REPRODUCED: Lukitsh 1986, p. 55

INSCRIPTIONS: Recto mount in ink by JMC: From Life March 1868 Julia Margaret Cameron

IMAGE: 34.4×26.3 cm $(13\% \times 10\% \times 10\% in.)$ MOUNT: $40.3 \times 31.4 \text{ cm} \left(15^{7/8} \times 12^{3/8} \text{ in.}\right)$ PROVENANCE: RPS, on loan from the Norman family; Erich Sommer; Charles Isaacs, 1993

REPRODUCED: Woolf and Fry 1973, pl. 39; Wolf 1998, pl. 31; Lukitsh 2001, p. 93

104

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater May 1868 Julia Margaret Cameron and in pencil below: La Santa Maria; Colnaghi blindstamp IMAGE: 32×26.5 cm $(12^{9/16} \times 10^{7/16} \text{ in.})$ MOUNT: $51.3 \times 40.9 \text{ cm} (20^{3}/_{16} \times 16^{1}/_{16} \text{ in.})$ PROVENANCE: Helmut Gernsheim

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater 1868 Julia Margaret Cameron and in pencil below: La Madonna Purissima; Colnaghi blindstamp IMAGE: 33.9×27.5 cm $(13^{5}/16 \times 10^{13}/16$ in.) MOUNT: 52.5×42 cm $(20^{11}/_{16} \times 16^{1}/_{2}$ in.) PROVENANCE: Helmut Gernsheim

image: 32.7 \times 27.2 cm (12 $^{7}\!/_{8}$ \times 10 $^{11}\!/_{16}$ in.) MOUNT: 42.6×31.5 cm $(16^{3}/4 \times 12^{3}/8$ in.) PROVENANCE: Virginia Woolf; Sotheby's, Belgravia, June 21, 1974, lot 44; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: Eastnor Castle reproduced: Cox 1996, p. 85



I07 [Group] Mary Hillier, Elizabeth Keown [1865–66] RPS 20588



108 [Group] Mary Hillier, Elizabeth Keown [1865–66] RPS 2166



[Mary Hillier]
[1865-66]
Private collection, United Kingdom



after the manner of Perugino Mary Ryan [1865–66] NMPFT Herschel Album 1984-5017/48



[The Annunciation]
Mary Ryan
[1865–66]
Private collection, United Kingdom



After Perugino | The Annunciation Mary Ryan, Elizabeth Keown [1865–66] RPS 2155



110

A study—after the manner of Francia Mary Ryan, Elizabeth Keown

[1865 - 66]NMPFT Herschel Album 1984-5017/51



[The Annunciation] Mary Ryan, Elizabeth Keown

[1865-66]

Michael Mattis and Judith Hochberg (Mia Album, no. 101)

107

INSCRIPTIONS: Recto mount ink stamp: Royal Photographic Society / 35, Russell Square / London W.C. 1 IMAGE: 32.6×27.8 cm $(12^{13}/_{16} \times 10^{15}/_{16}$ in.) Mount: 49×37.3 cm ($19^{1/4} \times 14^{11/16}$ in.) PROVENANCE: Unknown

то8

IMAGE: 32.7×28 cm ($12^{\frac{7}{8}} \times 11$ in.) MOUNT: 36.7×32 cm ($14\frac{7}{16} \times 12\frac{9}{16}$ in.) PROVENANCE: Unknown REPRODUCED: Weaver 1984, p. 16; Weaver 1986, p. 33

109

IMAGE: 33.3×26.4 cm ($13\frac{1}{8} \times 10\frac{3}{8}$ in.) PROVENANCE: Henry Halford Vaughan; by descent within the Vaughan family

INSCRIPTIONS: Recto mount in ink by JMC: A study—after the manner of Francia and at upper right corner: 51 IMAGE: 30.5×25.1 cm $(12 \times 9^{7/8}$ in.) Mount: 33.6 \times 30.3 cm (13 $^{3}/_{16}$ \times 11 $^{15}/_{16}$ in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT,

OTHER PRINTS: NMPFT 1995-5035/16 (cdv); RPS 2165 (arched top); UNMAM 72.509 (inscribed by JMC: The Vision) REPRODUCED: Ford 1975, p. 74; Weaver 1984,

p. 28; Lukitsh 1986, p. 26

III

INSCRIPTIONS: Recto mount in ink by JMC: after the manner of Perugino and at upper right corner: 48 IMAGE: 20.8 × 13 cm $(8\sqrt[3]{16} \times 5\sqrt[1]{8}$ in.) Mount: 33.7×30.2 cm ($13^{1/4} \times 11^{7/8}$ in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT, REPRODUCED: Ford 1975, p. 71; Wolf 1998,

pl. 46

IMAGE: $20.8 \times 13.7 \text{ cm} (8^{3}/_{16} \times 5^{3}/_{8} \text{ in.})$ MOUNT: 47×34.3 cm ($18\frac{1}{2} \times 13\frac{1}{2}$ in.) PROVENANCE: Gift of the artist to Lord and Lady Elcho; by descent within the family

113

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / After Perugino and in pencil: The Annuciation; Colnaghi blindstamp IMAGE: 33.9×26.6 cm $(13^{5/16} \times 10^{7/16}$ in.) MOUNT: 50.4×38 cm ($19^{13}/_{16} \times 14^{15}/_{16}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench, OTHER PRINTS: MMA 1990.1074.3; NMPFT 1990-5036/11528 (cabinet); Norman Album, no. 36; Paul and Prentice Sack

114

IMAGE: 30.6×26.5 cm $(12\frac{1}{16} \times 10^{7}/16$ in.) MOUNT: 35.1×26.1 cm $(13^{13}/16 \times 10^{1}/4$ in.) PROVENANCE: Maria "Mia" Jackson; by descent to Sotheby's, Belgravia, June 21, 1974, lot 27; private collection; present owners, 1990 REPRODUCED: Ovenden 1975, pl. 39; Mulligan et al. 1994, p. 48



[The Annunciation]
Unknown woman, Mary Hillier
[1865–66]
Present whereabouts unknown



The Salutation | after the manner of Giotto

Mary Kellaway, Mary Hillier

[1864]

HRHRC Thackeray Album 964:0312:0051



The Salutation Mary Kellaway, Mary Hillier 1864 JPGM Overstone Album 84.xz.186.59



The three Marys
Mary Kellaway, Mary Ryan, Mary Hillier
1864; copyright December 12, 1864
JPGM Overstone Album 84.xm.186.108



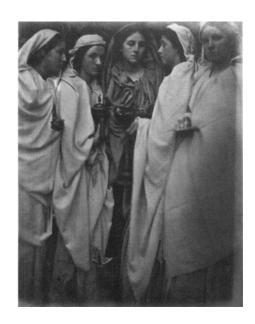
120 [The three Marys] Mary Hillier, Mary Kellaway, Mary Ryan [1864] V&A Ph 343-1981



[Group] Mary Ryan, Mary Hillier, Mary Kellaway [1864] V&A Ph 344-1981



[The Salutation] Mary Hillier, Mary Kellaway [1864] V&A Ph 347-1981



The five Wise Virgins Mary Hillier, Mary Ryan, Kate Dore, Mary Kellaway, unknown woman 1864; copyright December 12, 1864 JPGM Overstone Album 84.XZ.186.40

INSCRIPTIONS: Unknown
IMAGE: Unknown

MOUNT: Unknown PROVENANCE: Unknown

116

115

INSCRIPTIONS: Recto mount in ink by JMC:

The Salutation / after the manner of Giotto

IMAGE: 25.1 × 19.1 cm (9⁷/₈ × 7¹/₂ in.)

MOUNT: 35.2 × 25 cm (13⁷/₈ × 9¹³/₁₆ in.)

PROVENANCE: Presented by Hester

Thackeray Fuller to the Gernsheim

Collection, October 21, 1953

OTHER PRINTS: GEH Watts Album

71:0109:0038; Lindsay Album, no. 102

(inscribed by JMC: after the manner of

Giotto & Francia)

117

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / The Salutation and at upper right corner: 60
IMAGE: 21.6 × 17.8 cm (8½ × 7 in.)
MOUNT: 33.9 × 29.1 cm (13½ × 11½ in.)
PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984
REPRODUCED: Weaver 1986, p. 84; Cox 1996, p. 29

118

IMAGE: 25.5 × 19.9 cm (10 × 7¹³/16 in.)

PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965

REPRODUCED: Wolf 1998, p. 65

119

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater / 1864 / The three Marys and at upper right corner: 104

IMAGE: 27 × 21.6 cm (10 5/8 × 8 1/2 in.)

MOUNT: 33.9 × 28.3 cm (13 5/16 × 11 1/8 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: GEH 81:1121:0035; HRHRC

Thackeray Album 964:0312:0010 and 964:0037:0032A; Lindsay Album, no. 17

REPRODUCED: Weaver 1986, pp. 36, 96

120

IMAGE: 24.2 \times 20.6 cm (9 $\frac{1}{2}$ \times 8 $\frac{1}{8}$ in.) PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965

12

IMAGE: 25×20.3 cm ($9^{13}/_{16} \times 8$ in.) PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965 122

INSCRIPTIONS: Recto mount in ink by JMC: Freshwater 1864 / The five Wise Virgins and at upper left corner: 39

IMAGE: 25.4 × 20 cm (10 × 7⁷/8 in.)

MOUNT: 34 × 28.3 cm (13 ³/8 × 11 ¹/8 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: GEH 81:1121:0029; HRHRC Thackeray Album 964:0312:0026 and 964:0037:0063; Lindsay Album, no. 86; V&A 44.759 and 44.778

REPRODUCED: Weaver 1984, p. 72; Lukitsh 1986, p. 28; Weaver 1986, p. 79; Cox 1996, p. 27



The five foolish Virgins
Unknown woman, Mary Hillier, Mary Ryan,
Mary Kellaway, unknown woman
1864; copyright December 12, 1864
JPGM Overstone Album 84.xz.186.41



A Group Mary Hillier, Mary Kellaway 1864 JPGM Overstone Album 84.xz.186.88



St Cecilia | after the manner of Raphael Unknown man, Mary Kellaway, Mary Hillier, Mary Ryan [1864–65] V&A 45.155



Light and Love
Percy Keown, Mary Hillier
June 1865
JPGM Overstone Album 84.xz.186.16



Devotion
Percy Keown, Mary Hillier
[1865]
TRC 5397



The Day-Spring
Percy Keown, Mary Hillier
[1865]; copyright July 17, 1865
GEH 81:1121:0034



The Vision of Infant Samuel Percy Keown

[1865] JPGM Overstone Album 84.xz.186.87



130

Prayer and Praise

Elizabeth Keown, Mary Ryan, unknown man, Percy Keown

1865; copyright July 18, 1865 JPGM Overstone Album 84.xz.186.91 123

INSCRIPTIONS: Recto mount in ink by JMC: Freshwater 1864 / The five foolish Virgins and at upper right corner: 40

IMAGE: 24.8 × 19.9 cm (9³/₄ × 7¹³/₁₆ in.)

MOUNT: 33.8 × 28.2 cm (13⁵/₁₆ × 11¹/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: JPGM 84.xM.443.49;

BLUO Henry Taylor Album, no. 70; GEH 81:1121:0030; HRHRC Thackeray Album 964:0312:0027; Lindsay Album, no. 87;

TRC 5417; V&A 44.760 and 44.779; YUBL Gen. Mss. 340, Vol. 1, no. 20

REPRODUCED: Weaver 1986, p. 79; Cox 1996, p. 27

124

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / A Group and at upper right corner: 87
IMAGE: 19.7 × 12 cm (7³/₄ × 4¹³/₁₆ in.)
MOUNT: 33.9 × 29.1 cm (13³/₁₆ × 11⁷/₁₆ in.)
PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

REPRODUCED: Weaver 1986, p. 91

125

INSCRIPTIONS: Recto mount in ink by JMC:

Registered Photograph Julia Margaret

Cameron / St Cecelia [sic] / after the manner

of Raphael; Science and Art Library

blindstamp above image

IMAGE: 25.4 × 20 cm (10 × 7⁷/8 in.)

MOUNT: 38.8 × 29.5 cm (15 ^{1/1} × 11 ³/8 in.)

PROVENANCE: Gift of the artist,

September 27, 1865

OTHER PRINTS: Lindsay Album, no. 62;

YUBL Gen. Mss. 340, Vol. 1, no. 32

126

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron / The Vision of

Infant Samuel; Spooner blindstamp

IMAGE: 24.3 × 21.3 cm (9%16 × 8 1/8 in.)

MOUNT: 34 × 27.4 cm (13 1/8 × 10 1/4 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album,
no. 33

REPRODUCED: Weaver 1986, p. 91

127

INSCRIPTIONS: Recto mount in ink by JMC: Freshwater June 1865 / Light and Love and at upper left corner: 15

IMAGE: 25.3 × 21.4 cm (9 15/16 × 8 7/16 in.)

MOUNT: 33.9 × 29.1 cm (13 5/16 × 11 7/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: JPGM 84.XM.443.25; Lindsay Album, no. 69; TRC 5478; V&A Ph 253-1982; WCP 96: 5530 (arched top)

REPRODUCED: Lukitsh 1986, p. 64; Weaver 1986, p. 73

128

INSCRIPTIONS: Recto mount in ink by JMC:

Registered Photograph Julia Margaret

Cameron / Devotion; Colnaghi blindstamp

IMAGE: 29.8 × 25.5 cm (II³/₄ × 10 in.)

MOUNT: 42.5 × 32.5 cm (I6³/₄ × 12¹³/₁₆ in.)

PROVENANCE: Tennyson family; Clark

Collection, 1965

OTHER PRINTS: Lindsay Album, no. 97

129

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron Registered

Photograph / The Day-Spring

IMAGE: 29 × 23.5 cm (11⁷/16 × 9 ¹/4 in.)

MOUNT: 33.9 × 34.1 cm (13⁵/16 × 13⁷/16 in.)

PROVENANCE: Gabriel Cromer, 1939;

gift of Eastman Kodak Company, 1949

OTHER PRINTS: GEH 67:0088:0005

(platinum print by A. L. Coburn); Lindsay

Album, no. 95

REPRODUCED: Lukitsh 1986, p. 24; Wolf 1998,

pl. 42

130

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1865 / Prayer and Praise and at upper right corner: 90
IMAGE: 28.1 × 22.7 cm (II 1/16 × 8 15/16 in.)
MOUNT: 33.9 × 29.1 cm (I3 5/16 × II 7/16 in.)
PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984
OTHER PRINTS: Lindsay Album, no. 54
REPRODUCED: Weaver 1986, pp. 43, 92



Shepherds Keeping Watch By Night
Percy Keown, Elizabeth Keown, Mary Ryan
[1865–66]
Private collection, United Kingdom
(Lindsay Album, no. 34)



[Shepherds Keeping Watch By Night] Percy Keown, Elizabeth Keown, Mary Ryan [1865–66] V&A Ph 337-1981



The First Born
Mary Ryan, Percy Keown
April 1865; copyright April 20, 1865
JPGM Overstone Album 84.xz.186.17



The Shunammite Woman and her dead Son Percy Keown, Mary Ryan 1865; copyright July 17, 1865 JPGM Overstone Album 84.xz.186.62



I36
[Madonna and Child]
Mary Hillier, Percy Keown
June 1866
HRHRC 964:0037:0017



137 [Madonna and Child] Mary Hillier, Percy Keown [1866] YUBL Gen. Mss. 340, Vol. 1, no. 29



134

A Christmas Carol

Kate Keown (?), Mary Hillier, unknown man, Freddy Gould

May 1865 JPGM Overstone Album 84.xz.186.73



138

Hosanna

Mary Kellaway, Mary Ryan, Mary Hillier, Alice Keown

May 1865; copyright July 18, 1865 JPGM Overstone Album 84.xz.186.81 131

INSCRIPTIONS: Recto mount in pencil by

JMC: Shepherds Keeping Watch By Night and
in ink at upper right corner: 34

IMAGE: 26.6 × 21.1 cm (10 ⁷/16 × 8 ⁵/16 in.)

MOUNT: 34.1 × 28.1 cm (13 ⁷/16 × 11 ¹/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

132

IMAGE: 29 × 22.7 cm (II⁷/16 × 8 ¹⁵/16 in.) PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965

133

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater April 1865 / The First Born and at upper right corner: 16

IMAGE: 24.8 × 19.5 cm (9 ½ × 7 ½ in in.)

MOUNT: 33.9 × 29.1 cm (13 ½ in × 11 ½ in in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: HRHRC Thackeray Album 964:0312:0052 and 964:0037:0064;

Lindsay Album, no. 138; WCP 97:5591

REPRODUCED: Weaver 1986, p. 73

134

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater May 1865 / A Christmas Carol and at upper left corner: 73

IMAGE: 26.4 × 21.4 cm (10 1/8 × 8 7/16 in.)

MOUNT: 33.9 × 29.1 cm (13 1/16 × 11 7/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

REPRODUCED: Weaver 1986, p. 87

135

INSCRIPTIONS: Recto mount in ink by JMC:

FreshWater 1865 / The Shunamite [sic]

Woman and her dead Son and at upper left corner: 63

IMAGE: 27.1 × 21.4 cm (10 11/16 × 8 7/16 in.)

MOUNT: 33.9 × 29.1 cm (13 5/16 × 117/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 75; V&A

Ph 335-1981

REPRODUCED: Weaver 1986, p. 85

136

INSCRIPTIONS: Recto mount in ink by JMC:

From Life June 1866 Julia Margaret Cameron

IMAGE: 32.9 × 27.5 cm (12 15/16 × 10 15/16 in.)

MOUNT: 35.7 × 28.6 cm (14 1/16 × 11 1/4 in.)

PROVENANCE: Helmut Gernsheim

OTHER PRINTS: Private collection (cdv);

YUBL Gen. Mss. 340, Vol. 1, no. 17

REPRODUCED: Gernsheim 1948, pl. 20; Woolf

and Fry 1973, pl. 28; Gernsheim 1975, p. 166

137

IMAGE: 27.4 × 21.7 cm (10³/₄ × 8⁹/₁₆ in.)

MOUNT: 57.4 × 48.9 cm (22⁹/₁₆ × 19¹/₄ in.)

PROVENANCE: Gift of the artist to the

Tennyson family; by descent within the

Tennyson and Prinsep families; Colonel

E. S. M. Prinsep, 1949

NOTES: This image was included in an album

titled "Photographs From The Life, 1866,"

which contains experimental work JMC

created with her larger camera.

138

INSCRIPTIONS: Recto mount in ink by JMC:

FreshWater May 1865 / Hosanna and at
upper left corner: 81

IMAGE: 28.2 × 22.9 cm (II ½,6 × 9 in.)

MOUNT: 33.9 × 29.1 cm (I3 ½,6 × II ½,6 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 9; V&A
Ph 244-1982; WCP 01:6961

REPRODUCED: Weaver 1986, p. 89



139 [Hosanna] Mary Kellaway, Mary Ryan, Mary Hillier, Alice Kcown [1865] V&A Ph 243-1982



140 [Hosanna] Mary Kellaway, Mary Ryan, Mary Hillier, Alice Keown [1865] V&A Ph 245-1982



141

Decidedly Pre-Raphaelite

Mary Hillier, unknown woman, Mary Ryan

[1864–65]

GEH 81:1121:0033



I43
[Daughters of Jerusalem and Child]
Mary Kellaway, unknown woman,
Mary Hillier, Percy Keown
[1865]
V&A Ph 336-1981



[Daughters of Jerusalem]
Mary Hillier, unknown woman, Mary Kellaway
[1865]
MMA 41.21.12



[Daughters of Jerusalem]
Mary Hillier, unknown woman,
Mary Kellaway, Percy Keown
[1865]
GEH 72:0026:0001



$Daughters\ of\ Jerusalem$

Mary Kellaway, unknown woman, Mary Hillier

[1865]; copyright July 18, 1865 Private collection, United Kingdom (Lindsay Album, no. 93)



146

Sister Spirits

Mary Kellaway, Mary Hillier, unknown woman, Elizabeth Keown, Alice Keown, Percy Keown

[1865]; copyright July 18, 1865 GEH 81:1121:0028 139

IMAGE: 29.2 × 22.4 cm (II $\frac{1}{2}$ × 8 $\frac{13}{16}$ in.)

PROVENANCE: Unknown

140

IMAGE: 29.3×22.6 cm (II $\frac{1}{2} \times 8^{\frac{7}{8}}$ in.)

PROVENANCE: Unknown

141

INSCRIPTIONS: Recto mount in ink by JMC:

Decidedly Pre-Raphaellete [sic] IMAGE: 28.9×24 cm ($11^{3}/8 \times 9^{7}/16$ in.) MOUNT: 34.7×25.5 cm ($13^{5}/8 \times 10$ in.)

PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949

REPRODUCED: Lukitsh 1986, p. 45

142

INSCRIPTIONS: Recto mount in pencil by JMC: Daughters of Jerusalem and in ink at

upper right corner: 93

IMAGE: 21.7×26 cm $(8^{9/16} \times 10^{1/4} \text{ in.})$

mount: 34.1 \times 28.1 cm (13 $^{7}/_{16}$ \times 11 $^{1}/_{16}$ in.) Provenance: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

143

IMAGE: 34.5×26.2 cm $(13^{\frac{9}{16}} \times 10^{\frac{5}{16}}$ in.) MOUNT: 35.7×26.6 cm $(14^{\frac{1}{16}} \times 10^{\frac{7}{16}}$ in.) PROVENANCE: Undocumented gift, 1941,

found in museum vault, 1965

144

IMAGE: $18 \times 27.7 \text{ cm} (7^{1}/_{16} \times 10^{7}/_{8} \text{ in.})$ MOUNT: $29.9 \times 37.6 \text{ cm} (\text{II}^{3}/_{4} \times 14^{13}/_{16} \text{ in.})$

PROVENANCE: E. P. Goldschmidt & Co., 1941

145

INSCRIPTIONS: Recto mount in ink in an unknown hand: *The Adoration*

IMAGE: 24.8 × 28.7 cm (9 3 /4 × 11 5 /16 in.) MOUNT: 26 × 35.4 cm (10 1 /4 × 13 15 /16 in.) PROVENANCE: Sotheby's, Belgravia,

December 21, 1971, lot 274 REPRODUCED: Lukitsh 1986, p. 27

146

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron and in pencil

below: Sister Spirits; Colnaghi blindstamp IMAGE: 31.6 × 26.6 cm (12⁷/₁₆ × 10⁷/₁₆ in.) MOUNT: 50.5 × 37.8 cm (19⁷/₈ × 14⁷/₈ in.)

PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949 OTHER PRINTS: Lindsay Album, no. 53;

V&A Ph 349-1981

REPRODUCED: Lukitsh 1986, p. 44



147

Lilies and Pearls

Mary Hillier, Elizabeth Keown, Mary Ryan,
Alice Keown, Mary Kellaway

[1864–65]

Private collection, United Kingdom
(Lindsay Album, no. 57)



The Return after 3 days
Mary Kellaway, Mary Hillier, Freddy Gould,
Mary Ryan
[1865]; copyright July 17, 1865
NMPFT Herschel Album 1984-5017/55



My grandchild Eugene's boy Archie aged 2 years & 3 months Archibald Cameron [1865]; copyright August 17, 1865 V&A 45.150



My Grand child Eugene's Boy Archie aged 2 years & 3 months born at Barbados May 23rd 1863
Archibald Cameron
[1865]; copyright August 17, 1865

My Grand Child aged 2 years & 3 months Archibald Cameron [1865] V&A 45.152



My grandchild Archie Cameron Eugene's boy aged 2 years & 3 months born at Barbados Archibald Cameron [1865]; copyright August 17, 1865 JPGM 84.XP.219.30

V&A Ph 219-1969



my grand child aged 2 years & 3 months Archibald Cameron

[1865] V&A 45.149



¹⁵⁴ [Mary Hillier]

[1865] Private collection, United Kingdom 147

INSCRIPTIONS: Recto mount in pencil by JMC: *Lilies and Pearls* and in ink at upper right corner: 57

IMAGE: 21.1 × 26.5 cm (8⁵/₁₆ × 10⁷/₁₆ in.)

MOUNT: 34.1 × 28.1 cm (13⁷/₁₆ × 11¹/₁₆ in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

148

INSCRIPTIONS: Recto mount in ink by JMC at upper right corner: 55 and in index at rear of album: *The Return after 3 days*IMAGE: 30.8 × 25.2 cm (12½ × 9½ ½ in.)

MOUNT: 33.7 × 30.2 cm (13¼ × 11½ in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

OTHER PRINTS: BLUO Henry Taylor Album, no. 29; GEH 81:1121:0027 (inscribed by JMC: Wist Ye Not That your Father And I sought Thee Sorrowing); Lindsay Album, no. 96 (trimmed to a pointed arch); V&A 44.960, 44.964, and 44.950 (fourth figure at right cropped out); WCP 85:2339

REPRODUCED: Ford 1975, p. 78; Weaver 1984, p. 34; Hopkinson 1986, p. 25; Lukitsh 1986, p. 26; Hamilton 1996, pl. 9; Wolf 1998, pl. 45

149

INSCRIPTIONS: Recto mount in ink by JMC: My grandchild Eugene's boy Archie aged 2 years & 3 months Julia Margaret Cameron and in an unknown hand at upper left corner: Studies for Painting; Colnaghi blindstamp

IMAGE: 22.5×29 cm $(8\frac{7}{8} \times 17\frac{7}{16}$ in.) MOUNT: 26.5×33.7 cm $(10\frac{7}{16} \times 13\frac{1}{4}$ in.) PROVENANCE: Gift of the artist,

September 27, 1865 OTHER PRINTS: GEH 81:1121:0002; Lindsay Album, no. 131B (inscribed by JMC: Asleep in my dining room Freshwater Bay Isle of Wight)

150

INSCRIPTIONS: Recto mount in ink by JMC: From Life my grand child aged 2 years & 3 months Julia Margaret Cameron and in an unknown hand at upper left corner: Studies for Painting; Colnaghi blindstamp IMAGE: 21.7 × 27 cm (8 %16 × 10 % in.)
MOUNT: 26.7 × 33.7 cm (10 ½ × 13 ¼ in.)
PROVENANCE: Gift of the artist,
September 27, 1865
OTHER PRINTS: TRC 5514

151

INSCRIPTIONS: Recto mount in ink by JMC: My Grand child Eugene's Boy Archie aged 2 years & 3 months born at Barbados May 23rd 1863 / Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 22.9 × 28.1 cm (9 × 11 1 /16 in.) MOUNT: 28.5 × 38.1 cm (11 3 /16 × 15 in.)

PROVENANCE: Unknown

152

INSCRIPTIONS: Recto mount in ink by JMC:

My Grand Child aged 2 years & 3 months

Archibald Cameron Julia Margaret Cameron
and in an unknown hand at upper left
corner: Studies for Painting XXIV; Colnaghi
blindstamp

IMAGE: 20.6×25.6 cm $(8\frac{1}{8} \times 10^{1})_{16}$ in.) MOUNT: 26.7×33.6 cm $(10\frac{1}{2} \times 13\frac{3}{16}$ in.) PROVENANCE: Gift of the artist,

September 27, 1865 OTHER PRINTS: Lindsay Album, no. 131A;

GEH 81:1121:0003

153

INSCRIPTIONS: Recto mount in ink by JMC:

My grandchild Archie Cameron Eugene's boy
aged 2 years & 3 months born at Barbados
and at lower left corner: 4; Colnaghi
blindstamp

IMAGE: 21 × 26.7 cm (8½ × 10½ in.)

MOUNT: 38.1 × 28.5 cm (15 × 11½ in.)

PROVENANCE: Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 130

(inscribed by JMC: Born at Barbados 23d.

May 1863—aged 2 years & 3 months);

V&A 45.151

REPRODUCED: Hopkinson 1986, p. 33

154

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Mary of Bethany

IMAGE: 22.7 × 26.4 cm (8¹⁵/₁₆ × 10³/₈ in.)

MOUNT: 47 × 34.3 cm (18¹/₂ × 13¹/₂ in.)

PROVENANCE: Gift of the artist to Lord and Lady Elcho; by descent within the family



My grandchild Archie aged 2 years & 3 months
Archibald Cameron, Mary Hillier
[1865]
GEH 81:1121:0024



My Grandchild aged 2 years & 3 months Archibald Cameron, Mary Hillier [1865] HRHRC 964:0037:0022



The Shadow of the Cross Archibald Cameron, Mary Hillier August 1865 V&A 45.160



159
My grandchild & my chef d'oeuvre
Archibald Cameron
[1865]
GEH 81:1123:0001



[My Grandchild aged 2 years & 3 months] Archibald Cameron, Mary Hillier [1865] HRHRC 964:0037:0023



My Grand Child Archie son of Eugene Cameron R.A. Archibald Cameron [1865] V&A 45.162



158

Devotion

Archibald Cameron, Mary Hillier

[1865]

V&A 45.154



The Lily and the Lamb Percy Keown [1865] CMA 1991.307

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron My grandchild

Archie aged 2 years & 3 months / For Signor;

Colnaghi blindstamp

IMAGE: 20.9 × 23.8 cm (8 ½,6 × 9 ¾ in.)

MOUNT: 28.6 × 38 cm (II ½,4 × 14 ½,6 in.)

PROVENANCE: Gabriel Cromer, 1939;

gift of Eastman Kodak Company, 1949

OTHER PRINTS: BLUO Henry Taylor Album,

REPRODUCED: Lukitsh 1986, p. 14

156

155

INSCRIPTIONS: Recto mount in ink by JMC: From Life My Grandchild aged 2 years & 3 months Julia Margaret Cameron / For Hay Cameron; Colnaghi blindstamp

IMAGE: 20.5 × 22.3 cm (8¹/₁₆ × 8³/₄ in.)

MOUNT: 26.5 × 32.5 cm (10⁷/₁₆ × 12¹³/₁₆ in.)

PROVENANCE: Helmut Gernsheim

OTHER PRINTS: Mia Album, no. 55; NGC
21286 (circle); RPS 2176/1 (circle)

REPRODUCED: Gernsheim 1948, pl. 21a;

Gernsheim 1975, p. 138; Ovenden 1975,
pl. 89; Weaver 1984, p. 31; Mulligan et al.
1994, p. 12

157

INSCRIPTIONS: Recto mount in ink by JMC: From Life August 1865 Julia Margaret
Cameron and in pencil below: The Shadow of the Cross; National Art Library stamp above image

IMAGE: 27.1 × 36.5 cm (10"1/16 × 14 3/8 in.)
MOUNT: 33.8 × 43.8 cm (13 5/16 × 17 1/4 in.)
PROVENANCE: Gift of the artist,
September 27, 1865
REPRODUCED: Weaver 1984, p. 32; Weaver

1986, p. 33; Lukitsh 2001, p. 37

158

INSCRIPTIONS: Recto mount in ink by JMC: From Life my grandchild / aged 2 years & 3 months Julia Margaret Cameron / Devotion and in an unknown hand at upper left corner: Studies for Painting XXIV ad IMAGE: 22.8×27.9 cm $(8^{15}/_{16} \times II in.)$ MOUNT: 26.1×33.2 cm ($10^{1/4} \times 13^{1/16}$ in.) PROVENANCE: Gift of the artist, September 27, 1865 OTHER PRINTS: GEH 81:1118:0001; IUAM Miniature Album 75.38.65; JPGM 84.XM.443.10 (inscribed by JMC: Devotion) and 84.xm.443.29 (cabinet); Norman Album, no. 75; RPS 2396 REPRODUCED: Weaver 1984, p. 31; Lukitsh 1986, pp. 14-15; Lukitsh 2001, p. 35

159

Inscriptions: Recto mount in ink by JMC:

My grandchild & my chef d'oeuvre Julia

Margaret Cameron / For Signor age 2 years
& 3 months; Colnaghi blindstamp

IMAGE: 15.4 × 23.6 cm (6½6 × 9¼ in.)

MOUNT: 28.6 × 38.2 cm (11¼4 × 15 in.)

PROVENANCE: Gabriel Cromer; gift of

Eastman Kodak Company, 1949

OTHER PRINTS: IUAM Miniature Album
75.38.100; private collection (cdv)

REPRODUCED: Lukitsh 1986, p. 15

160

IMAGE: 28 × 36.5 cm (II × 14 ½ in.)
PROVENANCE: Helmut Gernsheim
OTHER PRINTS: V&A 45.159
REPRODUCED: Gernsheim 1948, pl. 21b;
Gernsheim 1975, p. 138

161

INSCRIPTIONS: Recto mount in ink by JMC:
From Life. My Grand Child Archie son of
Eugene Cameron R.A. / aged 2 years &
3 months / Julia Margaret Cameron;
Colnaghi blindstamp
IMAGE: 12.1×36.8 cm (4^{3/4}×14^{3/2} in.)
MOUNT: 18.1×38.6 cm (7^{1/8}×15^{3/16} in.)
PROVENANCE: Gift of the artist,
September 27, 1865
OTHER PRINTS: BLUO Henry Taylor Album,
no. 46

162

INSCRIPTIONS: Recto mount in ink by JMC:

registered / The Lily and the Lamb

IMAGE: 18.3 × 26 cm (7³/₁₆ × 10 ¹/₄ in.)

MOUNT: 25.9 × 35.5 cm (10 ³/₁₆ × 13 ¹⁵/₁₆ in.)

PROVENANCE: Gift of Janet Lehr in honor of

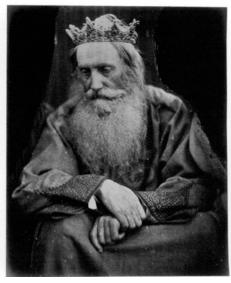
Evan H. Turner, 1991



163

Boaz and Ruth
Unknown man, unknown woman

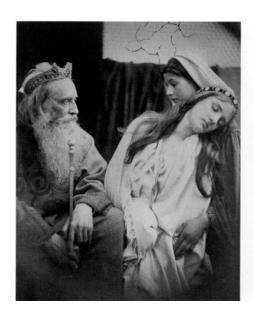
[1864-65]
Private collection, United Kingdom
(Lindsay Album, no. 81)



164
Henry Taylor | Study of King David
[1865–66]
NMPFT Herschel Album 1984-5017/70



165 Study of King David Henry Taylor [1865–66] Robert Harshorn Shimshak



[King Ahasuerus & Queen Esther in Apocrypha] Henry Taylor, Mary Ryan, Mary Kellaway [1865]; copyright November 11, 1865 JPGM 84.xM.349.10



I68

Jephthah & his Daughter
Unknown man, unknown woman

[1868-72]
RPS 2088



166
[Bathsheba Brought to King David]
Henry Taylor, Mary Hillier
[1865-66]
Michael Mattis and Judith Hochberg

INSCRIPTIONS: Recto mount in ink by JMC:

Boaz and Ruth and at upper right corner: 81

IMAGE: 24.7 × 18.6 cm (9 11/16 × 7 51/16 in.)

MOUNT: 34.1 × 28.1 cm (13 71/16 × 11 1/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

164

INSCRIPTIONS: Recto mount in ink by JMC:

Henry Taylor / Study of King David and at
upper right corner: 70

IMAGE: 27.2 × 22.5 cm (10 11/16 × 8 7/8 in.)

MOUNT: 33.7 × 30 cm (13 1/4 × II 11/16 in.)

PROVENANCE: Sotheby's, Belgravia,
October 18, 1974, lot 34; NPG; NMPFT,
1983

OTHER PRINTS: BLUO Henry Taylor Album

OTHER PRINTS: BLUO Henry Taylor Album, nos. 6 and 10; HRHRC 964:0037:0052; IWCC Miniature Album, no. 17; Norman Album, no. 64; private collection (cdv); RPS 2110/1-3; UCLA Aubrey Ashworth Taylor Album, no. 38

REPRODUCED: Ford 1975, p. 93; Weaver 1984, p. 109; Hinton 1992, p. 71

165

INSCRIPTIONS: Recto mount in ink by JMC:
From <u>Life</u> Julia Margaret Cameron / Study of
King David

IMAGE: 26×20 cm ($10^{\frac{1}{4}} \times 7^{\frac{7}{8}}$ in.) MOUNT: 44.6×34.7 cm ($17^{\frac{9}{16}} \times 13^{\frac{5}{8}}$ in.) PROVENANCE: Margaretta Mitchell, 1986

166

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 28.3 × 23.7 cm (II 1/8 × 9 5/16 in.)
MOUNT: 47.6 × 36.2 cm (18 ½ × 14 ½ in.)
PROVENANCE: Alex Novak, Vintage Works;
Charles Isaacs, 1999
OTHER PRINTS: RPS 2112/2 (inscribed by
JMC: Bathsheba Brought to King David;
deaccessioned May 17, 1978)
NOTES: Cat. no. 166 is a full print from the
negative; cat. nos. 164 – 65 show JMC's
manipulation of the image.

167

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Julia Margaret Cameron; Colnaghi blindstamp IMAGE: 33.7×26.7 cm $(13\frac{1}{4} \times 10\frac{1}{2}$ in.) MOUNT: 57.8×46 cm (22 $\frac{3}{4} \times 18\frac{1}{8}$ in.) PROVENANCE: André Jammes, 1984 OTHER PRINTS: IUAM Miniature Album 75.38.76; IWCC Miniature Album, no. 32; NMPFT Herschel Album 1984-5017/77 (inscribed by JMC: King Ahasuerus & Queen Esther in Apocrypha); Norman Album, no. 42; private collection (cdv); RPS 2112; UCLA Aubrey Ashworth Taylor Album, no. 35; V&A Ph 942-1913 REPRODUCED: Ford 1975, p. 100; Weaver 1984, p. 84; Hopkinson 1986, p. 143; Hinton 1992, p. 101; Wolf 1998, pl. 35; Lukitsh 2001, p. 49

168

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater /
Jepthah [sic] & his Daughter; Colnaghi
blindstamp
IMAGE: 36.1 × 28.1 cm (14 1/16 × 11 1/16 in.)

MOUNT: 49.6 × 36.6 cm (19 ½ × 14 ¾ in.) PROVENANCE: Gift of A. L. Coburn, 1930 REPRODUCED: Weaver 1984, p. 82



III

Women

ORE THAN A THIRD OF JULIA Margaret Cameron's output consists of portraits of women, and most of these appear in alphabetical order in this chapter (others can be found in chapters 2, 6, and 7). Sylvia Wolf's catalogue devoted to Cameron's women¹ is an important source of information about many of them; however, about an eighth of the subjects shown here (51 out of 416) remain unidentified. This is a larger percentage than of the men, reflecting the fact that in mid-Victorian England women were far less likely to be recognized in their own right.

If, in her portraits of men, Cameron's aspiration was "hero worship," her target when photographing women was Beauty, a quest pursued in the Victorian world with almost religious fervor. "I longed to arrest all beauty that came before me," wrote Cameron. Hardly any of her female portraits emulate the dramatically lit close-up compositions of her greatest male portraits. Instead, the photographer and her camera retreat to a more traditional distance, the drapes are drawn back, and light is thrown onto the sitter from every possible angle, with a generally softening, flattering, and more blandly conventional effect.

The exceptions in this assemblage of female portraits are few, most notably the series of fine head-and-shoulder pictures (i.e., full face, three-quarter face, and profile) of Cameron's niece and godchild Julia Jackson, of whom there are more than fifty known portraits. These dramatic busts (cat. nos. 310–14) were taken within days of the equally striking set of four portraits of Sir John Herschel (cat. nos. 674–77). There is also a handful of powerful studies of a Mrs. Keene—particularly as Milton's

Mountain Nymph Sweet Liberty and Tennyson's Lady Clara Vere de Vere (cat. nos. 335–38). These descriptions are themselves revealing. Only Julia Jackson is consistently portrayed in her own right; Mrs. Keene, like many other sitters in this chapter, is posed as different literary characters and is known only by her husband's name (his biography remains elusive as well).

The plain fact is that Cameron lived in an age in which it was extremely difficult for women to make careers and reputations in the way that men did, as her own struggle to achieve success with her photography indicates. It can only be regretted that her portrait of Christina Rossetti does not appear to have survived. Would the poet have been portrayed in the soft, flattering style of most of Cameron's female portraits? It would be nice to think that Cameron would have accorded her the dignity and power given to so many male celebrities, but it seems more likely that Rossetti would have been shown in the rather stereotypical style Cameron employed for another woman author—although not in quite the same league as Rossetti—Anne Thackeray (cat. nos. 500–503).

There are, of course, some famous names here. Ellen Terry, in Sadness (cat. no. 496), is shown as George Frederic Watts's pretty child bride rather than as the greatest actress of her generation, which she became long after that short-lived marriage had ended. (One of Terry's predecessors as leading lady to Henry Irving, the most famous actor of the nineteenth century, was Isabel Bateman, whom Cameron photographed in her role as Queen Henrietta Maria [cat. no. 1145] in the play Charles I by William Gorman Wills [Irving played the king].) Alice Liddell (cat. nos. 344–54), Lewis Carroll's muse, appears

CAT. NO. 498 The South West Wind (detail)

mostly in various guises as characters from classical literature and Shakespeare rather than as herself. (The fact that eleven solo portraits of Liddell are shown rather than the two or three usually seen is one demonstration of how this catalogue has increased knowledge of the scale of Cameron's achievements.) There are twenty-one portraits of the Pre-Raphaelite painter Marie Spartali (cat. nos. 465–85), although she appears mainly as one character or another from Greek mythology, as befits her Greek origins.

Terry and Liddell were in their teens when Cameron photographed them, as were a considerable number of the women in this chapter (the way teenagers dressed in Victorian times makes them look rather more adult to modern eyes). Their very youth helps to ensure that "fair" rather than "famous" sitters—friends, relatives, and even domestic servants (of whom there are none among the male portraits)—predominate. Cameron's maid Mary

Hillier appears thirty-seven times in this chapter (cat. nos. 236–72); the photographer's daughter-in-law Annie Chinery Cameron, twenty-one times (cat. nos. 189–209); and the relatively unknown Hatty Campbell, eight times (cat. nos. 181–88).

CF

NOTES

For full citations of sources listed in author-date style, see selected references.

- 1. Wolf 1998.
- 2. Weaver 1986, p. 55.
- 3. Julia Margaret Cameron, *Annals of My Glass House*, 1874. The original manuscript is in the collection of the Royal Photographic Society, Bath, England. Reprinted in full in Gernsheim 1975, pp. 180–83; Newhall 1980, pp. 134–39; Weaver 1984, pp. 154–57; and Hamilton 1996, pp. 11–16.



CAT. NO. 437 [May Prinsep]



CAT. NO. 179 Magdalene [Brookfield]



CAT. NO. 456 The Gardener's Daughter



CAT. NO. 302 My Favourite Picture of all my works My niece Julia [Jackson]



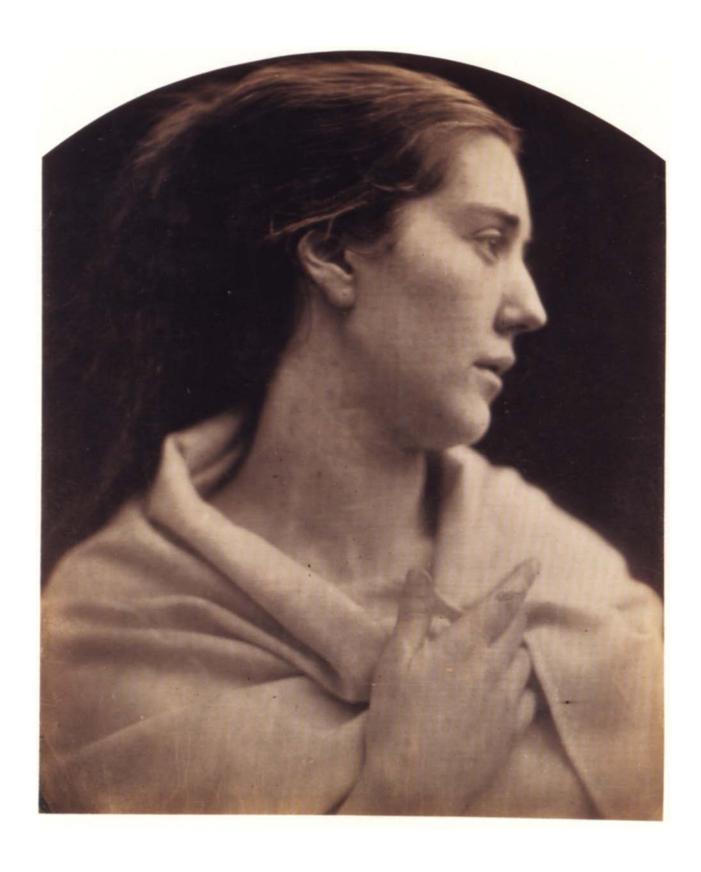
CAT. NO. 310 Mrs. Herbert Duckworth



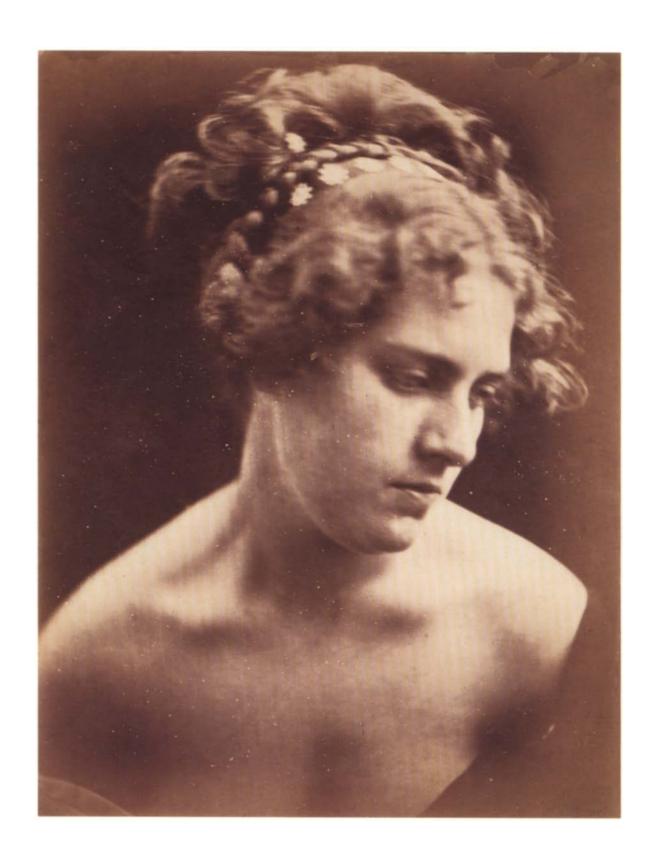
CAT. NO. 183 [The Echo]



CAT. NO. 181 *The Echo*



CAT. NO. 343 Mrs. Enid Layard



CAT. NO. 516 Vectis



At the Well a Farewell
Mary Catherine Alderson
[1864]; copyright October 10, 1864
NMPFT Herschel Album 1984-5017/93



170 [Isabel Bateman] [1874]; copyright June 6, 1874 RPS 2200/2



[Isabel Bateman]
[1874]
RPS 2201



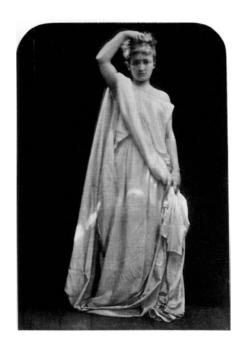
¹⁷³ [Isabel Bateman] [₁₈₇₄] JPGM 86.xm.636.6



[18abel Bateman]
[1874]
Gary and Barbara Hansen



175 [Isabel Bateman] [1874] RPS 2276/4



172 [Isabel Bateman]

[1874] RPS 2202



176 Isabel Bateman [1874] RPS 2275

169

INSCRIPTIONS: Recto mount in ink by JMC: At the Well a Farewell

IMAGE: $10.3 \times 11.3 \text{ cm } (4\frac{1}{16} \times 4^{\frac{7}{16}} \text{ in.})$ MOUNT: $33.7 \times 30.2 \text{ cm } (13\frac{1}{4} \times 11^{\frac{7}{16}} \text{ in.})$ PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

OTHER PRINTS: Print trimmed from a larger image registered for copyright October 10, 1864, but now unknown

REPRODUCED: Ford 1975, p. 115

170

INSCRIPTIONS: Recto mount in pencil in an unknown hand: *Julia Margaret Cameron*; verso mount in pencil: *She Walks in Beauty* IMAGE: 37.5 × 24.5 cm (14 ³/₄ × 9 ⁵/₈ in.) MOUNT: 48.2 × 34.9 cm (18 ¹⁵/₁₆ × 13 ³/₄ in.)

MEDIUM: Carbon PROVENANCE: Unknown

171

IMAGE: 35.9×26.3 cm ($14\frac{1}{8} \times 10^{\frac{5}{10}}$ in.) MOUNT: 48.4×39.1 cm ($19\frac{1}{16} \times 15\frac{3}{8}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench,

OTHER PRINTS: MM FM 1965 001 766 REPRODUCED: Weaver 1984, p. 125

172

INSCRIPTIONS: Recto print stamp at lower right corner: *Autotype*; recto mount in pencil in an unknown hand: *Julia Margaret Cameron*

IMAGE: 35.5×24.5 cm ($13^{15}/_{16} \times 9^{5}/_{8}$ in.) MOUNT: 48.2×35.9 cm ($18^{15}/_{16} \times 14^{1}/_{8}$ in.)

MEDIUM: Carbon PROVENANCE: Unknown

173

IMAGE: 35.9 × 28 cm (14 1/4 × 11 in.)

MOUNT: 58.4 × 46.4 cm (23 × 18 1/4 in.)

PROVENANCE: Hardinge Hay Cameron; by

descent within the Cameron and Macleod
families; Neville Hickman, 1986

OTHER PRINTS: RPS 2199/1-2 (albumen and
carbon)

NOTES: Cat. no. 174 is a detail of this picture.

174

INSCRIPTIONS: Recto mount in ink in an unknown hand [probably M. A. F. Willis, the compiler of the scrapbook in which the photograph appears]: Isabel Bateman by J. M. Cameron

IMAGE: $9.2 \times 14.8 \text{ cm} \left(3^{\frac{5}{8}} \times 5^{\frac{13}{16}} \text{ in.}\right)$ MOUNT: $35 \times 24.2 \text{ cm} \left(13^{\frac{3}{4}} \times 9^{\frac{1}{2}} \text{ in.}\right)$

PROVENANCE: Christie's, London, March 28, 1985, lot 207

NOTES: This picture is a detail of cat. no. 173.

The scrapbook in which this photograph appears includes a print of two Ceylonese women (cat. no. 1213), photographs by Scowen and Skeen, and watercolors, prints, and ink sketches (see fig. 83). It is bound in green morocco and measures 36.5 × 25.5 cm (14 1/4 × 10 in.).

175

IMAGE: 34.6×27.1 cm $(13^{\frac{5}{16}} \times 10^{\frac{11}{16}} \text{in.})$ Mount: 50×40.2 cm $(19^{\frac{11}{16}} \times 15^{\frac{13}{16}} \text{in.})$ Provenance: Gift of H. S. Marfleet, 1931 Other Prints: MFAB 42.323 (carbon) Reproduced: Hopkinson 1986, p. 9

176

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater / Isabel Bateman

IMAGE: 35.6×26.3 cm ($14 \times 10^{5/16}$ in.) MOUNT: 49.9×40.6 cm ($19^{5/8} \times 16$ in.) PROVENANCE: Gift of H. S. Marfleet, 1931



[Isabel Bateman] [1874] RPS 2206



Magdalene [Brookfield]
May 1865
JPGM Overstone Album 84.xz.186.44



Magdalene [Brookfield]

May 1865; copyright July 18, 1865

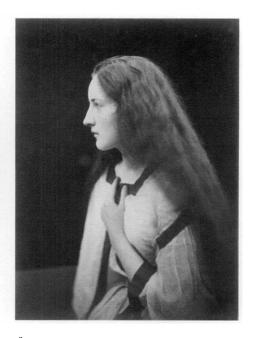
JPGM Overstone Album 84.xz.186.102



The Echo Hatty Campbell [1868] JPGM 84.XM.443.64



The Vestal]
Hatty Campbell
1868
VHM Ph 2605



I83
[The Echo]
Hatty Campbell
September 1868
Vernon Collection CAM-022



Eleanor Campbell

Present whereabouts unknown



184 [Hatty Campbell] 1868 VHM Ph 2603

177

IMAGE: 35.4 × 26.1 cm (13 ¹⁵/₁₆ × 10 ¹/₄ in.)

MOUNT: 51.2 × 38.9 cm (20 ¹/₈ × 15 ⁵/₁₆ in.)

PROVENANCE: Gift of Mrs. Beatrice Trench,

1929

178

INSCRIPTIONS: Recto mount in ink by JMC:

Little Holland House Lawn May 1865 /

Magdalene and in pencil in an unknown hand: Brookfield and at upper left corner: 45

IMAGE: 22.2 × 24.3 cm (8 ¾ × 9 ¾ in.)

MOUNT: 33.8 × 28 cm (13 ¾ × 11 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 32 (rectangle); TRC 5410 (rectangle)

REPRODUCED: Weaver 1986, p. 80

179

INSCRIPTIONS: Recto mount in ink by JMC:

L.H.H. [Little Holland House] lawn /

May 1865 / Magdalene and at upper right

corner: 100

IMAGE: 27.I × 22.I cm (10 11/16 × 8 11/16 in.)

IMAGE: 27.1 × 22.1 cm (10 1/16 × 8 11/16 in.)

MOUNT: 34 × 28.4 cm (13 1/8 × 11 1/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album, no. 81; GEH 67:0088:0024 (platinum print by A. L. Coburn); Lindsay Album, no. 22

REPRODUCED: Weaver 1986, p. 95

180

INSCRIPTIONS: Recto mount in ink by JMC: From Life registered photograph Julia Margaret Cameron / Eleanor Campbell
IMAGE: 34.3 × 25 cm (13 ½ × 9 13/16 in.)
MOUNT: Unknown
PROVENANCE: Arthur Lister

INSCRIPTIONS: Recto mount label in pencil

181

by JMC at center: The Echo image: 27 \times 22.6 cm (10 $^5/_8$ \times 8 $^7/_8$ in.) MOUNT: 54.4×39.5 cm $(21\frac{7}{16} \times 15\frac{9}{16}$ in.) PROVENANCE: Virginia Woolf; Sotheby's, Belgravia, March 8, 1974, lot 107; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: HRHRC 964:0037:0078 (inscribed by JMC: And music born of murmuring sound / Shall pass into her face); IUAM Miniature Album 75.38.81; private collection (cdv); RPS 20565; UCLA Aubrev Ashworth Taylor Album, no. 26 (inscribed by JMC in index at rear of album: *The Echo-Freshwater 1868); VHM Ph 2604 REPRODUCED: Woolf and Fry 1926, pl. 21; Gernsheim 1948, pl. 23; Woolf and Fry 1973, pl. 21; Gernsheim 1975, p. 107; Bruson 1980 (cover); Cox 1996, p. 71; Wolf 1998, pl. 6

182

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron 1868 and at lower left corner: No. 16; Colnaghi blindstamp; verso mount wet stamp at lower right corner: Ville de Paris / Hauteville / House / Guernsey and in pencil below: 27 [all within stamp]

IMAGE: 27×20.4 cm ($10^{5/8} \times 8$ in.) MOUNT: 37.9×28.4 cm ($14^{15/16} \times 11^{3/16}$ in.) PROVENANCE: Victor Hugo, by August 14, 1870

OTHER PRINTS: IUAM Miniature Album 75.38.69; Mia Album, no. 54; Norman Album, no. 37 (inscribed by JMC: *The Vestal*); NPG x18035 (cabinet) and x18068 (cdv); private collection (cdv); RPS 20560 and 20557 (printed in reverse)

REPRODUCED: Ovenden 1975, pl. 82; Bruson 1980, pl. 16; Mulligan et al. 1994, p. 57

183

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater Sep 1868 Registered Photograph copyright Julia Margaret Cameron and at lower right corner: For Dear Mrs. Darwin from her affectionate friend JMC

IMAGE: 32.9 × 24.4 cm (12 15/16 × 9 5/8 in.)

MOUNT: 57.8 × 46 cm (22 3/4 × 18 1/8 in.)

PROVENANCE: By descent within the Darwin family; Lee Witkin; Sotheby's, New York,

May 7, 1985, lot 191

REPRODUCED: Wolf 1998, pl. 5

184

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copy right Julia Margaret Cameron Freshwater 1868 and at lower left corner: No. 4; Colnaghi blindstamp; verso mount wet stamp at lower right corner: Ville de Paris / Hauteville / House / Guernsey and in pencil below: 13 [all within stamp] and in pencil in an unknown hand above stamp: Hattie Campbell / 1868

IMAGE: 27.8 × 22.8 cm (10 ¹⁵/₁₆ × 8 ¹⁵/₁₆ in.) MOUNT: 38 × 28.5 cm (14 ¹⁵/₁₆ × 11 ³/₁₆ in.) PROVENANCE: Victor Hugo, by August 14, 1870

OTHER PRINTS: NPG x18036 (cabinet); RPS 20558

REPRODUCED: Bruson 1980, pl. 14



The Dedication Hatty Campbell 1868 UCLA Aubrey Ashworth Taylor Album, no. 46



The Guardian Angel Hatty Campbell [1868] V&A Ph 935-1913



187

[The Guardian Angel]

Hatty Campbell, Eleanor Campbell

[1868]

Present whereabouts unknown



[Annie Chinery]
[1868]
UCLA Aubrey Ashworth Taylor Album,
no. 32A



[Annie Chinery]
[1868]
UCLA Aubrey Ashworth Taylor Album,
no. 6A



[Annie Chinery]
[1868]
UCLA Aubrey Ashworth Taylor Album,
no. 25A



[The Guardian Angel]
Hatty Campbell, Eleanor Campbell
[1868]
Present whereabouts unknown



My Ewen's Bride Annie Chinery Cameron [November 25,] 1869 JPGM 84.xm.349.8

INSCRIPTIONS: In ink by JMC in index at rear of album: *The Dedication Freshwater 1868
IMAGE: 23.9 × 16.9 cm (9 3/8 × 6 5/8 in.)
MOUNT: 46 × 31.6 cm (18 1/8 × 12 7/16 in.)
PROVENANCE: Gift of Albert Boni, 1967
OTHER PRINTS: IUAM Miniature Album
75.38.90; private collection (cdv); YUAG
1989.12.6 (arched top)

186

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Freshwater Julia Margaret Cameron / The Guardian Angel

IMAGE: 29.7 × 16.4 cm (II $^{11}/_{16}$ × 6 $^{7}/_{16}$ in.) MOUNT: 43.1 × 29.8 cm (I6 $^{15}/_{16}$ × II $^{3}/_{16}$ in.) PROVENANCE: Gift of Alan S. Cole, April 19,

OTHER PRINTS: HRHRC Thackeray Album 964:0312:0005 and 964:0037:0077; Mia Album, no. 51; NGC 21283; NMPFT 1995-5035/12 (cabinet); Norman Album, no. 41 (inscribed by JMC: *Hattie Campbell now a very angel*); NPG x18034 (cabinet) and x18067 (cdv); RPS 2205; VHM Ph 2602 REPRODUCED: Gernsheim 1948, pl. 28; Ovenden 1975, pl. 13; Bruson 1980, pl. 13;

NOTES: This picture is a detail of cat. no. 187.

Mulligan et al. 1994, p. 57

187

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron / Hatty Campbell & Sister / For dear Halford a branch of the Macleods beautiful as you see

IMAGE: 32.3 × 25.5 cm (12 11/16 × 10 in.) MOUNT: Unknown PROVENANCE: Unknown OTHER PRINTS: Private collection (cdv) NOTES: Cat. no. 186 is a detail of this picture.

188

Inscriptions: Unknown Image: 32.5×26.5 cm ($12^{11}/_{16} \times 10^{7}/_{16}$ in.) Provenance: Phillips, New York, May 5, 1979, lot 140

189

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Annie Cameron

IMAGE: 31 × 24.2 cm (12 ½6 × 9 ½ in.)

MOUNT: 46 × 31.6 cm (18 ½8 × 12 ½6 in.)

PROVENANCE: Gift of Albert Boni, 1967

OTHER PRINTS: IUAM Miniature Album
75.38.78; private collection (cdv)

190

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Annie Cameron

IMAGE: 31 × 25.5 cm (12 ¹/16 × 10 in.)

MOUNT: 46 × 31.6 cm (18 ¹/8 × 12 ¹/16 in.)

PROVENANCE: Gift of Albert Boni, 1967

OTHER PRINTS: Mia Album, no. 47; NMPFT

1995-5035/13 (cabinet)

REPRODUCED: Ovenden 1975, pl. 21

191

IMAGE: $32.4 \times 24.5 \text{ cm} (12^{3/4} \times 9^{5/8} \text{ in.})$ MOUNT: $46 \times 31.6 \text{ cm} (18^{1/8} \times 12^{7/16} \text{ in.})$ PROVENANCE: Gift of Albert Boni, 1967
OTHER PRINTS: Mia Album, nos. 45 and 49;
private collection (cdv)
REPRODUCED: Ovenden 1975, pls. 37, 80;
Mulligan et al. 1994, p. 22

192

INSCRIPTIONS: Recto mount in ink by JMC: From Life registered photograph copyright Julia Margaret Cameron Nov 18th 1869 / My Ewen's Bride = (God's gift to us) and at lower right corner: With much love (For the mother of many sweet daughters) I send this record of the cherished child-wife married to my Ewen in 18th year; Colnaghi blindstamp IMAGE: 31.2×24 cm $(12\frac{1}{4} \times 9\frac{7}{16}$ in.) mount: 48.1 \times 43 cm (18 15 /16 \times 16 15 /16 in.) PROVENANCE: André Jammes, 1984 OTHER PRINTS: AIC 1998.237 (inscription by JMC states that the subject was married November 18, 1869, and that the picture is dated November 25, 1869); AM; HRHRC 964:0037:0074 (inscribed by JMC: *Dora*) and 964:0037:0004 (cabinet); IUAM Miniature Album 75.38.46; Mia Album, no. 48; NPG x18065 (cabinet) and x18066 (cdv); PMA 71-4-110 (carbon); RPS 2209/1-2, 20584, and 2259/1-4; UCLA Aubrey Ashworth Taylor Album, no. 12A REPRODUCED: Gernsheim 1948, pl. 41; Ovenden 1975, pl. 14; Mulligan et al. 1994, p. 18; Weaver 1984, p. 131; Cox 1996, p. 77; Wolf 1998, pl. 30



My Ewen's Bride of the 18th of November 1869 Annie Chinery Cameron 1869 Michael Mattis and Judith Hochberg (Mia Album, no. 46)



[Annie Chinery Cameron]
[1869]
Thomas Walther



[Annie Chinery Cameron]
[1869-70]
V&A E.2744-1990



[Annie Chinery Cameron]
[1869-70]
AIC 1998.243



Violet
Annie Chinery Cameron
[1869-70]
RPS 2258/1



Rebecca at the Well Annie Chinery Cameron [1869–70] RPS 2231



[St. Cecilia]
Annie Chinery Cameron
[1869-70]
HRHRC 964:0037:0075



200
[Zuleika]
Annie Chinery Cameron
[1871]
HRHRC 964:0037:0010

INSCRIPTIONS: Recto mount in ink by JMC:

My Ewen's Bride of the 18th of November 1869

IMAGE: 31.1 × 22.4 cm (12 ½ × 8 ½ 6 in.)

MOUNT: 35.1 × 26.1 cm (13 ½ 6 × 10 ½ in.)

PROVENANCE: Maria "Mia" Jackson; by

descent to Sotheby's, Belgravia, June 21,
1974, lot 27; private collection; present

owners, 1990

OTHER PRINTS: IUAM Miniature Album
75.38.49; NMPFT 1995-5035/2; RPS 2219/1

(inscribed by JMC: The Bride) and 2219/2

(arched top; inscribed by JMC: Dora as

REPRODUCED: Ovenden 1975, pl. 19; Weaver 1984, p. 77; Hopkinson 1986, p. 17; Mulligan et al. 1994, p. 43; Wolf 1998, p. 70

194

the Bride)

INSCRIPTIONS: Recto mount in ink in an unknown hand at lower right: Mrs. Ewen Cameron

IMAGE: 30.8×25.4 cm ($12 \frac{1}{8} \times 10$ in.) MOUNT: 35×39.5 cm ($13 \frac{3}{4} \times 15 \frac{9}{16}$ in.) PROVENANCE: Janet Lehr, Inc., 2001 REPRODUCED: Lehr 1986, p. 701

195

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Annie: Cameron's Daughter in law; Colnaghi blindstamp

IMAGE: 34.6 × 24.4 cm (13 5/8 × 9 5/8 in.)

MOUNT: 58.4 × 46.3 cm (23 × 18 3/16 in.)

PROVENANCE: Nevinson Bequest, 1990

196

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron / Mrs. Ewen Hay Cameron and in pencil in an unknown hand below: St. Cecelia [sic] and in ink by JMC at lower right corner: given to Philip Norman [brother of Charles Norman] by Mrs. Cameron / 1873. Aug 25; Colnaghi blindstamp

IMAGE: 33×24.6 cm $(13 \times 9^{11}/_{16}$ in.) MOUNT: 53.2×41.1 cm $(20^{15}/_{16} \times 16^{3}/_{16}$ in.) PROVENANCE: Helmut Gernsheim OTHER PRINTS: RPS 23648

197

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron

IMAGE: 35.4 × 25.4 cm (13 15/16 × 10 in.)

MOUNT: 44.1 × 35.3 cm (17 3/8 × 13 7/8 in.)

PROVENANCE: Estate of Vanessa Bell, 1998

198

by JMC: From Life Registered Photograph copyright Julia Margaret Cameron and in pencil below: Violet; partial Colnaghi blindstamp

IMAGE: 33.6 × 26.3 cm (13³/16 × 10⁵/16 in.)

MOUNT: 46.1 × 36.3 cm (18¹/8 × 14¹/4 in.)

PROVENANCE: Gift of H. S. Marfleet, 1931

OTHER PRINTS: RPS 2258/2-4 (carbon);

IUAM Miniature Album 75.38.6; MFAB 42.344 (carbon); NMPFT 1939-113/6;

INSCRIPTIONS: Recto mount in faded ink

190

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater / Rebecca at the Well

IMAGE: 35.3×25.9 cm $(13^{7/8} \times 10^{3/16}$ in.) MOUNT: 48.4×38.2 cm $(19^{1/16} \times 15$ in.) PROVENANCE: Unknown

TRC 5384

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Julia Margaret Cameron c. 1872 / Rachel at the Well (Annie Cameron) carbon print

IMAGE: 32.5×24.6 cm $(12^{13}/16 \times 9^{11}/16$ in.) MOUNT: 48.7×39.3 cm $(19^{3}/16 \times 15^{7}/16$ in.) MEDIUM: Carbon

PROVENANCE: Helmut Gernsheim
OTHER PRINTS: AIC 1998.232 (inscribed
by JMC: Zuleika); Lord Lichfield
(inscribed by JMC: Mrs. Ewen Hay
Cameron / as Zuleika); RPS 2233/1-3
(carbon); V&A Ph 23-1939 (inscribed by
JMC: Zuleika / Mrs. Ewen Hay Cameron);
WIL

REPRODUCED: Weaver 1984, p. 127



Zuleika Annie Chinery Cameron October 1871 JPGM 84.xM.443.52



Balaustion
Annie Chinery Cameron
October 1871
AIC 1998.231



203 [Balaustion] Annie Chinery Cameron [October 1871] RPS 2260



205 [Group] Unknown boy, Annie Chinery Cameron [1870–72] SMA 94.30.043



[Annie Chinery Cameron]
[1870-72]
RPS 2256



[Annie Chinery Cameron]
July 1873
Paul and Prentice Sack



[Group]

Unknown girl, Annie Chinery Cameron, unknown boy

[1870-72] MDO PHO 1984-19



808

[Annie Chinery Cameron]

[July 1873] RPS 2243 201

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Oct 1871 / Zuleika; Colnaghi blindstamp

IMAGE: 33.9 × 26.7 cm (13 ⁵/₁₆ × 10 ¹/₂ in.) MOUNT: 46.1 × 38.6 cm (18 ¹/₈ × 15 ³/₁₆ in.) PROVENANCE: Samuel Wagstaff, Jr., 1984 OTHER PRINTS: AIC 1998.250; RPS 2232

202

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron—Freshwater Oct 1871 / Balaustion

IMAGE: $32.7 \times 26.8 \text{ cm} (12\frac{7}{8} \times 10\frac{9}{16} \text{ in.})$ MOUNT: $44.1 \times 35.3 \text{ cm} (17\frac{3}{8} \times 13\frac{7}{8} \text{ in.})$ PROVENANCE: Estate of Vanessa Bell, 1998

203

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From life copyright Julia Margaret Cameron

IMAGE: 33.5 × 26.8 cm (13 ½6 × 10 ⅙6 in.)

MOUNT: 50.2 × 38 cm (19 ¼4 × 14 ½6 in.)

PROVENANCE: Unknown

204

IMAGE: 9.2 × 8.9 cm (3⁵/₈ × 3 ¹/₂ in.)
MEDIUM: Reduced, cabinet-sized print
PROVENANCE: Harry H. Lunn, Jr.; gift
of the Society of Friends of the Musée
d'Orsay, 1984

NOTES: This is a reduced print from a larger original negative, which does not survive.

205

INSCRIPTIONS: Recto mount in ink in an unknown hand: Mrs. Ewen Hay Cameron IMAGE: 13.3 × 10.5 cm (5 ½ × 4 ½ in.)

MOUNT: 16.7 × 13.8 cm (6 ½ × 5 ½ in.)

PROVENANCE: Harry H. Lunn, Jr.; gift of Janos Scholz, 1994

206

IMAGE: 28.5×21.1 cm ($11^{3}/_{16} \times 8^{5}/_{16}$ in.) MOUNT: 49×39.2 cm ($19^{1/_{4}} \times 15^{7}/_{16}$ in.) PROVENANCE: Gift of A. L. Coburn, 1930

207

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater July 1873 and at lower right corner: For our Dudy [Cameron's daughter, Julia]; Colnaghi blindstamp; verso mount in pencil: E93 and 181/5

IMAGE: 32.4×27.6 cm ($12\frac{3}{4} \times 10\frac{7}{8}$ in.) MOUNT: 45.6×38 cm ($17\frac{15}{16} \times 14\frac{15}{16}$ in.) PROVENANCE: Thackrey & Robertson, 1978; Jan Leonard and Jerry Peil; Hans P. Kraus, Jr., Inc., New York, 2002 208

IMAGE: 35.9 × 28.5 cm (14 1/8 × 11 3/16 in.)

MOUNT: 48.9 × 38.5 cm (19 1/4 × 15 1/8 in.)

PROVENANCE: Gift of Mrs. Beatrice Trench,

1929



209 [Annie Chinery Cameron] [1873–78] WCP 88:3547



Suspense
Kate Dore
1864; copyright October 10, 1864
JPGM Overstone Album 84.xz.186.58



Joy
Kate Dore
1865
JPGM Overstone Album 84.xz.186.15



Emma and May Du Maurier]
[1874]
RPS 2158



[George and May Du Maurier]
[1874]
RPS 2001



²¹⁵ [Emma, May, and George Du Maurier] [1874] RPS ²¹⁵⁹



Ophelia Kate Dore

[1864-66] Present whereabouts unknown



Lady Elcho as a Cumaean Sibyl 1865; copyright July 18, 1865

JPGM Overstone Album 84.xz.186.89

209

INSCRIPTIONS: Recto mount in ink in an unknown hand: *Mrs. Ewen Cameron*IMAGE: 34.1 × 20.9 cm (13 ³/₁₆ × 8 ³/₁₆ in.)

MOUNT: 34.8 × 40 cm (13 ¹¹/₁₆ × 15 ³/₄ in.)

PROVENANCE: Sotheby's, London,

October 29, 1982, lot 153; Mack Lee, 1988

210

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater Kate Dore 1864 / Suspense and at upper right corner: 59

IMAGE: 25.4 × 20 cm (10 × 7⁷/8 in.)

MOUNT: 33.8 × 28.2 cm (13⁵/16 × 11¹/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: HRHRC Thackeray Album 964:0312:0014; Lindsay Album, no. 67;

MM FM 1965 001 761; NMPFT Herschel Album 1984-5017/35

REPRODUCED: Ford 1975, p. 58; Weaver 1986, p. 84

211

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater Kate Dore 1865 / Joy and at upper right corner: 14

IMAGE: 24.8 × 19.6 cm (9 ½ × 7 ½ in.)

MOUNT: 33.9 × 29.1 cm (13 ½ in.) FROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: V&A 44.662 and 44.781

REPRODUCED: Weaver 1986, p. 73

212

INSCRIPTIONS: Recto mount in ink by JMC:

Ophelia / Julia Margaret Cameron; Colnaghi
blindstamp

IMAGE: 25.2 × 19.8 cm (9¹⁵/₁₀ × 7¹³/₁₀ in.)

MOUNT: Unknown

PROVENANCE: Sotheby's, London,

October 29, 1980, lot 223

213

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 33.3 × 26.2 cm (13 1/8 × 10 5/16 in.) MOUNT: 49.8 × 39.2 cm (19 5/8 × 15 7/16 in.) PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

214

INSCRIPTIONS: Recto mount in pencil in an unknown hand: G du Maurier & child; partial Colnaghi blindstamp

IMAGE: 34.6 × 26.8 cm (13 1/8 × 10 1/16 in.)

MOUNT: 46 × 31.4 cm (18 1/8 × 12 1/8 in.)

PROVENANCE: Gift of A. L. Coburn, 1930

REPRODUCED: Weaver 1984, p. 84

215

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 34.3×26.9 cm ($13^{1/2} \times 10^{9/16}$ in.) MOUNT: 50×40.8 cm ($19^{11/16} \times 16^{11/16}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

216

INSCRIPTIONS: Recto mount in ink by JMC:

Little Holland House Lawn 1865 / Lady
Elcho / as a Cumean Sybil [sic] and at
upper left corner: 88

IMAGE: 26.8 × 22.1 cm (10 ⁹/16 × 8 ¹¹/16 in.)
MOUNT: 33.9 × 29.1 cm (13 ⁵/16 × II ⁷/16 in.)
PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984
OTHER PRINTS: Lindsay Album, no. 41;
RPS 2025
REPRODUCED: Weaver 1986, p. 91



Lady Elcho as the Cumaean Sibyl [1865]; copyright July 18, 1865 V&A 45.139



218 [Lady Elcho | A Dantesque Vision] [1865] V&A Ph 255-1982



Lady Elcho | A Dantesque Vision
May 1865; copyright July 18, 1865
JPGM Overstone Album 84.xz.186.13



[Mary Fisher]
[1866-67]
AIC 1968.215



[Mary Fisher]
[1866-67]
JPGM 84.XM.1414.2



223 [Mary Fisher] [1866-67] AIC 1998.284



220 [Mary Fisher] [1864]; copyright June 30, 1864 AIC 1998.274



[Louise Beatrice de Fonblanque]
[1868]
Present whereabouts unknown

217
INSCRIPTIONS: Recto mount in ink by JMC:

From Life Julia Margaret Cameron / Lady Elcho / as the Cumean Sybil [sic] and in lower left corner: 5/ [5 shillings]

IMAGE: 25.2 × 20.1 cm (9 15/16 × 7 7/8 in.)

MOUNT: 34.1 × 26.2 cm (13 7/16 × 10 5/16 in.)

PROVENANCE: Gift of the artist,

September 27, 1865

September 27, 1865 REPRODUCED: Weaver 1984, p. 95; Wolf 1998,

p. 67

IMAGE: 27.3×22.5 cm ($10\sqrt[3]{4} \times 8\sqrt[7]{8}$ in.) PROVENANCE: Unknown

219

218

INSCRIPTIONS: Recto mount in ink by JMC:

Lawn of Little Holland House May 1865 /

Lady Elcho / A Dantesque Vision and at
upper left corner: 13

IMAGE: 25.8 × 21.6 cm (10 1/8 × 8 1/2 in.)

MOUNT: 33.9 × 28.3 cm (13 5/16 × 11 1/8 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album,
no. 73; Lindsay Album, no. 24

REPRODUCED: Weaver 1986, p. 72; Cox 1996,
p. 47

220

IMAGE: 25 × 20.2 cm (9 ½ to × 7 ½ to in.)

MOUNT: 44.1 × 35.3 cm (17 ½ × 13 ½ in.)

PROVENANCE: Estate of Vanessa Bell, 1998

OTHER PRINTS: BLUO Henry Taylor Album,

no. 56; GEH Watts Album 71:0109:0025

(rectangle); Mia Album, no. 18 (arched top); PMA 68-26-2; TRC 5513

REPRODUCED: Ovenden 1975, pl. 2; Mulligan et al. 1994, p. 53

221

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron

IMAGE: 34.7 × 27 cm (13⁵/s × 10⁵/s in.)

MOUNT: 44.1 × 35.3 cm (17⁵/s × 13⁷/s in.)

PROVENANCE: Hamill and Barker, 1968

OTHER PRINTS: HRHRC 964:0037:0026

(cdv); RPS 2244

222

IMAGE: 33.6 × 25.1 cm (13 ³/₁₆ × 9 ⁷/₈ in.)

MOUNT: 44.3 × 35.3 cm (17 ⁷/₁₆ × 13 ⁷/₈ in.)

PROVENANCE: Arnold Crane, 1984

OTHER PRINTS: NPG x18082 and x18083;

RPS 2245/1-3; WCP 90:4143

REPRODUCED: Gernsheim 1948, pl. 53;

Gernsheim 1975, p. 130; Wolf 1998, pl. 8

223

224

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 33 × 26.5 cm (13 × 10 ⁷/₁₆ in.) MOUNT: Unknown PROVENANCE: Sotheby's, Belgravia, March 27, 1981, lot 479



Louise Beatrice de Fonblanque [1868]
Present whereabouts unknown



Miss Louise Beatrice de Fonblanque March 1868; copyright March 31, 1868 V&A Ph 28-1939



[Louise Beatrice de Fonblanque]
March 1868; copyright March 31, 1868
VHM Ph 2609



Aged 94 Taken on the Anniversary of her 72d Wedding day Sarah Groves

[1865]; copyright August 4, 1865 JPGM Overstone Album 84.xz.186.63



[Blanche Vere Guest]
[October 1864]
BLUO Henry Taylor Album, no. 5



[Caroline Emilia Mary Herschel] [1867]; copyright April 9, 1867 JPGM 84.XM.349.6



228 [Christiana Fraser-Tytler] [1864-65] V&A Ph 351-1981



Carry Herschel
Caroline Emilia Mary Herschel
[1867]; copyright April 9, 1867
NMPFT Herschel Album 1984-5017/64

INSCRIPTIONS: Recto mount in pencil by JMC: Louise Beatrice de Fonblanque; Colnaghi blindstamp
IMAGE: 34.4 × 26.5 cm (13 1/16 × 10 7/16 in.)
MOUNT: Unknown
PROVENANCE: Sotheby's, Belgravia,
December 4, 1973, lot 67

INSCRIPTIONS: Recto mount in ink by JMC:

From Life taken at the South Kensington

Museum March 1868 Julia Margaret Cameron

/ Miss Louise Beatrice de Fonblanque

IMAGE: 33 × 25.5 cm (13 × 10 in.)

MOUNT: 40.7 × 33.2 cm (16 × 13 ½ in.)

PROVENANCE: Gift of Mrs. Perrin, 1939

OTHER PRINTS: FAMSF 1992.138; NMPFT 1939-113/5; VHM Ph 2610 REPRODUCED: Bruson 1980, pl. 21

227

225

226

INSCRIPTIONS: Recto mount in ink by

JMC: From Life March 1868 Julia Margaret

Cameron and at lower left corner: 17; verso

mount wet stamp at center: Ville de Paris /

Hauteville / House / Guernsey and in pencil

below: 12 [all within stamp]

IMAGE: 34.6 × 26.5 cm (13 5/8 × 10 7/16 in.)

MOUNT: 37.9 × 28.5 cm (14 15/16 × II 1/16 in.)

PROVENANCE: Victor Hugo, by August 14,

REPRODUCED: Bruson 1980, pl. 20

228

INSCRIPTIONS: Recto mount in ink by

JMC: From Life Julia Margaret Cameron;

Colnaghi blindstamp

IMAGE: 26.4 × 22.2 cm (10 1/8 × 8 1/4 in.)

MOUNT: 38.2 × 28.2 cm (15 × II 1/16 in.)

PROVENANCE: Undocumented gift, 1941,
found in museum vault, 1965

OTHER PRINTS: YUBL Gen. Mss. 340, Vol. 1,
no. 34

229

INSCRIPTIONS: Recto mount in ink by JMC:

Aged 94 / Taken on the Anniversary / of her

72d Wedding day; Colnaghi blindstamp

IMAGE: 24.8 × 19.5 cm (9³/₄ × 7¹³/₁₆ in.)

MOUNT: 33.9 × 29.1 cm (13⁵/₁₆ × 11⁷/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia, June 26,

1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 66;

V&A 44.957

REPRODUCED: Weaver 1986, p. 85

230

MOUNT: 34 × 27.2 cm (13³/₅ × 10 ¹¹/₁₆ in.)
PROVENANCE: Bequest of the Taylor family,
1930
OTHER PRINTS: Private collection, United
Kingdom (inscribed by JMC: Registered
Photograph Freshwater Oct. 1864 / For
Blanche from her friend Julia Margaret
Cameron)

IMAGE: 25.5×20.9 cm ($10 \times 8^{3}/16$ in.)

231

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in pencil in an unknown hand at lower right corner: Hon. Mrs. Gordon / taken at Collingswood; Colnaghi blindstamp IMAGE: 18.2 × 13.1 cm (7½ × 5½ in.) MOUNT: 38.1 × 28.5 cm (15 × 11½ in.) PROVENANCE: André Jammes, 1984 OTHER PRINTS: BLUO Henry Taylor Album, no. 52

232

INSCRIPTIONS: Recto mount in ink by JMC:

Carry Herschel and at upper right corner: 64
and in index at rear of album: Your Carry

IMAGE: 18 × 11.4 cm (7¹/₁₆ × 4 ½ in.)

MOUNT: 33.7 × 30.2 cm (13 ¾ × 11 ¾ in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

REPRODUCED: Ford 1975, p. 87



Julia Herschel
[1865]; copyright July 18, 1865
JPGM Overstone Album 84.xz.186.46



JPGM Overstone Album 84.xz.186.98



Annie Hill 1864 JPGM Overstone Album 84.xz.186.101



²³⁷ [Mary Hillier] [1864 – 65] V&A Ph 342-1981



[Mary Hillier]
[1864-65]
Private collection, United Kingdom (Lindsay Album, no. 113)



239 [Mary Hillier] [1864–65] Present whereabouts unknown



236
St. Agnes
Mary Hillier
[1864]
NMPFT 1995-5035/11



Maud by Moonlight
Mary Hillier
[1864-65]
Private collection, United Kingdom
(Lindsay Album, no. 72)

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron / Julia Herschel

and in pencil in an unknown hand: now

Mrs. McClear

IMAGE: 25.6 × 21.1 cm (10 1/16 × 8 5/16 in.)

MOUNT: 34 × 28 cm (13 1/8 × 11 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: JPGM 84.XM.349.5;

Lindsay Album, no. 92; MMA 41.21.6

REPRODUCED: Weaver 1986, p. 81

234

INSCRIPTIONS: Recto mount in ink by JMC: Julia Herschel; Colnaghi blindstamp IMAGE: 26.2 × 19.5 cm (10 ⁵/₁₆ × 7 ¹¹/₁₆ in.) MOUNT: 33.9 × 29.1 cm (13 ⁵/₁₆ × 11 ⁷/₁₆ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: MMA 41.21.6 REPRODUCED: Weaver 1986, p. 94

235

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater / 1864 / Annie Hill and at upper right corner: 99
IMAGE: 26.9 × 20.9 cm (10 1/16 × 8 1/16 in.)
MOUNT: 34 × 28.4 cm (13 1/8 × 11 1/16 in.)
PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984
OTHER PRINTS: Lindsay Album, no. 48
REPRODUCED: Weaver 1986, p. 94

236

INSCRIPTIONS: Recto mount in ink by JMC: Julia Margaret Cameron / St. Agnes and in pencil at lower right corner: 10/[10 shillings]; Colnaghi blindstamp IMAGE: 23.3 × 18.4 cm (9³/₁₆ × 7¹/₄ in.)

MOUNT: 47.8 × 36.2 cm (18¹³/₁₆ × 14¹/₄ in.)

PROVENANCE: Kodak Company Purchase, 1985

OTHER PRINTS: Lindsay Album, no. 65; RPS 25552 (arched top)

REPRODUCED: Wolf 1998, p. 61

237

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 25.4 × 19.7 cm (10 × 7³/4 in.) MOUNT: 39.5 × 29 cm (15⁹/16 × 11⁷/16 in.) PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965

238

IMAGE: 25.2 × 19.9 cm (9¹⁵/₁₆ × 7¹³/₁₆ in.)

MOUNT: 34.1 × 28.1 cm (13⁷/₁₆ × 11 ¹/₁₆ in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

239

INSCRIPTIONS: Recto mount in ink by JMC: Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 25.4 × 19.7 cm (10 × 7³/4 in.)

MOUNT: Unknown

PROVENANCE: Swann Galleries, New York,

April 27, 1999, lot 9

240

INSCRIPTIONS: Recto mount in ink by JMC:

Maud by Moonlight Julia Margaret Cameron
and in pencil below overwritten in ink by
G. F. Watts: very lovely G. F. W.

IMAGE: 24.8 × 19.6 cm (9³/₄ × 7¹¹/₁₆ in.)

MOUNT: 34.1 × 28.1 cm (13⁷/₁₆ × 11¹/₁₆ in.)

PROVENANCE: Gift of the artist to Sir Coutts
Lindsay; by descent within the family



241 [Maud by Moonlight] [1864-65] V&A Ph 331-1981



St. Agnes Mary Hillier 1864; copyright November 4, 1864 JPGM Overstone Album 84.xz.186.50



St. Agnes Mary Hillier 1864; copyright November 4, 1864 JPGM Overstone Album 84.xz.186.33



245
A Vestal
Mary Hillier
[1864-65]
Private collection, United Kingdom (Lindsay Album, no. 59)



246 A Vestal Mary Hillier [1864-65] V&A 44.951



The Lily of the Valley Mary Hillier [1864-65] V&A 45.141



244

Hope
Mary Hillier
1864; copyright December 12, 1864
JPGM Overstone Album 84.xz.186.80



The flower Girl
Mary Hillier
[1865]; copyright July 21, 1865
JPGM Overstone Album 84.xz.186.105

IMAGE: 24.7 × 19.4 cm (9 11/16 × 7 5/8 in.)
PROVENANCE: Undocumented gift, 1941,
found in museum vault, 1965

INSCRIPTIONS: Recto mount in ink by JMC:

242

FreshWater 1864 / St. Agnes and at upper right corner: 51

IMAGE: 25.5 × 19.9 cm (10 × 7¹³/16 in.)

MOUNT: 33.8 × 28.2 cm (13 ⁵/16 × 11 ¹/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: AIC 1998.260; HRHRC

Thackeray Album 964:0312:0037; Lindsay Album, no. 121; NMPFT Herschel Album 1984-5017/37; V&A 44.752 and 44.772; YUBL Gen. Mss. 340, Vol. 2, no. 9

REPRODUCED: Ford 1975, p. 60; Weaver 1986, p. 82; Hamilton 1996, pl. 7

243

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / St. Agnes

IMAGE: 25.5×20 cm ($10 \times 7^{\frac{7}{8}}$ in.)

MOUNT: 34×28.1 cm ($13^{\frac{3}{8}} \times 11^{\frac{1}{16}}$ in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: HRHRC Thackeray Album 964:0312:0049; Lindsay Album, no. 121; NMPFT Herschel Album 1984-5017/13; V&A 44.751

REPRODUCED: Ford 1975, p. 36; Weaver 1984,

p. 128; Weaver 1986, p. 77

244

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / Hope and at upper right corner: 80

IMAGE: 23.7 × 20.9 cm (9 ⁵/₁₆ × 8 ³/₁₆ in.)

MOUNT: 33.9 × 29.1 cm (13 ⁵/₁₆ × 11 ⁷/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

REPRODUCED: Weaver 1986, p. 89

245

INSCRIPTIONS: Recto mount in pencil by JMC: A Vestal and in ink at upper right corner: 59; Colnaghi blindstamp

IMAGE: 24.6 × 19.3 cm (911/16 × 79/16 in.)

MOUNT: 34.1 × 28.1 cm (137/16 × 111/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

OTHER PRINTS: LU LUF 82.1010; private collection, United Kingdom; PSU 1969.003

246

Julia Margaret Cameron / A Vestal; National Art Library stamp above image; Colnaghi blindstamp

IMAGE: 21.I × 19.5 cm (8⁵/16 × 7¹¹/16 in.)

MOUNT: 38 × 28.6 cm (14¹⁵/16 × II ¹/4 in.)

PROVENANCE: Purchased from the artist,

June 17, 1865

OTHER PRINTS: V&A 44.961; BLUO Henry

Taylor Album, no. 83

REPRODUCED: Weaver 1984, p. 122

INSCRIPTIONS: Recto mount in ink by JMC:

247

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / The Lily of the Valley and in an unknown hand at upper left corner: Studies for Painting; Colnaghi blindstamp

IMAGE: 25.2 × 20 cm (9¹⁵/₁₆ × 7⁷/₈ in.)

MOUNT: 33.7 × 26.6 cm (13¹/₄ × 10⁷/₁₆ in.)

PROVENANCE: Gift of the artist,

September 27, 1865

OTHER PRINTS: Lindsay Album, no. 126

248

INSCRIPTIONS: Recto mount in ink by JMC: The flower Girl and at upper right corner: 103; partial Colnaghi blindstamp

IMAGE: 24.9 × 19.5 cm (9¹³/16 × 7¹¹/16 in.)

MOUNT: 33.6 × 26.4 cm (13³/16 × 10³/8 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: JPGM 84.XM.443.43; BLUO Henry Taylor Album, no. 24; NMPFT Herschel Album 1984-5017/47 (oval); private collection (cdv); UCLA Aubrey Ashworth Taylor Album, no. 45 (oval); WCP 89:3912 (oval)

REPRODUCED: Ford 1975, p. 70; Hopkinson 1986, p. 29; Weaver 1986, p. 95



Psyche
Mary Hillier
[1864-65]
GEH 81:1121:0021



250 [Mary Hillier] [1864–66] Present whereabouts unknown



[Mary Hillier]
[1864-66]
LCL, no. 4



253 Sappho Mary Hillier [1865]; copyright November 11, 1865 MMA 1997-382-39



254 [Sappho] Mary Hillier [1865] JPGM 84.XM.443.39



Clio Mary Hillier May 1866 RPS 2299



252 [Sappho] Mary Hillier [1865]; copyright May 19, 1865 V&A 44.753



[Mary Hillier]
[1866]
Present whereabouts unknown

Cameron and in pencil below: Psyche and in ink: For the Signor / frm JMC;
Colnaghi blindstamp

IMAGE: 33.3 × 24.6 cm (13 ½ × 9 ½ ½ in.)

MOUNT: 57.9 × 46 cm (22 ½ ½ × 18 ½ in.)

PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949

INSCRIPTIONS: Recto mount in ink by JMC: From Life not enlarged Julia Margaret

250

INSCRIPTIONS: Unknown
IMAGE: 23.5 × 19.1 cm (9 ½ × 7½ in.)
MOUNT: Unknown
PROVENANCE: Christie's, London, March 20,

1980, lot 326

251

IMAGE: 35.5 × 28.5 cm (13 ¹⁵/₁₆ × 11 ³/₁₆ in.) MOUNT: 45 × 33.1 cm (17 ¹¹/₁₆ × 13 in.) PROVENANCE: Unknown REPRODUCED: Weaver 1984, p. 37

252

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Sappho

IMAGE: 26.I × 21.3 cm (10 ½ × 8 ½ in.)

MOUNT: 38.8 × 29.5 cm (15½ × 11½ in.)

PROVENANCE: Purchased from the artist,

June 17, 1865

OTHER PRINTS: JPGM Overstone Album

84.XZ.186.45 (oval; inscribed by JMC:

REPRODUCED: Gernsheim 1975, p. 90; Weaver 1986, p. 80

253

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater Bay Isle of Wight Julia Margaret Cameron / Sappho; Colnaghi blindstamp IMAGE: 35×27.3 cm $(13^{3}/_{4} \times 10^{3}/_{4}$ in.) MOUNT: 57.6×46.5 cm (22 $^{11}/_{16} \times 18 \, ^{5}/_{16}$ in.) PROVENANCE: Christie's, London, March 16, 1978, lot 369; Sean Thackrey; Rubel Collection; Hans P. Kraus, Jr., 1997 OTHER PRINTS: MMA 41.21.3; GEH 81:1121:0026 (inscribed by JMC: A gem for the Signor from JMC); IUAM Miniature Album 75.38.2; IWCC Miniature Album, no. 12; Norman Album, no. 27; private collection (cdv); RPS 20574; UCLA Aubrey Ashworth Taylor Album, no. 11; V&A Ph 947-1913; WCP 84:1004; YUBL Gen. Mss. 340, Vol. 1, no. 1 REPRODUCED: Woolf and Fry 1926, pl. 20; Woolf and Fry 1973, pl. 20; Weaver 1984, p. 120; Lukitsh 1986, p. 28; Hinton 1992,

p. 61; Wolf 1998, p. 55; Lukitsh 2001, p. 59

254

IMAGE: 35.2 × 28.9 cm (13 1/8 × 11 1/8 in.)

MOUNT: 42.6 × 31.5 cm (16 1/4 × 12 1/8 in.)

PROVENANCE: Robert Schoelkopf; Samuel

Wagstaff, Jr., 1984

255

INSCRIPTIONS: Recto mount in ink by JMC: From Life May 66 Julia Margaret Cameron and in pencil below: Clio; Colnaghi blindstamp

IMAGE: 27.5×21.9 cm ($10^{13}/1_6 \times 8^{5}/8$ in.) MOUNT: 57.2×45.9 cm ($22^{1/2} \times 18^{1/1_6}$ in.)

PROVENANCE: Unknown

OTHER PRINTS: RPS 20564; AM (arched top; inscribed by JMC: Adriana); HRHRC 964:0037:0090 (printed in reverse; inscribed by JMC: Maud); IUAM Miniature Album 75.38.79; IWCC Miniature Album, no. 11; JPGM 84.XM.443.61 (inscribed by JMC: Adriana); MFAB 1987.499 (inscribed by JMC: Adriana); Norman Album, no. 20 (inscribed by JMC: Adriana); private collection (cdv); V&A Ph 943-1913 (inscribed by JMC: Adriana); YUBL Gen. Mss. 340, Vol. 1, no. 26 (inscribed by JMC: Clio)

REPRODUCED: Weaver 1984, p. 121; Hinton 1992, p. 59

256

INSCRIPTIONS: Recto mount in ink by JMC:
From Life registered photograph Julia
Margaret Cameron
IMAGE: 33.9 × 25.6 cm (13⁵/₁₆ × 10 ¹/₁₆ in.)

моинт: Unknown

PROVENANCE: Arthur Lister



²⁵⁷
[Call I Follow, I Follow. Let Me Die]
Mary Hillier
[1867; printed 1870 – 75]
JPGM 84.xm.349.13



The Dream Mary Hillier April 1869 WCP 97:5636



259 [Mary Hillier] 1869; copyright March 8, 1869 VHM Ph 2599



[The Day Dream]
Mary Hillier
[1869]
NPG x18042



262 [Mary Hillier] [1866] YUBL Gen. Mss. 340, Vol. 3, folder 27



263 [Mary Hillier] [1869–70] NMPFT 1990-5036/11522



260 The Lady of the Lake Mary Hillier [1869] VHM Ph 2598



The Angel at the Tomb Mary Hillier [1870]; copyright April 6, 1870 JPGM 84.XM.443.6

257
INSCRIPTIONS: Recto mount label at lower right corner: 20; verso mount in pencil in an unknown hand: Call I Follow, I Follow / Let Me Die

IMAGE: 35.6×27.1 cm ($14 \times 10^{-11}/_{16}$ in.) MOUNT: 55.6×45.6 cm ($21^{7/_8} \times 17^{-15}/_{16}$ in.) MEDIUM: Carbon

PROVENANCE: André Jammes, 1984
OTHER PRINTS: HRHRC 964:0037:0103
(carbon); MFAB 42.352 (carbon); PMA
71-5-6 (carbon); RPS 2311/1 (carbon;
inscribed by JMC: Call I Follow, I Follow.
Let Me Die) and 2311/2 (carbon); V&A
Ph 15-1939 (carbon)

REPRODUCED: Gernsheim 1975, p. 163; Weaver 1984, p. 63; Weaver 1986, p. 46; Wolf 1998, pl. 1; Lukitsh 2001, p. 89

258

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater

April 1869 / The Dream and in pencil
below: £1 negative injured and lithographed
facsimile inscription below: quite divine /
G. F. Watts; Colnaghi blindstamp
IMAGE: 30.5 × 24 cm (12 × 9 ⁷/16 in.)
MOUNT: 58.2 × 46.2 cm (22 ⁷/8 × 18 ³/16 in.)
PROVENANCE: Rubel Collection; Hans P.

Kraus, Jr., 1997

OTHER PRINTS: AM; HRHRC
964:0037:0024; IUAM Miniature Album
75:38.63; MFAB 42:350 (carbon); Mia
Album, no. 50; NMAH 4161.B5; NMPFT
1929-324; Norman Album, no. 1 (inscribed
by JMC: The Dream / Study for Mary
Hillier / "Me thought I saw my late espoused
saint"); private collection (cdv); RPS 2183/
1-7 (albumen and carbon) and 23650; V&A
Ph 937-1913

REPRODUCED: Boord 1890, pl. 4; Emerson 1891, p. 311; Gernsheim 1948, pl. 50; Ford 1975, p. 22; Gernsheim 1975, p. 151; Ovenden 1975, pl. 23; Weaver 1984, p. 60; Hopkinson 1986, p. 45; Weaver 1986, p. 40; Mulligan et al. 1994, p. 44; Wolf 1998, pl. 33; Lukitsh 2001, p. 103

259

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Freshwater 1869 Julia Margaret Cameron and at lower left corner: No. 10

IMAGE: 25×19.9 cm $(9^{13/16} \times 7^{13/16}$ in.) MOUNT: 37.9×28.4 cm $(14^{15/16} \times 11^{3/16}$ in.) PROVENANCE: Victor Hugo, by August 14,

OTHER PRINTS: RPS 2181 REPRODUCED: Bruson 1980, pl. 10

260

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copy right Julia Margaret Cameron and in erased pencil: The Lady of the Lake and in ink at lower left corner: No. 11; verso mount wet stamp at lower right corner: Ville de Paris / Hauteville / House / Guernsey and in pencil below: 10 [all within stamp]

IMAGE: 25.3 × 20.1 cm (9¹⁵/16 × 7⁷/8 in.)

MOUNT: 38.1 × 28.4 cm (15 × 11³/16 in.)

PROVENANCE: Victor Hugo, by August 14,

OTHER PRINTS: Private collection (cdv) REPRODUCED: Bruson 1980, pl. 9

261

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From Life copyright Julia Margaret Cameron; verso mount in pencil in an unknown hand: Mary Hillier and wet stamp at lower center: Presented by Mrs. Curle
IMAGE: II.6 × 9.4 cm (4% × 311/16 in.)
MOUNT: 16.4 × 10.7 cm (67/16 × 43/16 in.)
MEDIUM: Cabinet card
PROVENANCE: Presented by Mrs. Curle, 1959

262

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater; Colnaghi blindstamp IMAGE: 24.5 × 20 cm (95% × 77% in.) MOUNT: 37.8 × 28.5 cm (147% × 113/16 in.) PROVENANCE: Gift of the artist to the Tennyson family; by descent within the Tennyson and Prinsep families; Colonel E. S. M. Prinsep, 1949

263

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From Life Copyright Julia Margaret Cameron

IMAGE: II.6 × 9 cm (4%16 × 3%16 in.)

MOUNT: I7 × II.3 cm (611/16 × 47/16 in.)

MEDIUM: Cabinet card

PROVENANCE: Kodak Company Purchase,
1985

264

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater 1869
The Angel at the Tomb; Colnaghi blindstamp
IMAGE: 34.5 × 25.3 cm (13%16 × 915/16 in.)
MOUNT: 58.4 × 46.1 cm (23 × 181/8 in.)
PROVENANCE: Sotheby's, Belgravia, June 21,
1974, lot 32; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: JPGM 84.XM.443.68
(inscribed by JMC: 1870); AIC 1998.256;
FAMSF 1985.100.10 (reduced, cabinet-

Continued on p. 211



265 [The Angel at the Tomb] Mary Hillier 1870 VHM Ph 2601



[The Angel at the Tomb] Mary Hillier [1870] RPS 2290



267 [The Angel at the Tomb] Mary Hillier [1870] RPS 2291/1



269 Mary [Hillier] 1873 RPS 2560



270 [Mary Hillier] [1873] RPS 23647



271 [Mary Hillier] [1874] RPS 2213



The Angel at the Sepulchre Mary Hillier

[1869-70] HRHRC 964:0037:0089



272 [Mary Hillier] [1874] CCVA 1976.140

Continued from p. 209

sized print); GEH 81:1124:0009 (inscribed by JMC: God's glory smote her on the face / for Mr. Warde sent by his friend's mother with love / (a coruscation of spiritual unearthly light is playing over the head in mystic lightning flash of glory)); HRHRC 964:0037:0025; MFAB 42.353 (carbon); MM FM 1965 001 765; NMPFT 1939-113/1; RPS 2289/1–12 and 2302; V&A E.2749-1990 (photogravure); VHM Ph 2600

REPRODUCED: Bruson 1980, pl. 11; Weaver 1984, p. 59; Lukitsh 1986, p. 71; Weaver 1986, p. 47; Cox 1996, p. 79; Hamilton 1996, pl. 11; Wolf 1998, pl. 47; Lukitsh 2001, D. 105

NOTES: Although this print was dated 1869 by JMC, most others are dated 1870.

265

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copy right Julia Margaret Cameron Freshwater 1870 and at lower left corner: No. 6; Colnaghi blindstamp; verso mount wet stamp at lower right corner: Ville de Paris / Hauteville / House / Guernsey and in pencil below: 21 [all within stamp] and in ink in an unknown hand above stamp: Mary Ann Hillier / as The Angel at the Tomb / 1870
IMAGE: 32.3 × 24 cm (12 11/16 × 9 7/16 in.)
MOUNT: 38 × 28.5 cm (14 15/16 × 11 1/16 in.)
PROVENANCE: Victor Hugo, by August 14, 1870
REPRODUCED: Bruson 1980, pl. 12

266

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph copyright Julia Margaret Cameron and in ink by JMC at lower left corner: 16/[16 shillings]

IMAGE: 33.6 × 24.7 cm (13 ¾16 × 9 ¾1/16 in.)

MOUNT: 58.3 × 46.2 cm (22 ¾16 × 18 ¾16 in.)

PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

267

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 34×25.7 cm ($13^{\frac{1}{5}8} \times 10^{\frac{1}{5}8}$ in.) MOUNT: 49.3×38 cm ($19^{\frac{1}{5}8} \times 14^{\frac{15}{5}6}$ in.) PROVENANCE: Unknown OTHER PRINTS: Private collection (cdv)

268

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater / The Angel at the Sepulchre / comparison picture to "The Angel of the Tomb" / a gift to W. F. Rawnsley / from Julia Margaret Cameron and lithographed facsimile inscription at lower right corner: very beautiful / none better / G. F. Watts; Colnaghi blindstamp IMAGE: 36.3×27.2 cm (14 $\frac{1}{4} \times 10^{11}/_{16}$ in.) MOUNT: 58.4×46.1 cm $(23 \times 18 \frac{1}{8}$ in.) PROVENANCE: Helmut Gernsheim OTHER PRINTS: AIC 1998.285; CAI 1999.1 (inscribed by JMC: as compensation given to Amy Lubbock by Mrs. Cameron with her love and lithographed facsimile inscription: very beautiful / none better / G. F. Watts); IUAM Miniature Album 75.38.11; RPS 2180; V&A Ph 936-1913; WCP 84:0986 REPRODUCED: Gernsheim 1948, pl. 42; Gernsheim 1975, p. 152; Weaver 1984, p. 58; Weaver 1986, p. 48; Wolf 1998, pl. 41

260

INSCRIPTIONS: Recto mount in ink by JMC: From life Registered Photograph Copyright Freshwater 1873 / Mary and in ink in a childlike hand: Henry Herschel Hay Cameron; partial Colnaghi blindstamp IMAGE: 36.5 × 27.3 cm (14 1/8 × 10 1/4 in.) MOUNT: 48.6 × 39.1 cm (19 1/8 × 15 3/8 in.) PROVENANCE: Unknown OTHER PRINTS: RPS 2208

270

INSCRIPTIONS: Recto mount in ink in an unknown hand: Mrs. Cameron's model

IMAGE: 32.4 × 26.5 cm (12 ½ × 10 ½ in.)

MOUNT: 54.2 × 37.1 cm (215½ × 14 ½ in.)

PROVENANCE: Unknown

OTHER PRINTS: HRHRC 964:0037:0093

271

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Miss Philipot Mrs. Julia M. Cameron 1865

IMAGE: 37.1 × 28.1 cm (14 3/8 × 11 3/16 in.)

MOUNT: 47.4 × 36.6 cm (18 3/8 × 14 3/8 in.)

PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

REPRODUCED: Weaver 1984, p. 53

272

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron / From Life

Registered Photograph

IMAGE: 35.7 × 25.3 cm (14 ½ 6 × 9 ½ 6 in.)

MOUNT: 44.4 × 35.5 cm (17 ⅙ × 13 ⅙ in.)

PROVENANCE: Thackrey & Robertson,

April 27, 1976



273 [Lady Hood] [1870] RPS 2221/I



274 [Lady Hood] [1870] RPS 2222/1



275

Lady Hood & her Children
Mabel Hood, Lady Hood, unknown girl
[1868-72]
RPS 2164/1



277
[Miss Huth]
[April 1868]
HRHRC Thackeray Album 964:0312:0056



278

Mary Jacqueline James

October 14, 1870

Present whereabouts unknown



279 [Julia Jackson] [1864] AIC 1998.287



276
[Miss Huth]
April 1868
Present whereabouts unknown



280 [Julia Jackson] [1864] V&A Ph 208-1969

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 35.3×27.3 cm ($13^{7/8} \times 10^{3/4}$ in.) MOUNT: 48.2×37.8 cm ($18^{15}/16 \times 14^{7/8}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench,

OTHER PRINTS: RPS 2221/2-3

274

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 28 × 23.8 cm (II × 9 3/8 in.)

MOUNT: 46.5 × 34.1 cm (18 5/16 × 13 7/16 in.)

PROVENANCE: Unknown

OTHER PRINTS: RPS 2222/2

NOTES: See cat. no. 274a at the end of this chapter, which is another picture of the subject made at the same sitting.

275

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron and in pencil by JMC below: Lady Hood & her Children

IMAGE: 35.2 × 27.8 cm (13 ½ × 10 ½ in.)

MOUNT: 47.7 × 37.5 cm (18 ¼ × 14 ¼ in.)

PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

276

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Freshwater April 1868 Julia
Margaret Cameron; Colnaghi blindstamp
IMAGE: 33.7 × 25.4 cm (131/4 × 10 in.)
MOUNT: Unknown
PROVENANCE: Christie's, London, March 28,
1982, lot 187

277

INSCRIPTIONS: Recto mount in pencil in an unknown hand [possibly by Helmut Gernsheim]: Miss Huth

IMAGE: 30.8 × 23.6 cm (12 1/8 × 9 1/4 in.)

MOUNT: 35.2 × 25 cm (13 7/8 × 9 13/16 in.)

PROVENANCE: Presented by Hester

Thackeray Fuller to the Gernsheim

Collection, October 21, 1953

278

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater Oct 14th
1870 / Mary Jacqueline James; Colnaghi
blindstamp

IMAGE: 35×26.8 cm ($13^{3}/_{4} \times 10^{9}/_{16}$ in.) MOUNT: Unknown

PROVENANCE: Sotheby's, London, November 18, 1977, lot 282

279

Inscriptions: Colnaghi blindstamp IMAGE: 17.2 \times 12.7 cm (6 $\frac{3}{4}$ \times 5 in.) Mount: 35.4 \times 26.2 cm (13 $\frac{15}{16}$ \times 10 $\frac{5}{16}$ in.) Provenance: Estate of Vanessa Bell, 1998

280

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 24.5 × 19 cm (95/8 × 77/6 in.)
MOUNT: 38.1 × 28.5 cm (15 × 113/16 in.)
PROVENANCE: Unknown
OTHER PRINTS: V&A Ph 213-1969 (arched top); AIC 1998.275 and 1998.297; Mia
Album, no. 20

REPRODUCED: Woolf and Fry 1926, pl. 19; Ovenden 1975, pl. 84; Mulligan et al. 1994,

pp. 20, 36



281 [Julia Jackson] [1864] JPGM 84.XP.219.29



A Study Julia Jackson [1864] MMA 41.21.1.2



283 [Julia Jackson] [1864] AIC 1998.291



285 [Julia Jackson] [1864] AIC 1998.294



286 [Julia Jackson] [1864] AIC 1998.277



287 [Julia Jackson] [1864] AIC 1998.252



284 [Julia Jackson] [1864] RPS 2310



288 [Julia Jackson] [1864] AIC 1998.293

IMAGE: 24.1 × 19.1 cm (9 ½ × 7½ in.)

MOUNT: 35.2 × 24.4 cm (13 ¾ × 9 ¾ in.)

PROVENANCE: Daniel Wolf, 1984

OTHER PRINTS: AIC 1970.837 (oval) and

1998.292 (oval); HRHRC Thackeray Album

964:0312:0013 (oval); Mia Album, no. 25

(oval)

REPRODUCED: Ovenden 1975, pl. 1

- 0 -

INSCRIPTIONS: Recto mount in ink by JMC:

A Study / Not for sale and at lower left
corner: 19

IMAGE: 21.8 × 17.6 cm (8% × 6 15 16 in.)

MOUNT: 34 × 28 cm (13 3 × 11 in.)

PROVENANCE: E. P. Goldschmidt & Co., 1941

OTHER PRINTS: AIC 1998.300; Lindsay

Album, no. 58 (inscribed by JMC: A Study
of An Antique); NMPFT Herschel Album
1984-5017/24 (inscribed by JMC: Study
after the manner of an Antique / From Life)

REPRODUCED: Ford 1975, p. 47

283

IMAGE: 24.2 × 19.2 cm (9 $\frac{1}{2}$ × $7^{\frac{9}{16}}$ in.) MOUNT: 31.5 × 25.7 cm (12 $\frac{3}{8}$ × 10 $\frac{1}{8}$ in.) PROVENANCE: Estate of Vanessa Bell, 1998

284

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 25.1 × 20.1 cm ($9^{7/8}$ × $7^{7/8}$ in.) MOUNT: 48×33.2 cm ($18^{7/8} \times 13^{1/16}$ in.) PROVENANCE: Science Museum, London OTHER PRINTS: Mia Album, nos. 3 and 29 REPRODUCED: Ovenden 1975, pls. 61, 74; Hopkinson 1986, p. 5; Mulligan et al. 1994, p. 54

285

IMAGE: 23.9 × 18.6 cm (9 $\frac{3}{6}$ × $7^{\frac{5}{16}}$ in.) MOUNT: 34 × 26.2 cm (13 $\frac{3}{6}$ × 10 $\frac{5}{16}$ in.) PROVENANCE: Estate of Vanessa Bell, 1998 OTHER PRINTS: Mia Album, no. 7 REPRODUCED: Ovenden 1975, pl. 7; Mulligan et al. 1994, p. 11

INSCRIPTIONS: Recto mount in ink by JMC:

286

From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater /
Like sculpture In honor not to destroy for the
truly beloved mother

IMAGE: 24.5 × 19.7 cm (9 5/8 × 7 3/4 in.)
MOUNT: 44.1 × 35.3 cm (17 3/8 × 13 3/8 in.)
PROVENANCE: Estate of Vanessa Bell, 1998
OTHER PRINTS: Mia Album, no. 23 (oval);
Paul F. Walter, 78:225
REPRODUCED: Ovenden 1975, pl. 28
NOTES: Cat. nos. 286 – 87 were made from
the same negative. In this print Cameron
silhouetted the image.

287

Inscriptions: Colnaghi blindstamp IMAGE: 22.1 × 17.4 cm ($8^{11}/_{16} \times 6^{13}/_{16}$ in.) Mount: 38×28.5 cm ($14^{15}/_{16} \times 11^{3}/_{16}$ in.) Provenance: Estate of Vanessa Bell, 1998

288

IMAGE: $24 \times 18.7 \text{ cm } (9^{7}/_{16} \times 7^{3}/_{8} \text{ in.})$ MOUNT: $33 \times 26 \text{ cm } (13 \times 10^{1}/_{4} \text{ in.})$ PROVENANCE: Estate of Vanessa Bell, 1998



289 [Julia Jackson] [1864] AIC 1998.249



290 [Julia Jackson] [1864] JPGM 84.XM.443.44



291 [Julia Jackson] [1864] AIC 1998.298



293
[Julia Jackson]
[1864]
Present whereabouts unknown



294 [Julia Jackson] [1864] HRHRC Thackeray Album 964:0312:0011



Julia Jackson now Mrs Herbert Duckworth [1864] NMPFT Herschel Album 1984-5017/5



292 [Julia Jackson] [1864] AIC 1968.226



296 [Julia Jackson] [1864] AIC 1998.264

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron

IMAGE: 24.8 × 19.1 cm (9³/₄ × 7³/₂ in.)

MOUNT: 44.1 × 35.3 cm (17³/₈ × 13³/₈ in.)

PROVENANCE: Estate of Vanessa Bell, 1998

290

INSCRIPTIONS: Verso mount in pencil in an unknown hand: Adeline Vaughan / nee Jackson? / Julia Margaret Cameron / 30 RE \$200
IMAGE: 23.1 × 18.8 cm (9 ½6 × 7 ½8 in.)
MOUNT: 35.7 × 26.3 cm (14 ½6 × 10 ½6 in.)
PROVENANCE: Samuel Wagstaff, Jr., 1984
OTHER PRINTS: AIC 1970.836; Mia
Album, no. 1; NMPFT Herschel Album
1984-5017/31

REPRODUCED: Ford 1975, p. 54; Ovenden

291

1975, pl. 36

IMAGE: 20.8 × 17.9 cm (8 ³/16 × 7 ¹/16 in.)
PROVENANCE: Estate of Vanessa Bell, 1998
NOTES: This print is from the same negative
as cat. no. 290, but the bust of the sitter
has been cut out and mounted on top of
another, unidentified, photograph.

292

INSCRIPTIONS: Recto mount in ink by JMC:
From life registered photograph copyright
Julia Margaret Cameron

IMAGE: 25 × 18.2 cm (9¹³/₁₆ × 7¹/₈ in.)
MOUNT: 44.3 × 35.4 cm (17⁷/₁₆ × 13¹⁵/₁₆ in.)
PROVENANCE: Hamill and Barker, 1968
OTHER PRINTS: AIC 1998.296; HRHRC
Thackeray Album 964:0312:0009; Mia
Album, no. 17 (oval)
REPRODUCED: Ovenden 1975, pl. 4; Mulligan
et al. 1994, p. 35; Wolf 1998, pl. 52

293

Inscriptions: Unknown Image: 25.7×19.8 cm ($10^{1/8} \times 7^{13/16}$ in.) Mount: Unknown Provenance: Phillips, Toronto, October 4, 1979, lot 3

204

IMAGE: 23.9 × 19.1 cm (9³/₈ × 7¹/₂ in.)

MOUNT: 35.2 × 25 cm (13⁷/₈ × 9¹³/₁₆ in.)

PROVENANCE: Presented by Hester

Thackeray Fuller to the Gernsheim

Collection, October 21, 1953

OTHER PRINTS: AIC 1998.278 (circle);

Mia Album, no. 5

REPRODUCED: Ovenden 1975, pl. 6

295

Julia Jackson / now Mrs Herbert Duckworth and at upper right corner: 5 and in index at rear of album: My niece Julia

IMAGE: 25.I × 20.5 cm (9⁷/8 × 8¹/16 in.)

MOUNT: 33.6 × 32.3 cm (13³/16 × 12 ¹¹/16 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT, 1983

OTHER PRINTS: AIC 1970.833 (oval) and 1998.240 (rectangle); BLUO Henry Taylor Album, no. 30; GEH 67:0088:0008

(platinum print by A. L. Coburn)

REPRODUCED: Ford 1975, p. 28; Lukitsh 1986, p. 42

INSCRIPTIONS: Recto mount in ink by JMC:

296

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 24.4×19.1 cm ($9^{5/8} \times 7^{1/2}$ in.) MOUNT: 37.9×28.5 cm ($14^{15/16} \times 11^{15/16}$ in.) PROVENANCE: Estate of Vanessa Bell, 1998 OTHER PRINTS: Mia Album, nos. 19 and 122 REPRODUCED: Ovenden 1975, pl. 81



297 [Julia Jackson] [1864] AIC 1998.263



298 [Julia Jackson] [1864]; copyright June 30, 1864 WCP 96:5408



[Julia Jackson]
[1864]
Michael Mattis and Judith Hochberg
(Mia Album, no. 6)



301 [Julia Jackson] [1867] JPGM 84.XM.443.51



My Favourite Picture of all my works
My niece Julia [Jackson]

April 1867 NMPFT Herschel Album 1984-5017/67



303 [Julia Jackson] [1867] AIC 1968.227



300 [Julia Jackson] [1867] AIC 1968.213



304
My Niece Julia [Jackson]
[1867]
NMPFT Herschel Album 1984-5017/68

297 INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron

IMAGE: 23.3 × 18.8 cm (9 ½,6 × 7 ½ in.)

MOUNT: 44.5 × 35.6 cm (17½ × 14 in.)

PROVENANCE: Estate of Vanessa Bell, 1998

OTHER PRINTS: Mia Album, no. 21 (printed in reverse)

REPRODUCED: Wolf 1998, pl. 53

298

IMAGE: 25.7 × 20 cm (10 1/8 × 7 7/8 in.)

PROVENANCE: Sotheby's, Belgravia, May 2,
1006, lot 76

OTHER PRINTS: AIC 1970.838; BLUO Henry Taylor Album, no. 99; HRHRC Thackeray Album 964:0312:0006; IUAM Miniature Album 75.38.29; Mia Album, no. 22; private collection (cabinet)

REPRODUCED: Ovenden 1975, pl. 108; Mulligan et al. 1994, p. 37; Wolf 1998, pl. 54

299

IMAGE: 25.5 × 20.1 cm (10 × 7⁷/s in.)

MOUNT: 35.1 × 26.1 cm (13 ¹¹/₁₆ × 10 ¹/4 in.)

PROVENANCE: Maria "Mia" Jackson; by

descent to Sotheby's, Belgravia, June 21,
1974, lot 27; private collection; present
owners, 1990

REPRODUCED: Ovenden 1975, pl. 40;

Mulligan et al. 1994, p. 50

300

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 25.8 × 22 cm (10 1/8 × 8 5/8 in.)
MOUNT: 44.1 × 35.3 cm (17 3/8 × 13 3/8 in.)
PROVENANCE: Hamill and Barker, 1968
OTHER PRINTS: NMPFT Herschel Album
1984-5017/59

REPRODUCED: Ford 1975, p. 82

301

INSCRIPTIONS: Colnaghi blindstamp; verso mount in pencil in an unknown hand:

Original photograph of her niece Julia Jackson

IMAGE: 26.6 × 22 cm (10 ½ × 8 ½ in.)

MOUNT: 44.5 × 35.1 cm (17 ½ × 13 ½ in.)

PROVENANCE: Hamill and Barker; Samuel

Wagstaff, Jr., 1984

OTHER PRINTS: AIC 1998.299

302

INSCRIPTIONS: Recto mount in ink by JMC: From Life taken at Saxonbury / My Favourite Picture / of all my works / My niece Julia / April 1867 and at upper right corner: 67

IMAGE: 28 × 22.6 cm (II × 8 \(^{1}\)8 in.)

MOUNT: 33.6 × 30.2 cm (I3 \(^{1}\)716 × II \(^{1}\)8 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

OTHER PRINTS: AIC 1970.832 and 1991.1257
(oval); AM; BNF D.05963/E0 306.a-17;
Gary and Barbara Hansen (inscribed by JMC: For my own Treasure / of our own Treasure); HRHRC Thackeray Album 964:0312:0061; IUAM Miniature Album 75.38.4; IWCC Miniature Album, no. 30; JPGM 84.XM.443.57; Norman Family Miniature Album, no. 22; private collection (cdv); UCLA Aubrey Ashworth Taylor Album, no. 20

REPRODUCED: Ford 1975, p. 90; Weaver 1984, p. 48; Lukitsh 1986, p. 49; Hinton 1992, p. 97; Wolf 1998, pl. 56; Lukitsh 2001, p. 71

303

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 27.6 × 22 cm (10⁷/s × 8⁵/s in.)
MOUNT: 44.6 × 35.6 cm (17⁹/16 × 14 in.)
PROVENANCE: Hamill and Barker, 1968
OTHER PRINTS: AIC 1998.295; NGC 21276
(printed in reverse); NMPFT Herschel
Album 1984-5017/68 (printed in reverse)
REPRODUCED: Mozley 1974, cat. 21; Ford 1975,
p. 91; Wolf 1998, p. 72 and pl. 57

304

INSCRIPTIONS: Recto mount in ink by JMC:

My Niece Julia and at upper right corner: 68
and in index at rear of album: Julia full face

IMAGE: 25.3 × 20.1 cm (9¹⁵/16 × 7⁷/8 in.)

MOUNT: 33.6 × 30.2 cm (13³/16 × 11⁷/8 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

OTHER PRINTS: AIC 1968.227; GEH 81:1124:0007; IUAM Miniature Album 75.38.74; IWCC Miniature Album, no. 40; private collection (cdv); Vernon Collection CAM-005

REPRODUCED: Mozley 1974, cat. 21; Ford 1975, p. 91; Hinton 1992, p. 116; Wolf 1998, p. 72 and pl. 58; Lukitsh 2001, p. 73



305 [Julia Jackson] [1867] JPGM 84.XM.1414.4



306 Mrs Herbert Duckworth [1867] NPG x18016



307 [Julia Jackson] [1867] MMA 1996.99.2



309 [Julia Jackson] [1867] AIC 1998.301



Mrs. Herbert Duckworth
[1867]; copyright April 12, 1867
JPGM 84.xm.443.21



311
[Julia Jackson]
[1867]; copyright April 12, 1867
JPGM 94.XM.12



308

Stella | study of Mrs. Herbert Duckworth

[1867]

HRHRC 964:0037:0133



312 [Julia Jackson] [1867] AIC 1968.214

INSCRIPTIONS: Colnaghi blindstamp; verso mount in pencil in an unknown hand at upper left corner: Julia Jackson 1867

IMAGE: 27.6 × 21.9 cm (10⁷/s × 8 ⁵/s in.)

MOUNT: 44.5 × 35.3 cm (17 ¹/2 × 13 ⁷/s in.)

PROVENANCE: Arnold Crane, 1984

OTHER PRINTS: V&A Ph 361-1981

REPRODUCED: Wolf 1998, p. 72

NOTES: Cat. no. 305 is a print from the original negative; cat. no. 306 is a reversal of this. Cat. no. 307 is a reversal of cat. no. 306; cat. no. 308 is a reversal of cat. no. 307.

306

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron and in ink by JMC below: Mrs Herbert Duckworth / Given to the Revd. G. Protheroe / by Julia Margaret Cameron / Freshwater Bay / Aug 1872
IMAGE: 29.2 × 23.8 cm (11½ × 9½ in.)
MOUNT: 46.5 × 36.2 cm (18½ × 14¼ in.)
PROVENANCE: Royal Historical Society, 1942
REPRODUCED: Wolf 1998, p. 72

307

IMAGE: 27.4 × 20.6 cm (10³/₄ × 8¹/₈ in.)
PROVENANCE: By descent within the family
of Vanessa Bell; Sotheby's, Belgravia,
May 13, 1994, lot 82; Weston Gallery, 1996
OTHER PRINTS: AIC 1998.288; BLUO Henry
Taylor Album, no. 28; Norman Album,
no. 35 (inscribed by JMC: La Santa Julia /
In this print this paper has been rubbed the
glass is perfect)
REPRODUCED: Wolf 1998, p. 73 and pl. 59

308

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron / Stella and at lower left corner: £1 / study of Mrs. Herbert Duckworth.; Colnaghi blindstamp IMAGE: 29.2 × 22.8 cm (11½ × 8½ in.) MOUNT: 55.5 × 46.1 cm (21½ × 8½ in.) PROVENANCE: Helmut Gernsheim OTHER PRINTS: CCVA 71.93; VHM Ph 2593 REPRODUCED: Mozley 1974, cat. 20; Gernsheim 1975, p. 74; Bruson 1980, pl. 4; Wolf 1998, p. 73

309

INSCRIPTIONS: Verso print in pencil in an unknown hand: 2a

IMAGE: 24.8 × 19.8 cm (9³/₄ × 7¹³/₁₆ in.)

PROVENANCE: Estate of Vanessa Bell, 1998
REPRODUCED: Wolf 1998, frontispiece

310

INSCRIPTIONS: Recto mount label on Japanese tissue paper in pencil by JMC: Mrs. Herbert Duckworth

IMAGE: 33.9 × 24.8 cm (13 ⁵/₁₆ × 9 ¹/₄ in.)

MOUNT: 43.3 × 32.4 cm (17 ¹/₁₆ × 12 ¹/₄ in.)

PROVENANCE: Harry H. Lunn, Jr., 1979;

Samuel Wagstaff, Jr., 1984

OTHER PRINTS: HRHRC 964:0037:0031;

NMPFT Herschel Album 1984-5017/90;

Vernon Collection cam-023

REPRODUCED: Gernsheim 1948, pl. 36; Ford 1975, p. 113; Gernsheim 1975, p. 99; Cox 1996, p. 60

311

INSCRIPTIONS: Recto mount in ink by JMC: From life registered photograph copyright Julia Margaret Cameron; partial Colnaghi blindstamp IMAGE: 34.2×26.2 cm ($13^{7/16} \times 10^{5/16}$ in.) MOUNT: 49.4×40.4 cm $(19^{7/16} \times 15^{7/8}$ in.) PROVENANCE: By descent within the Norman family; Erich Sommer; Sean Thackrey; Joseph Monsen; Charles Isaacs, 1994 OTHER PRINTS: BLUO Henry Taylor Album, no. 7; BNF d.05963/E0/a 3061 303; DIA F79.97 (cabinet); GEH 81:1129:0003 (rectangle); Gilman Paper Company; HRHRC Thackeray Album 964:0312:0001 and 964:0037:0101; MFAB 42.334 (carbon); NMPFT Herschel Album 1984-5017/79 (rectangle) and 1955-71/1; Norman Album, no. 72; NPG x18018; PMA 1980-4-1; private collection (cdv); RPS 2313/1-7 (albumen and carbon; oval and rectangle); V&A Ph

VHM Ph 2592
REPRODUCED: Woolf and Fry 1926, pl. 16;
Gernsheim 1948, pl. 6; Hill 1973, pl. 22;
Woolf and Fry 1973, pl. 16; Ford 1975,
pp. 20, 102; Gernsheim 1975, p. 149; Bruson
1980, pl. 3; Weaver 1984, p. 48; Hopkinson
1986, p. 4; Lukitsh 1986, p. 49; Cox 1996,
p. 59; Wolf 1998, pl. 61; Lukitsh 2001, p. 69

206-1969 and 89.1994 (photogravure);

312

IMAGE: 33.8 × 26.2 cm (13⁵/₁₆ × 10⁵/₁₆ in.)

MOUNT: 44.1 × 35.3 cm (17³/₈ × 13⁷/₈ in.)

PROVENANCE: Hamill and Barker, 1968

REPRODUCED: Woolf and Fry 1926, pl. 15;

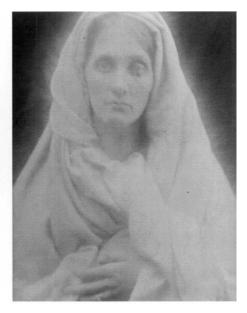
Woolf and Fry 1973, pl. 15



Julia Jackson]
[1867]
Private collection (Courtesy of JGS, Inc.)



314 [Julia Jackson] [1867] NGA 1995.36.66



315 [Mrs. Herbert Duckworth] 1872 TFAM



3¹⁷ [Mrs. Herbert Duckworth] August 1872 AIC 1998.233



318 [Mrs. Herbert Duckworth] ¹⁸⁷² AIC 1998.261



319 [Mrs. Herbert Duckworth] [1872] JPGM 84.XM.443.60



316 [Mrs. Herbert Duckworth] [1872] JPGM 84.XM.443.45



320 [Mrs. Herbert Duckworth] [1872] Present whereabouts unknown

313 IMAGE: 33.7 × 25.8 cm (13 1/4 × 10 1/8 in.) PROVENANCE: Sotheby's, London, May 13, 1994, lot 81; Robert Hershkowitz

REPRODUCED: Jonquieres 1935, pl. 19

314

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 35.2 \times 27.1 cm (13 $^{7}/8 \times$ 10 $^{11}/_{16}$ in.) MOUNT: 54.2 \times 45 cm (21 $^{5}/_{16} \times$ 17 $^{11}/_{16}$ in.) PROVENANCE: David and Mary Robinson,

REPRODUCED: Wolf 1998, pl. 60

315

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater 1872; Colnaghi blindstamp

IMAGE: 34.2 × 26.5 cm (13⁷/₁₆ × 10⁷/₁₆ in.)

MOUNT: 54.4 × 38.6 cm (21⁷/₁₆ × 15¹/₁₆ in.)

PROVENANCE: Christie's, London, March 24,

1983, lot 216; Stephen White, Collection I,

1990

316

IMAGE: 33.8×25.2 cm $(13\sqrt[5]{16} \times 9\sqrt[15]{16}$ in.) MOUNT: 40.7×31.8 cm $(16 \times 12 \frac{1}{2}$ in.) PROVENANCE: Samuel Wagstaff, Jr., 1984 OTHER PRINTS: JPGM 86.XM.636.7 (carbon); AIC 1970.834 and 1998.302 (rectangle); MDO рно 1990-10; MFAB 42.335 (carbon); NPG x18052 (cabinet; distributed by H. H. H. Cameron Studio, 70, Mortimer Street, London); RPS 2312/1-2 (rectangle); Sotheby's, Belgravia, March 21, 1980, lot 314 (inscribed by JMC: The Star like sorrows of Immortal Eyes); TRC 5451 (rectangle; inscribed by JMC: A Study & A Portrait / My own cherished Niece and God Child / Julia Duckworth / a widow at 24); V&A Ph 31-1939 (carbon); WCP 84:1560 (rectangle) REPRODUCED: Gernsheim 1975, p. 89; Weaver 1984, p. 51; Cox 1996, p. 61; Hamilton 1996, pl. 4; Wolf 1998, pl. 62; Lukitsh 2001, p. 111

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron, Saxonbury,
August 1872
IMAGE: 33.1 × 24.7 cm (13 × 9 11/10 in.)

Mount: 44×35.3 cm ($17\frac{5}{16} \times 13\frac{7}{8}$ in.) Provenance: Estate of Vanessa Bell, 1998

318

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Saxonbury, 1872

IMAGE: 35.4×24.5 cm ($13^{15}/16 \times 9^{5/8}$ in.) MOUNT: 46×37.8 cm ($18^{1/8} \times 14^{7/8}$ in.) PROVENANCE: Estate of Vanessa Bell, 1998

OTHER PRINTS: AIC 1968.228

319

IMAGE: 34.9 × 25.2 cm (13 1/4 × 9 15/16 in.)

MOUNT: 44.2 × 35.4 cm (17 3/8 × 13 15/16 in.)

PROVENANCE: Hamill and Barker; Samuel

Wagstaff, Jr., 1984

OTHER PRINTS: AIC 1968.216 and 1998.257

320

Inscriptions: Unknown IMAGE: 32×22 cm ($12^{9}/16 \times 8^{5}/8$ in.) Mount: Unknown

PROVENANCE: Sotheby's, Belgravia, October 28, 1981, lot 384



321 [Mrs. Herbert Duckworth] [1872] NPG x18019



322 [Group] Florence Fisher, Julia Duckworth, George Duckworth, Herbert Fisher [August 1872] MFAB 1985.239



323 [Group] Florence Fisher, Julia Duckworth, George Duckworth, Herbert Fisher August 1872 TMA 85.30

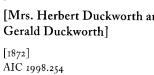


[Herbert William Fisher and Arthur Alexander Fisher] [1872]

NPG x18004



326 [Mrs. Herbert Duckworth and Gerald Duckworth]





[Mrs. Herbert Duckworth and Gerald Duckworth] August 1872 NPG x18017



324 [Arthur Alexander Fisher] [1872] NPG x18005



[Mrs. Herbert Duckworth]
[1872]
AIC 1968.221

INSCRIPTIONS: Vintage mount fragment inscribed in ink by JMC and applied to modern mount: From Life Registered Photograph copyright Julia Margaret Cameron

IMAGE: 30×24.7 cm (11 $\frac{13}{16} \times 9^{11}/_{16}$ in.)

PROVENANCE: Unknown REPRODUCED: Weaver 1984, p. 50

322

INSCRIPTIONS: Recto mount in ink in an unknown hand: Julia with Florence Fisher, George, and Herbert Fisher; Colnaghi blindstamp

IMAGE: 35.8 × 29.5 cm (14 ½ × 11 ½ in.)

MOUNT: 58.1 × 47 cm (22 7/8 × 18 1/2 in.)

PROVENANCE: Ken Jacobson, 1985

OTHER PRINTS: AIC 1968.218; RPS 2167

REPRODUCED: Woolf and Fry 1973, pl. 30;

Hopkinson 1986, p. 6

323

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater Aug 1872

/ Saxonbury / For my beloved Godchild;
Colnaghi blindstamp

IMAGE: 34.2 × 26.7 cm (13⁷/16 × 10 ½ in.)

MOUNT: 57.1 × 46 cm (22⁷/16 × 18 ½ in.)

PROVENANCE: By descent within the
Bell family; gift of Edward Drummond
Libbey, 1985

324

IMAGE: 17.8×7.6 cm $(7 \times 3$ in.) PROVENANCE: Gift of Mrs. Curle, 1959

325

IMAGE: 29.9 \times 13 cm (11 $\frac{1}{4}$ \times 5 $\frac{1}{8}$ in.) PROVENANCE: Gift of Mrs. Curle, 1959

326

IMAGE: 20×15.3 cm $(7^{7}/8 \times 6 \text{ in.})$ MOUNT: 44.1×35.3 cm $(17^{3}/8 \times 13^{7}/8 \text{ in.})$ PROVENANCE: Estate of Vanessa Bell, 1998

327

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Aug 72

IMAGE: 30.4 × 21.6 cm (II¹⁵/16 × 8 ½ in.)
MOUNT: 41.2 × 35.5 cm (16 ½ 16 × 13 ½ 16 in.)
PROVENANCE: Gift of Mrs. Curle, 1959
OTHER PRINTS: AIC 1968.217 and 1998.279
(rectangle)

REPRODUCED: Weaver 1984, p. 49

328

IMAGE: 35.6×27 cm ($14 \times 10 \%$ in.) MOUNT: 44.1×35.3 cm ($17 \% \times 13 \%$ in.) PROVENANCE: Hamill and Barker, 1968 OTHER PRINTS: AIC 1998.265; RPS 2218



329 [Mrs. Herbert Duckworth] September 1874 AIC 1998.280



330 [Mrs. Herbert Duckworth] [September 1874] AIC 1970.835



331 [Mrs. Herbert Duckworth] [September 1874] AIC 1998.276



She walks in Beauty Julia Duckworth September 1874 AIC 1968.222



334 [Maria "Mia" Jackson] [1872-74] AIC 1998.245



The Mountain Nymph Sweet Liberty Mrs. Keene [June 1866]; copyright June 18, 1866 JPGM 84.XM.349.II



332 [Mrs. Herbert Duckworth] September 1874 JPGM 84.xm.443.56



336 The Mountain Nymph Mrs. Keene [1866] PMA 68-27-1

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron FreshW Sep 74
IMAGE: 35.8 × 25.5 cm (14 ½/16 × 10 in.)
MOUNT: 44.1 × 35.3 cm (17 ½8 × 13 ½8 in.)
PROVENANCE: Estate of Vanessa Bell, 1998

330

IMAGE: 35.2 × 23.2 cm (13⁷/8 × 9 ¹/8 in.) MOUNT: 44.1 × 35.3 cm (17 ³/8 × 13 ⁷/8 in.) PROVENANCE: Hamill and Barker, 1970 OTHER PRINTS: AIC 1968.220; WCP 84:1558

331

IMAGE: 35.7×26.7 cm $(14\frac{1}{16} \times 10^{\frac{1}{12}} in.)$ MOUNT: 44.1×35.3 cm $(17\frac{3}{8} \times 13\frac{3}{8} in.)$ PROVENANCE: Estate of Vanessa Bell, 1998 OTHER PRINTS: CMA 1984.165

332

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Sep. 74; verso mount in pencil in an unknown hand at lower left corner: SW / ENG 8

IMAGE: 35.3 × 27.4 cm (13 ½ × 10 ¼ in.)

MOUNT: 44.2 × 35.4 cm (17 ½ × 13 ½ in.)

PROVENANCE: Samuel Wagstaff, Jr., 1984

OTHER PRINTS: AIC 1998.244; HMA 76.103

333

INSCRIPTIONS: Recto mount in ink by JMC: From life registered Photograph Copyright Julia Margaret Cameron Freshwater Sep 74 and in pencil below: She walks in Beauty IMAGE: 35.7 × 27.1 cm (14 ½ 6 × 10 ½ 6 in.) MOUNT: 44.3 × 35.3 cm (17 ½ 6 × 13 ½ 6 in.) PROVENANCE: Hamill and Barker, 1968 OTHER PRINTS: AIC 1998.266 REPRODUCED: Wolf 1998, pl. 63

334

IMAGE: 35.5×23.6 cm $(13^{15}/16 \times 9^{1/4}$ in.) MOUNT: 44.1×35.3 cm $(17^{1/8} \times 13^{3/8}$ in.) PROVENANCE: Estate of Vanessa Bell, 1998 335

INSCRIPTIONS: Recto mount in ink by JMC: From life not enlarged Julia Margaret Cameron / The Mountain Nymph Sweet Liberty; Colnaghi blindstamp; verso mount in pencil in an unknown hand: A very fine print of Mrs. Cameron's photo / given us by herself

IMAGE: 36 × 28.1 cm (14 ³/16 × 11 ¹/16 in.)

MOUNT: 52.4 × 42.4 cm (20 ⁵/8 × 16 ¹¹/16 in.)

PROVENANCE: André Jammes, 1984

OTHER PRINTS: GEH 81:1127:0001

and 67:0088:0007 (platinum print by

A. L. Coburn); HRHRC 964:0037:0112;

IUAM Miniature Album 75.38.10; IWCC

Miniature Album, no. 24 (oval); MFAB

42.362 (carbon); MM FM 1964 001 018;

A. L. Coburn); HRHRC 964:0037:0112; IUAM Miniature Album 75.38.10; IWCC Miniature Album, no. 24 (oval); MFAB 42.362 (carbon); MM FM 1964 001 018; MMA 41.21.15 (inscribed by JMC: June 1866); NGA 1997.97.1; NMPFT Herschel Album 1984-5017/82; Norman Album, no. 21 (inscribed by JMC in index at rear of album: The Mountain Nymph Mrs Keene); NPG x18061 (cabinet); private collection (cdv); RPS 2315/1-19 (albumen and carbon); TRC 5511; UCLA Aubrey Ashworth Taylor Album, no. 6; V&A E.2752-1990 (photogravure); WCP 93:4917 (rounded corners)

REPRODUCED: Gernsheim 1948, pl. 31; Ford 1975, p. 105; Gernsheim 1975, p. 157; Weaver 1984, p. 133; Hopkinson 1986, p. 49; Lukitsh 1986, p. 80; Hinton 1992, p. 85; Cox 1996, p. 53; Wolf 1998, pl. 4; Lukitsh 2001, p. 55

336

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron and in pencil
below: The Mountain Nymph

IMAGE: 29.2×22 cm ($11^{1/2} \times 8^{3}$ /s in.) MOUNT: 45.8×38.8 cm ($18 \times 15^{1/4}$ in.) PROVENANCE: Unknown



337

Lady Clara Vere de Vere
Mrs. Keene

[1866]; copyright June 25, 1866
HRHRC 964:0037:0062



338 [Lady Clara Vere de Vere] Mrs. Keene [1866] RPS 2314



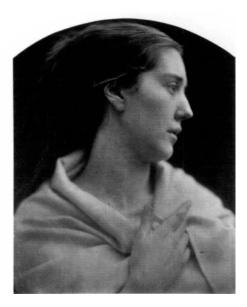
339 Cassiopeia Mrs. Keene [1866]; copyright June 18, 1866 MMA 1997.382.37



34¹
[Mrs. Keene]
[1866–68]
BLUO Henry Taylor Album, no. 54



342 [Mrs. Keene] [1866-70] TRC 5428



343 Mrs. Enid Layard March 1869 RPS 2255/2



340
[Mrs. Keene]
[1866]; copyright June 18, 1866
YUBL Gen. Mss. 340, Vol. 1, no. 6



344
[Alice Liddell]
[August 1872]
RPS 2280/1

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / Lady Clara Vere de Vere and in pencil at lower left corner: 5/ [5 shillings]; Colnaghi blindstamp

IMAGE: 28.7×23.3 cm ($11^{\frac{5}{16}}$ /16 in.) Mount: 38×28.7 cm ($14^{\frac{15}{16}}$ /16 in.) Provenance: Helmut Gernsheim Other Prints: WAM 1977.4

338

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater; Colnaghi blindstamp IMAGE: 27.4 × 22.4 cm (10 ½ × 8 ½ in.) MOUNT: 50.4 × 39.7 cm (19 ½ in. × 15 ½ in.) PROVENANCE: Gift of Mrs. Beatrice Trench, 1929
REPRODUCED: Weaver 1984, p. 132

339

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron [partially effaced]
and in pencil below: Cassiope [sic]

IMAGE: 34.9 × 27.4 cm (13^{3/4} × 10^{3/4} in.)

MOUNT: 44 × 37.1 cm (17^{5/16} × 14^{5/8} in.)

PROVENANCE: Sotheby's, Belgravia, June 29,
1979, lot 202; Sean Thackrey; Rubel
Collection; Hans P. Kraus, Jr., 1997

OTHER PRINTS: NMPFT 1955-71/3; private
collection

REPRODUCED: Woolf and Fry 1973, pl. 27;

340

Weaver 1984, p. 132

IMAGE: 36.2 × 28.6 cm (14 1/4 × 11 1/4 in.)

MOUNT: 57.2 × 48.7 cm (22 1/2 × 19 1/16 in.)

PROVENANCE: Gift of the artist to the

Tennyson family; by descent within the

Tennyson and Prinsep families; Colonel

E. S. M. Prinsep, 1949

NOTES: This image was included in an album

titled "Photographs From The Life, 1866,"

which contains experimental work JMC

created with her larger camera.

341

INSCRIPTIONS: Recto mount in pencil by JMC: The Shunamite's Son

IMAGE: 27.8 × 21.9 cm (10 ½ × 8 ½ in.)

MOUNT: 33.9 × 24.2 cm (13 ½ × 9 ½ in.)

PROVENANCE: Bequest of the Taylor family, 1930

NOTES: This print is mounted on top of another print that JMC titled The Shunamite's Son (probably from the same negative as cat. no. 135, The Shunamite Woman and her dead Son).

342

INSCRIPTIONS: Recto mount in pencil, probably by JMC, at lower right corner: 6/[6 shillings]

IMAGE: 28.8 × 23.3 cm (11 5/16 × 9 1/16 in.)

MOUNT: 38.1 × 28.2 cm (15 × 11 1/16 in.)

PROVENANCE: By descent within the

Tennyson family; Pontin Collection, 1971

343

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater March 1869 and in pencil below: Mrs. Enid Layard; Colnaghi blindstamp IMAGE: 30.6 × 24.8 cm (12 ½6 × 9 ¾ in.) MOUNT: 49.9 × 40.7 cm (19 ½8 × 16 in.) PROVENANCE: Gift of A. L. Coburn, 1930 OTHER PRINTS: Private collection (cdv); V&A Ph 448-1913 (rectangle)

344

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Aug 1872; partial Colnaghi blindstamp

IMAGE: 34.4 × 26.5 cm (13 ⁹/16 × 10 ⁷/16 in.)

MOUNT: 48.4 × 39.1 cm (19 ¹/16 × 15 ³/8 in.)

PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

OTHER PRINTS: RPS 2280/2



345 [Alice Liddell] [August 1872] RPS 2279



Pomona
Alice Liddell
[1872]
RPS 2286/I



347 [Pomona] Alice Liddell September 1872 MMA 63.545



349
[Alethea]
Alice Liddell
[1872; printed 1872-80]
MFAB 42.342



350

Ceres
Alice Liddell

September 1872
Present whereabouts unknown



351 St. Agnes Alice Liddell [September 1872]; copyright November 9, 1872 RPS 2198/1



348
[Alethea]
Alice Liddell
[1872]; copyright November 9, 1872
JPGM 84.xm.443.18



[St. Agnes]
Alice Liddell
September 1872
Present whereabouts unknown

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Aug 1872; partial Colnaghi blindstamp
IMAGE: Diam. 23.8 cm (9 1/8 in.)
MOUNT: 48.4 × 39 cm (19 1/16 × 15 1/16 in.)
PROVENANCE: Gift of Mrs. Beatrice Trench,

346

From Life Registered Photograph Copyright
Julia Margaret Cameron / Pomona; partial
Colnaghi blindstamp
IMAGE: 34.6 × 27 cm (13 ⁵/8 × 10 ⁵/8 in.)
MOUNT: 50.4 × 39.3 cm (19 ¹³/16 × 15 ⁷/16 in.)
PROVENANCE: Gift of Frederick Hollyer, 1931
REPRODUCED: Weaver 1984, p. 123;

Wolf 1998, pl. 18; Lukitsh 2001, p. 113

INSCRIPTIONS: Recto mount in ink by JMC:

347

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater Sept 1872; Colnaghi blindstamp IMAGE: 36.3 × 26.3 cm (14 1/4 × 10 5/16 in.) MOUNT: 49.8 × 37.2 cm (19 5/8 × 14 5/8 in.) PROVENANCE: Emily Driscoll, 1963 REPRODUCED: Gernsheim 1975, p. 158

348

INSCRIPTIONS: Verso mount in ink in an unknown hand: Garnett Bell Coll.

IMAGE: 32.5 × 23.7 cm (12¹³/16 × 9³/16 in.)

MOUNT: 44.3 × 35.4 cm (17¹³/16 × 13¹⁵/16 in.)

PROVENANCE: Garnett Bell; Scott Elliott, 1974; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: AM; AMAM 81: 42.11;

HRHRC 964:0037:0036 (carbon); NGC 21285; NPG x18011; RPS 2287/1-4 (carbon); TRC 5370; WCP 97:5637 (inscribed by JMC: Alethea and very beautiful, G. F. Watts)

REPRODUCED: Gernsheim 1975, p. 160;

Hopkinson 1986, p. 61; Wolf 1998, pl. 9

340

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Alethea J. M. C.; recto print at lower left corner, etched into negative, .34 and at upper left corner: 3 series

IMAGE: 35.9 × 26.1 cm (14 1/8 × 10 1/4 in.)

MOUNT: 57 × 46.8 cm (22 7/16 × 18 7/16 in.)

MEDIUM: Carbon

PROVENANCE: Gift of Mrs. J. D. Cameron

Bradley, June 9, 1942

NOTES: Cat. no. 349 is a carbon print

generated from a copy negative of cat.

no. 348.

350

INSCRIPTIONS: Recto mount in ink by JMC:

From Life registered photograph copyright
Julia Margaret Cameron Freshwater Sep.
1872 / Ceres; Colnaghi blindstamp
IMAGE: 35.8 × 25.3 cm (14 ½ × 9 ½ 6 in.)

MOUNT: Unknown

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 61

351

unknown hand: From Life Registered
Photograph copyright Julia Margaret
Cameron Freshwater Oct 1872 and below
in ink by JMC: St. Agnes; partial Colnaghi
blindstamp
IMAGE: 34 × 22.6 cm (13 3/8 × 8 7/8 in.)
MOUNT: 49.5 × 38.3 cm (19 1/2 × 15 1/16 in.)
PROVENANCE: Unknown
OTHER PRINTS: RPS 2198/2 (inscribed by
JMC: St. Agnes / Study No. 1)

INSCRIPTIONS: Recto mount in ink in an

352

INSCRIPTIONS: Recto mount in ink by JMC:
From life registered photograph copyright Julia
Margaret Cameron Sept. 1872; Colnaghi
blindstamp
IMAGE: 34.2 × 23.2 cm (13⁷/16 × 9 ¹/8 in.)
MOUNT: Unknown
PROVENANCE: Sotheby's, Belgravia,
October 18, 1974, lot 63



353 [St. Agnes] Alice Liddell [September 1872] MFAB 42.331



354
Enid
Alice Liddell
[1872]
DMCC 1984.39



355 [Lorina Liddell] [1870-72] Private collection



357
[Group]
Two unknown women, Lorina Liddell
August 1871
HRHRC 964:0037:0121



358
[The Sisters]
Edith Liddell, Lorina Liddell
August 1871
HRHRC 964:0037:0070



359
The Sisters
Edith Liddell, Lorina Liddell
[1871]
RPS 2185



356 [Lorina Liddell] [1870] MoPA 86:041:048



360 [The Liddell Sisters] Lorina Liddell, Edith Liddell, Alice Liddell September 1872 RPS 2188

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Miss Liddle JMC

IMAGE: 34.3 × 23.2 cm (13 ½ × 9 ½ in.)

MOUNT: 57 × 46.8 cm (22 ½ ½ in.)

PROVENANCE: Gift of Mrs. J. D. Cameron

Bradley, June 9, 1942

OTHER PRINTS: RPS 2196/1-7

354

INSCRIPTIONS: Recto mount in ink by JMC:
From life Registered Photograph copy right
Julia Margaret Cameron / Enid

IMAGE: 26.7 × 22.2 cm (10 ½ × 8 ¾ in.)

MOUNT: 42.9 × 34.3 cm (16 7/8 × 13 ½ in.)

PROVENANCE: Gift of Elna Kahn Shulof
(Class of 1933), 1984

359

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 35.4 × 24.7 cm (13 ¹⁵/₁₆ × 9 ¹¹/₁₆ in.)

MOUNT: 46.8 × 34.6 cm (18 ⁷/₁₆ × 13 ³/₈ in.)

PROVENANCE: Sotheby's, Belgravia, June 17, 1981, lot 435; private collection; Swann Galleries, New York, April 27, 1999, lot 10

356

INSCRIPTIONS: Recto mount in ink in an unknown hand: From life Registered Photograph copyright Julia Margaret Cameron 1870; Colnaghi blindstamp IMAGE: 31.5 × 24.8 cm (12 3/8 × 9 3/4 in.) MOUNT: 45.5 × 35.6 cm (17 7/8 × 14 in.) PROVENANCE: Gift of Stanley B. Burns, 1986

357

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater August 1871; Colnaghi blindstamp IMAGE: 36 × 27.8 cm (14³/16 × 10¹⁵/16 in.) MOUNT: 54.2 × 43.7 cm (21⁵/16 × 17³/16 in.) PROVENANCE: Helmut Gernsheim

358

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater Aug 1871
IMAGE: 35.2 × 24.3 cm (13 ½ × 9 ½ 6 in.)
MOUNT: 47 × 36.4 cm (18 ½ × 14 ½ 6 in.)
PROVENANCE: Helmut Gernsheim

359

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron and in pencil by JMC below: The Sisters; partial Colnaghi blindstamp IMAGE: 34.5 × 25.1 cm (13% to 97% in.) MOUNT: 49.6 × 39.2 cm (19½ × 157/10 in.) PROVENANCE: Unknown

360

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron and in ink by JMC: Freshwater September 1872; partial Colnaghi blindstamp

IMAGE: 34.2×28.1 cm $(13^{7/16} \times 11^{1/16}$ in.) MOUNT: 48.7×38 cm $(19^{3/16} \times 14^{15/16}$ in.) PROVENANCE: Unknown



361
Alice [Liddell]
[September 1872]
Leonard/Peil Collection, courtesy of Hans P.
Kraus, Jr., Inc., New York



362
The Sisters | Edith [Liddell] & Alice [Liddell]
[1872]
RPS 2186



363 Lorina, Edith and Alice Liddell August 1872 Private collection, United Kingdom



365 Minnie Lloyd 1867 Private collection (Norman Album, no. 74)



366 [Eleanor Locker] July 1869 HRHRC 964:0037:0037



367
[Marchioness of Lothian]
[1864-66]
Private collection, United Kingdom



364 [Lorina, Edith and Alice Liddell] [August 1872] RPS 2189



368 [Mabel Lowell] May 27, 1869 SCMA 1986:44-2

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright
Julia Margaret Cameron / Alice; Colnaghi
blindstamp; verso mount in pencil: W.III
IMAGE: 28.4 × 10.7 cm (11 ½6 × 4 ½6 in.)
MOUNT: 58.5 × 46.5 cm (23 × 18 ½6 in.)
PROVENANCE: Daniel Wolf, 1977

362

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron and in pencil below: The Sisters / Edith & Alice; partial Colnaghi blindstamp

IMAGE: 33.4×20 cm ($13^{1/8} \times 7^{1/8}$ in.) MOUNT: 49.8×39.2 cm ($19^{5/8} \times 15^{7/16}$ in.) PROVENANCE: Unknown

363

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Freshwater August 1872 Julia
Margaret Cameron / Lorina, Edith and Alice
Liddell; Colnaghi blindstamp
IMAGE: 35.1 × 28.5 cm (13 13/16 × 11 13/16 in.)
MOUNT: 58.4 × 46.2 cm (23 × 18 3/16 in.)
PROVENANCE: Gift of the artist to Henry
Halford Vaughan; by descent within the
Vaughan family

364

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Aug 1872

IMAGE: 30.1 × 27.4 cm (II¹³/₁₆ × IO³/₄ in.)

MOUNT: 45 × 37.1 cm (I7¹¹/₁₆ × I4³/₈ in.)

PROVENANCE: Unknown

365

hand below: Now Mrs. Crealock and in ink by JMC in index at rear of album: Minnie Lloyd 1867

IMAGE: 31 × 23.7 cm (12³/16 × 9⁵/16 in.)

MOUNT: 45.9 × 31.4 cm (18 ¹/16 × 12 ¹/8 in.)

PROVENANCE: Gift of the artist to Julia and Charles Norman, September 9, 1869; by descent within the Norman family

OTHER PRINTS: Private collection (cdv);

TRC (cdv)

INSCRIPTIONS: Recto mount in pencil by JMC: Minnie Lloyd and in an unknown

366

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron July 1869

IMAGE: 30.4 × 24 cm (11 15/16 × 9 7/16 in.)
MOUNT: 33.I × 26 cm (13 × 10 1/4 in.)
PROVENANCE: Presented by Hester
Thackeray Fuller to the Gernsheim
Collection, February 1953

367

INSCRIPTIONS: Recto mount in pencil in an unknown hand above image: *Marchioness of Lothian* and in ink by an unknown hand below image: *affty* [affectionately] *yours* / [illegible]

IMAGE: 20 × 18.8 cm (7⁷/₈ × 7³/₈ in.)

MOUNT: 33.7 × 28.1 cm (13¹/₄ × II ¹/₁₆ in.)

PROVENANCE: By descent within the Somers-Cocks family

368

INSCRIPTIONS: Recto mount in ink by

JMC: From Life [illegible] May 27th 1869
copyright Julia Margaret Cameron; Colnaghi
blindstamp

IMAGE: 30.2 × 24.3 cm (117/8 × 9 %16 in.)
MOUNT: 55.6 × 46.2 cm (217/8 × 18 3/16 in.)
PROVENANCE: Gift of Mrs. Priscilla
Cunningham in memory of Esther Lowell
Burnett Cunningham, 1958

REPRODUCED: Lukitsh 1986, p. 57



369 [Mabel Lowell] May 27, 1869 SCMA 1986:44-1



370 [Ella Norman] 1872 RPS 2246



37¹
Julia Norman and son George
[1868-70]
Private collection, United Kingdom



[Emily Peacock]
[1873]
RPS 2266/I



374 **The Sisters**Mary Peacock, Emily Peacock
[1873]
WCP 93:4854



375
[The Sisters]
Emily Peacock, Mary Peacock
[1873]
RPS 2195



372 [Emily Peacock] [1873] JPGM 84.XM.349.17



376
[Three King's Daughters Fair]
Mary Peacock, Emily Peacock, Annie Chinery
Cameron
[May 1873]
RPS 2187/4

INSCRIPTIONS: Recto mount in ink by JMC:
From life registered photograph copyright Julia
Margaret Cameron May 27th 1869
IMAGE: 30.2 × 24.3 cm (111/k × 9 1/16 in.)
MOUNT: 49.6 × 41.3 cm (191/2 × 161/4 in.)
PROVENANCE: Gift of Mrs. Priscilla
Cunningham in memory of Esther Lowell
Burnett Cunningham, 1958
REPRODUCED: Lukitsh 1986, p. 56

370

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Easter of 1872 copyright Julia Margaret Cameron Freshwater; partial Colnaghi blindstamp

IMAGE: 33.8 × 25.8 cm (13 3/16 × 10 1/8 in.)

IMAGE: 33.8 × 25.8 cm (13 1/16 × 10 1/8 in.)

MOUNT: 51.5 × 38.8 cm (20 1/4 × 15 1/4 in.)

PROVENANCE: Gift of Mrs. Beatrice Trench,

1929

371

INSCRIPTIONS: Recto album page in ink by JMC: Julia Norman and son George and recto mount lithographed facsimile inscription by JMC: From Life Copyright Julia Margaret Cameron

IMAGE: 7.4 × 5.6 cm (2 15/16 × 2 3/16 in.)

MOUNT: 10 × 6.4 cm (3 15/16 × 2 1/2 in.)

MEDIUM: Carte-de-visite

PROVENANCE: Gift of the artist to Julia

Norman; by descent within the Norman,

Pryor, and Curtis families

372

INSCRIPTIONS: Recto mount label at lower right corner: 23; verso mount in pencil in an unknown hand: Angel in the House IMAGE: 34.5×25.5 cm ($13\% \times 10$ in.) MOUNT: 55.6×45.6 cm ($21^{7/8} \times 17^{15/16}$ in.) меріим: Carbon PROVENANCE: André Jammes, 1984 OTHER PRINTS: LCL, no. 13 (inscribed by JMC: From Life Registered Photograph copyright Henry Herschel Hay Cameron Freshwater May 1873 / For Coventry Patmore); MFAB 42.348 (carbon); MM ғм 1972 001 002 (carbon); RPS 2267/1-5 (albumen and carbon); V&A 2309-1997 REPRODUCED: Weaver 1984, p. 129; Wolf 1998, pl. 2

373

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 35.8 × 27.7 cm ($14\frac{1}{16}$ × $10\frac{7}{6}$ in.) MOUNT: 48.5×38.8 cm ($19\frac{1}{16} \times 15\frac{1}{4}$ in.) PROVENANCE: Gift of A. L. Coburn, 1930

374

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater / The
Sisters and at lower right corner: For Charlie
Norman with Mother's love

IMAGE: 36.5 × 25.3 cm (14 1/8 × 9 15 1/16 in.)

MOUNT: 58.6 × 46.7 cm (23 1/16 × 18 3/8 in.)

PROVENANCE: By descent within the Norman
family; Charles Isaacs, 1993

REPRODUCED: Woolf and Fry 1973, pl. 14

375

IMAGE: 35.7×27.3 cm ($14\frac{1}{16} \times 10\frac{1}{9}$ in.) MOUNT: 51.1×38.2 cm ($20\frac{1}{8} \times 15$ in.) PROVENANCE: Unknown

376

IMAGE: 34.1 × 28 cm (13⁷/16 × 11 in.)

MOUNT: 48.7 × 37.5 cm (19³/16 × 14³/4 in.)

PROVENANCE: Unknown

OTHER PRINTS: RPS 2187/1-3 (the last inscribed by JMC: May 1873 / Three King's Daughters Fair and three stanzas from a poem below: Ah! says the youngest one / Fly away O my heart away / It's my love my own / So sweet; Ah! says the second one / Fly away O my heart away / I think the day's begun / So sweet; Ah! says the eldest one / Fly away O my heart away / I think the day's begun / So sweet

REPRODUCED: Weaver 1984, p. 72; Hopkinson 1986, p. 135



377 [Emily Peacock] [1874] V&A Ph 16-1939



378 [Emily Peacock] [1874] RPS 2296



379
[Egeria]
Emily Peacock
[1874]
V&A Ph 34-1939



381 [Emily Peacock] 1874 RPS 2293



382
I see a hand you cannot see
Emily Peacock
[r874]
JPGM 84.XM.443.22



383 [Emily Peacock] [1874; printed 1874–80] JPGM 84.xm.349.15



Aurora Goddess of the Morning | Study of Emily Peacock

[1866-68] JPGM 84.XP.462.2



384 [Emily Peacock]

[1874] RPS 2282 377

IMAGE: 38.3×30.4 cm $(15^{11}/_{16} \times 11^{15}/_{16}$ in.) MOUNT: 39.8×34.2 cm $(15^{11}/_{16} \times 13^{7}/_{16}$ in.) PROVENANCE: Gift of Mrs. Perrin, 1939 REPRODUCED: Gernsheim 1975, p. 100

378

INSCRIPTIONS: Recto mount in pencil in an unknown hand: *A Study*; partial Colnaghi blindstamp

IMAGE: 38.3×30.5 cm $(15^{1/16} \times 12$ in.) MOUNT: 49.5×39.9 cm $(19^{1/2} \times 15^{11/16}$ in.) PROVENANCE: Unknown

379

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Egeria

IMAGE: 38.2 × 30.5 cm (15 × 12 in.)

MOUNT: 44.1 × 33.3 cm (17 1/4 × 13 1/4 in.)

PROVENANCE: Gift of Mrs. Perrin, 1939

OTHER PRINTS: MFAB 42.333 (carbon);

MMA 1973.502.2; RPS 2294/1 (inscribed by JMC: Egeria and 1874) and 2294/2-5

(albumen and carbon)

REPRODUCED: Gernsheim 1948, pl. 13;

Gernsheim 1975, p. 112; Wolf 1998, p. 55

380

INSCRIPTIONS: Recto mount label in pencil by JMC: Aurora / Goddess of the Morning / Study of Emily Peacock

IMAGE: 34.1 × 25.1 cm (13⁷/₁₆ × 9⁷/₈ in.)

MOUNT: 54.3 × 39.4 cm (21³/₈ × 15³/₂ in.)

PROVENANCE: Virginia Woolf; Sotheby's,

Belgravia, March 8, 1974, lot 125; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: RPS 2269/1-2 and 20577

381

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron FreshWater 1874; partial Colnaghi blindstamp IMAGE: 35.3 × 26.2 cm (13 1/8 × 10 5/16 in.) MOUNT: 49.3 × 38.9 cm (19 3/8 × 15 5/16 in.) PROVENANCE: Unknown REPRODUCED: Wolf 1998, pl. 27

382

INSCRIPTIONS: Recto mount in pencil by JMC: I see a hand you cannot see / which beckons me away / I hear a voice you cannot hear / Which fondly whispers 'stay' IMAGE: 34.2 × 22.1 cm (13⁷/16 × 8 11/16 in.) MOUNT: 54.5 × 38.8 cm (21⁷/16 × 15 1/4 in.) PROVENANCE: Virginia Woolf; Sotheby's, Belgravia, March 8, 1974, lot 123; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: JPGM 84.XP.259.29; RPS 2091

383

INSCRIPTIONS: Recto mount label at lower right corner: 16; verso mount in pencil in an unknown hand: Opbelia
IMAGE: 35.3 × 27.7 cm (13 ⁷/8 × 10 ⁷/8 in.)
MOUNT: 55.6 × 45.6 cm (21 ⁷/8 × 17 ¹⁵/16 in.)
MEDIUM: Carbon
PROVENANCE: André Jammes, 1984
OTHER PRINTS: RPS 2253/1-4 (albumen and carbon)
REPRODUCED: Gernsheim 1975, p. 92; Weaver 1984, p. 56; Weaver 1986, p. 41; Wolf 1998, p. 50

384

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 35.2 × 28.3 cm (13 ⁷/₈ × 11 ¹/₈ in.)
MOUNT: 51.1 × 38.5 cm (20 ¹/₈ × 15 ¹/₈ in.)
PROVENANCE: Gift of Mrs. Beatrice Trench,
1929



385 [Mary Pinnock] [1864-65] RPS 2157



386
The Passion Flower at the Gate | Maud Mary Pinnock
[1866]; copyright November 22, 1866
MFAB 1991.550



387 Ophelia Mary Pinnock [1867]; copyright July 4, 1867 HRHRC 964:0037:0111



389

Daphne
Mary Pinnock

[1866 – 68]

HRHRC 964:0037:0110



390 [Mrs. John Hungerford Pollen] [1864–70] Present whereabouts unknown



391 [May Prinsep] [1864–66] V&A Ph 207-1969



388

Ophelia Study No. 2

Mary Pinnock

[1867]; copyright July 4, 1867

GEH 81:1121:0012



392
Zoe | Maid of Athens
May Prinsep
[1866]
MMA 1997-382-38

385
INSCRIPTIONS: Recto mount in ink by JMC:
Julia Margaret Cameron; Colnaghi

blindstamp

IMAGE: 25.3×19.8 cm ($9^{15}/_{16} \times 7^{13}/_{16}$ in.) MOUNT: 38.7×29.6 cm ($15^{1}/_{4} \times 11^{5}/_{8}$ in.)

PROVENANCE: Unknown

386

INSCRIPTIONS: Recto mount in ink by JMC:

From Life not enlarged Registered Photograph
Julia Margaret Cameron / The Passion
Flower at the Gate / Maud

IMAGE: 28.6 × 27.1 cm (11¹/₄ × 10¹¹/₁₆ in.)

MOUNT: 37.8 × 34 cm (14⁷/₈ × 13³/₈ in.)

PROVENANCE: Mack Lee, 1991

OTHER PRINTS: CCAC; IUAM Miniature
Album 75.38.58; Norman Album, no. 49;

NPG x18060 (cabinet); RPS 20556

REPRODUCED: Ford 1975, p. 19; Wolf 1998,
p. 45

387

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / Ophelia and in pencil below: For Dante Gabriel Rossetti with my best remembrances Julia Margaret Cameron; Colnaghi blindstamp; verso mount in pencil by Helmut Gernsheim: Detroit #363 / One of seven studies given by JMC to Dante Gabriel Rossetti

IMAGE: 35 × 27.8 cm (13 ½ × 10 ½ in.)

MOUNT: 56.5 × 44.4 cm (22 ½ × 17 ½ in.)

PROVENANCE: Dante Gabriel Rossetti; by

descent within the Rossetti family; Helmut

Gernsheim

OTHER PRINTS: AM

REPRODUCED: Gernsheim 1975, p. 105; Wolf 1998, pl. 16; Lukitsh 2001, p. 63
NOTES: There are seven prints in the
HRHRC's collection that were presented to Dante Gabriel Rossetti by JMC in 1867.
See references at cat. nos. 387, 509–10, 513, 876, 880, and 985.

388

INSCRIPTIONS: Recto mount in ink by JMC:

From life Julia Margaret Cameron / Ophelia

Study No. 2

IMAGE: 33 × 27.1 cm (13 × 10 11/16 in.)

IMAGE: 33 × 27.1 cm (13 × 10 11/16 in.)

MOUNT: 57.9 × 45.6 cm (22 13/16 × 17 15/16 in.)

PROVENANCE: Gabriel Cromer, 1939; gift of

Eastman Kodak Company, 1949

REPRODUCED: Lukitsh 1986, p. 53; Wolf 1998,
pl. 15

389

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Julia Margaret Cameron / Daphne
and in pencil by Helmut Gernsheim below:
(Cyllene Wilson)

IMAGE: 35.7 × 27.1 cm (14½6 × 10⅙6 in.)

MOUNT: 38.8 × 27.2 cm (15¼ × 10⅙6 in.)

PROVENANCE: Helmut Gernsheim
OTHER PRINTS: AM

REPRODUCED: Gernsheim 1948, pl. 46;

Gernsheim 1975, p. 133; Weaver 1984, p. 125;
Wolf 1998, pl. 7

390

INSCRIPTIONS: Recto mount in ink in an unknown hand: Mrs. J. H. Pollen
IMAGE: 21.6 × 17.5 cm (8½ × 6½ in.)
MOUNT: Unknown
PROVENANCE: Sotheby's, New York,
October 7, 1993, lot 24

391

IMAGE: 27.7 × 21.9 cm (10⁷/₈ × 8⁵/₈ in.) PROVENANCE: Unknown OTHER PRINTS: AIC 1962.322 (rectangle; inscribed in an unknown hand: *The Neapolitan*); TRC 5416 (rectangle) REPRODUCED: Mozley 1974, cat. 4

392

INSCRIPTIONS: Recto mount in ink by JMC: From Life not enlarged Julia Margaret Cameron / Zoe / Maid of Athens and in pencil below: For Exhibition; Colnaghi blindstamp

IMAGE: 30.1 × 24.5 cm (II ¹³/₁₆ × 9 ⁵/₈ in.)

MAGE: 30.1 × 24.5 cm (11 °/16 × 9 '78 111.)

MOUNT: 57.7 × 46.2 cm (22 11/16 × 18 3/16 in.)

PROVENANCE: G. F. Watts; Sotheby's,

Belgravia, June 28, 1978, lot 347; Sean

Thackrey; Rubel Collection; Hans P.

Kraus, Jr., 1997

OTHER PRINTS: MMA 41.21.3; GEH 67:0088:0020 (platinum print by A. L. Coburn); V&A Ph 252-1982 REPRODUCED: Kraus 1997, p. 53; Wolf 1998, pl. 3



393
[May Prinsep]
1866
Private collection



394
[May Prinsep]
March 1866
Present whereabouts unknown



[Head of St. John] May Prinsep March 1866 V&A Ph 938-1913



397 [May Prinsep] [1866]; copyright March 23, 1866 NPG x18015



398
[May Prinsep]
May 17[, 1866]
GEH 81:1121:0039



399 Confidence May Prinsep June 1866 TAMA



396 Christabel May Prinsep [1866]; copyright March 23, 1866 V&A Ph 946-1913



400 All her paths are peace May Prinsep June 1866 HRHRC 964:0037:0072

INSCRIPTIONS: Recto mount in ink by JMC: From Life not enlarged Julia Margaret Cameron and in pencil at lower left corner: For the Signor; Colnaghi blindstamp IMAGE: 28.6×23.4 cm (II $\frac{1}{4} \times 9^{\frac{3}{16}}$ in.) MOUNT: 58×46.3 cm $(22^{13}/16 \times 18^{3}/16$ in.) PROVENANCE: Unknown

INSCRIPTIONS: Recto mount in ink by JMC: From Life not enlarged March 1866 Freshwater I of W Julia Margaret Cameron and in pencil at lower left corner: not much moved; Colnaghi blindstamp IMAGE: 37.2×29 cm ($14^{5/8} \times 11^{7/16}$ in.) MOUNT: 57.5×46.4 cm $(22^{5/8} \times 18^{1/4} in.)$ PROVENANCE: Unknown

395

INSCRIPTIONS: Recto mount in ink by JMC: From Life not enlarged March 1866 Julia Margaret Cameron IMAGE: 35.7×28.5 cm $(14^{1}/16 \times 11^{3}/16$ in.) Mount: 39.8×32.5 cm $(15^{11}/16 \times 12^{13}/16$ in.) PROVENANCE: Gift of Alan S. Cole, April 19,

OTHER PRINTS: AM L.77.4; HRHRC 964:0037:0079; JPGM 84.xm.443.38 (inscribed by JMC: Head of St. John); YUBL Gen. Mss. 340, Vol. 1, no. 2 (inscribed by JMC: Head of St. John)

REPRODUCED: Wolf 1998, pl. 55

396

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in pencil below: Christabel

IMAGE: 33.9×27.6 cm $(13^{5/16} \times 10^{7/8} \text{ in.})$ MOUNT: 37.8×31.6 cm ($14\frac{7}{8} \times 12\frac{7}{16}$ in.) PROVENANCE: Gift of Alan S. Cole, April 19,

OTHER PRINTS: BNF D.05963/EO 306a-6; GEH 67:0088:0019 (platinum print by A. L. Coburn); HRHRC Thackeray Album 964:0312:0058 and 964:0037:0114; IUAM Miniature Album 75.38.3; IWCC Miniature Album, no. 39; MFAB 1982.621; MMA 41.21.26; Norman Album, no. 22; NPG x18045 (cabinet); private collection (cdv); RISD 78.091; RPS 2257/1-18 (albumen and carbon); UCLA Aubrey Ashworth Taylor Album, no. 2; YUBL Gen. Mss. 340, Vol. 1, no. 7 REPRODUCED: Woolf and Fry 1973, pl. 37;

Hinton 1992, p. 115; Wolf 1998, pl. 21

397

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron; Colnaghi blindstamp IMAGE: 28.1×22 cm $(11^{1/16} \times 8^{5/8}$ in.) MOUNT: 38.3×27.5 cm $(15\frac{1}{16} \times 10\frac{13}{16}$ in.) PROVENANCE: Unknown OTHER PRINTS: TRC 5383 REPRODUCED: Weaver 1984, p. 47

398

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / For the Signor / from JMC / taken after sunset / 7pm May 17; Colnaghi blindstamp IMAGE: 34×28.1 cm $(13^{3/8} \times 11^{1/16}$ in.) MOUNT: 57.4×46.1 cm $(22\%_{16} \times 18\% \text{ in.})$ PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949 REPRODUCED: Lukitsh 1986, p. 54; Lukitsh 2001, p. 61

NOTES: A study of Kate Keown (cat. no. 984) was made at the same sitting.

INSCRIPTIONS: Recto mount in ink by JMC: From life June 1866 Julia Margaret Cameron and in pencil below: Confidence; Colnaghi blindstamp IMAGE: 35.3×27.5 cm ($13^{7/8} \times 10^{13/16}$ in.) MOUNT: 46.4×34.9 cm $(18^{1}/_{4} \times 13^{3}/_{4}$ in.)

PROVENANCE: Private collection, Paris OTHER PRINTS: NGC 21284; private

collection (cdv)

400

INSCRIPTIONS: Recto mount in ink by JMC: From Life June 1866 Julia Margaret Cameron and in pencil below: All her paths are peace; Colnaghi blindstamp

IMAGE: 35.2×27.4 cm $(13^{7/8} \times 10^{3/4} in.)$ MOUNT: 50.2×41 cm $(19^{3/4} \times 16^{1/8} in.)$ PROVENANCE: Helmut Gernsheim REPRODUCED: Gernsheim 1948, pl. 24; Gernsheim 1975, p. 61



Melpomene May Prinsep June 1866 VSW 86:004



Egeria May Prinsep July 3, 1866 HRHRC 964:0037:0115



403 La Contadina May Prinsep [1866] JPGM 84.XM.349.18



405 Acting Grandmama May Prinsep [1866] NMPFT Herschel Album 1984-5017/49



406

Beatrice
May Prinsep
1866; copyright March 23, 1866
JPGM 84.XM.443.36



407 Beatrice May Prinsep [1866] MMA 69.607.9



404 [The Neapolitan] May Prinsep [1866] V&A Ph 249-1982



408

Beatrice
May Prinsep

March 1866; copyright March 23, 1866
V&A Ph 944-1913

INSCRIPTIONS: Recto mount in ink by JMC:
From Life June 1866 Julia Margaret Cameron
and in red pencil below: Melpomene;
Colnaghi blindstamp
IMAGE: 34.9 × 27 cm (13 ¾ × 10 ¾ in.)
MOUNT: 54.9 × 46 cm (21 ½ × 18 ½ in.)
PROVENANCE: Sotheby's, Belgravia,
October 29, 1980, lot 222; Richard Link,
1983

402

INSCRIPTIONS: Recto mount in ink by JMC: From Life 3rd July 1866 Julia Margaret Cameron / Egeria; Colnaghi blindstamp IMAGE: 35 × 27.4 cm (13 ¾ × 10 ¾ in.) MOUNT: 53.9 × 43.6 cm (21 ¾ × 17 ¼ in.) PROVENANCE: Helmut Gernsheim REPRODUCED: Gernsheim 1975, p. 171

403

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron /
La Contadina; verso mount in pencil in an unknown hand: To J. Herschel from Mrs. Cameron

IMAGE: 34.8 × 27.6 cm (13 11/16 × 10 7/8 in.)

MOUNT: 39 × 28.3 cm (15 3/16 × 11 1/8 in.)

MOUNT: 39 × 28.3 cm (15³/₁₆ × 11¹/₅ in.)
PROVENANCE: André Jammes, 1984
OTHER PRINTS: IUAM Miniature Album
75.38.73; NMPFT Herschel Album 19845017/87 and 1955/71; Norman Album, no. 73;
NPG x18046 (cabinet); private collection
(cdv); YUBL Gen. Mss. 340, Vol. 2, no. 1
REPRODUCED: Ford 1975, p. 110; Weaver 1984,
p. 73; Wolf 1998, p. 12

404

IMAGE: 30.5 × 26 cm (12 × 10 1/4 in.)
PROVENANCE: Unknown
OTHER PRINTS: V&A Ph 250-1982; IUAM
Miniature Album 75.38.72; IWCC
Miniature Album, no. 13; NMPFT
Herschel Album 1984-5017/63 (inscribed
by JMC: The Neapolitan); private collection
(cdv)
REPRODUCED: Ford 1975, p. 86; Hinton 1992,

405

p. 63

INSCRIPTIONS: Recto mount in ink by JMC:

Acting Grandmama and at upper right corner: 49; partial Colnaghi blindstamp

IMAGE: 27.4 × 21.8 cm (10 ½ × 8 ½ in.)

MOUNT: 33.4 × 28.3 cm (13 ½ × 11½ in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT, 1983

OTHER PRINTS: BLUO Henry Taylor

Album, no. 34; IUAM Miniature Album 75.38.85; Norman Album, nos. 38 and 52; private collection (cdv); VHM Ph 2595

REPRODUCED: Ford 1975, p. 72; Bruson 1980, pl. 6

406

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater 1866 / Beatrice; Colnaghi blindstamp IMAGE: 33.8×26.3 cm $(13^{5/16} \times 10^{5/16}$ in.) MOUNT: 58.4×46.3 cm $(23 \times 18^{3}/16$ in.) PROVENANCE: Sotheby's, London, June 21, 1974, lot 30; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: GEH 81:1124:0008; MMA 1990.1074.2 (arched top; inscribed by JMC: for the Signor from JMC / No. 9 of a series of life sized heads); NMPFT Herschel Album 1984-5017/83; Norman Album, no. 25; private collection (cdv); RPS 2302 and 20561; V&A Ph 945-1913; VHM Ph 2594; YUBL Gen. Mss. 340, Vol. 1, no. 3, and Vol. 3, folder 8 REPRODUCED: Woolf and Fry 1973, pl. 40; Ford 1975, p. 106; Gernsheim 1975, p. 129; Bruson 1980, pl. 5; Weaver 1984, p. 54; Hopkinson 1986, p. 55; Lukitsh 1986, p. 21; Weaver 1986, p. 41; Cox 1996, p. 55; Wolf 1998, pl. 24; Lukitsh 2001, p. 57

407

INSCRIPTIONS: Recto mount in ink by JMC: From Life not enlarged Julia Margaret
Cameron / Beatrice; Colnaghi blindstamp
IMAGE: 36.8 × 29 cm (14 ½ × 11 ½ in.)
MOUNT: 52.7 × 39.4 cm (20 ½ 4 × 15 ½ in.)
PROVENANCE: P. & D. Colnaghi & Co., Ltd.,
London, 1969

408

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater March 1866 Julia Margaret Cameron and in pencil below: Beatrice

IMAGE: 35.3 × 28.1 cm (13 1/8 × 11 1/16 in.)

MOUNT: 41.3 × 34.2 cm (16 1/4 × 13 1/16 in.)

PROVENANCE: Gift of Alan S. Cole, April 19,

1913

OTHER PRINTS: HRHRC 964:0037:0045; JPGM 84.xm.443.34 (cabinet); MAM 1986.40; private collection (cdv); UCLA Aubrey Ashworth Taylor Album, no. 4; YUBL Gen. Mss. 340, Vol. 1, no. 4 REPRODUCED: Wolf 1998, p. 58



[A Study of the Cenci] May Prinsep [1870] NMPFT 1939-113/3



A Study of the Cenci May Prinsep [1870] AIC 1964.306



A Study of the Cenci | Study No. 3 May Prinsep October 1870 Present whereabouts unknown



413 May Prinsep [1868] JPGM 84.XM.443.59



May Prinsep
[1868]
MMA 41.21.18



415 [May Prinsep] [1868–69] RPS 2203



[A Study of the Cenci] May Prinsep 1870 V&A Ph 30-1939



May Prinsep
[1868-69]
IWCC Miniature Album, no. 9

INSCRIPTIONS: Recto print stamp at lower right corner: Autotype; verso mount in pencil in an unknown hand: Beatrice Cenci 1870 (Miss May Prinsep) / (Autotype carbon print)

IMAGE: 31.2×23.7 cm ($12\frac{1}{4} \times 9^{5/16}$ in.) MOUNT: 48.7×42.2 cm ($19^{3/16} \times 16^{5/8}$ in.) MEDIUM: Carbon

PROVENANCE: Presented to the Science Museum, London, by Mrs. Henry Perrin,

OTHER PRINTS: AM (carbon); BLUO Henry Taylor Album, no. 87; RPS 2301/2-4 (the last inscribed by JMC: September 1870), 2852, and 20573; V&A E.2750-1990 (photogravure)

REPRODUCED: Weaver 1984, p. 55; Wolf 1998, p. 58

410

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron / A Study of the Cenci

IMAGE: 22.4 × 17.6 cm (8¹³/₁₆ × 6¹⁵/₁₆ in.) MOUNT: 37.9 × 28.2 cm (14¹⁵/₁₆ × 11¹/₁₆ in.) PROVENANCE: Edward Weil, 1964 OTHER PRINTS: MFAB 42.346 (carbon); TRC 5542

411

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater Oct.
1870 / A Study of the Cenci / Study No. 3
IMAGE: 35.8 × 27.3 cm (14 1/16 × 10 1/4 in.)
MOUNT: Unknown
PROVENANCE: Sotheby's, Belgravia, March 21,
1980, lot 326

412

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater 1870
IMAGE: 33.3 × 27 cm (13 1/8 × 10 1/8 in.)
MOUNT: 41.6 × 34.5 cm (16 1/8 × 13 1/8 in.)
PROVENANCE: Gift of Mrs. Perrin, 1939

INSCRIPTIONS: Recto mount in ink by JMC:

413

From Life Freshwater Julia Margaret
Cameron / May Prinsep

IMAGE: 26.5 × 21.6 cm (10⁷/16 × 8 ¹/2 in.)

MOUNT: 43 × 37.5 cm (16 ¹⁵/16 × 14 ³/4 in.)

PROVENANCE: Sotheby's, London,
December 4, 1973, lot 65; Samuel Wagstaff,
Jr., 1984

OTHER PRINTS: Norman Family Miniature
Album, no. 25; private collection (cdv)

REPRODUCED: Wolf 1998, pl. 38

414

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Julia Margaret Cameron and in pencil by JMC below: May Prinsep; Colnaghi blindstamp IMAGE: 32.4 × 20.5 cm (12³/₄ × 8¹/₁₆ in.) MOUNT: 54 × 36.2 cm (21¹/₄ × 14¹/₄ in.) PROVENANCE: E. P. Goldschmidt & Co., 1941

415

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Julia Margaret Cameron and in pencil below: Miss May Prinsep and in ink by JMC at lower left corner: 3/6 [3 shillings and sixpence]; Colnaghi blindstamp

IMAGE: 14.8 × 10.2 cm (5¹³/₁₆ × 4 in.)
MOUNT: 29.3 × 23 cm (11½ × 9½ in.)
MEDIUM: Reduced, cabinet-sized print
PROVENANCE: Unknown source, 1934
OTHER PRINTS: IWCC Miniature Album,
no. 10; private collection (cabinet;
mounted and with Colnaghi blindstamp)
REPRODUCED: Hinton 1992, p. 57

416

INSCRIPTIONS: Recto mount in ink by JMC:

May Prinsep

IMAGE: 14.5 × 10 cm (5 11/16 × 3 15/16 in.)

MOUNT: 19.5 × 14.6 cm (7 11/16 × 5 3/4 in.)

MEDIUM: Reduced, cabinet-sized print

PROVENANCE: Unknown

OTHER PRINTS: Private collection, United

Kingdom

REPRODUCED: Hinton 1992, p. 55



417
[May Prinsep]
[1868–69]
Present whereabouts unknown



418
May Prinsep
[1868-69]
Private collection, United Kingdom



[May Prinsep]
[1868-69]
Private collection, United Kingdom



421 [May Prinsep (?)] [1869-70] NMPFT 1939-113/4



Madame Reine May Prinsep July 1869 RPS 2268



[May Prinsep]
[October 1870]; copyright October 11, 1870
JPGM 84.XM.349.9



420 [May Prinsep] [1869] RPS 2254/3



424
May [Prinsep]
October 1870
NMPFT 1939-113/13

INSCRIPTIONS: Unknown
IMAGE: Unknown
MOUNT: Unknown

меріим: Reduced, cabinet-sized print

PROVENANCE: Unknown

OTHER PRINTS: Private collection (cdv)

418

INSCRIPTIONS: Recto album page in pencil by JMC: May Prinsep

IMAGE: 7.4×5.6 cm $(2^{15}/_{16} \times 2^{3}/_{16}$ in.) MOUNT: 10×6.4 cm $(3^{15}/_{16} \times 2^{1}/_{2}$ in.)

меріим: Carte-de-visite

PROVENANCE: Gift of the artist to Julia Norman; by descent within the Norman,

Pryor, and Curtis families

419

IMAGE: 14.3 × 9.9 cm (5 1/8 × 3 7/8 in.)

MOUNT: 19.2 × 14.4 cm (7 1/16 × 5 11/16 in.)

MEDIUM: Reduced, cabinet-sized print

PROVENANCE: Gift of the artist to Albert

Louis Cotton; by descent within the

Cotton and McManus families

420

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 31.8 × 25.6 cm (12 $\frac{1}{2}$ × 10 $\frac{1}{16}$ in.) MOUNT: 49.4 × 35.5 cm (19 $\frac{7}{16}$ × 13 $\frac{15}{16}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench,

1929

other prints: RPS 2254/1-2

421

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater; Colnaghi blindstamp; verso mount in pencil in an unknown hand: c. 1870 (Miss May Prinseps)

IMAGE: 31 × 25.2 cm (12 ¾16 × 9 ¾16 in.)

MOUNT: 49.8 × 39.3 cm (19 ¾8 × 15 ¾16 in.)

PROVENANCE: Gift of Mrs. Henry Perrin to the Science Museum, London, 1939

422

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater
July 1869 and in pencil below: Madame
Reine and at lower right corner: See Village
on the Cliff and in pencil by G. F. Watts:
I like that very much / G. F. Watts

IMAGE: 33 × 26.8 cm (13 × 10 % in.)

MOUNT: 42.1 × 37.1 cm (16 % × 14 % in.)

PROVENANCE: Gift of Frederick Hollyer, 1931

REPRODUCED: Lukitsh 1986, p. 20

423

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Oct 1870; Colnaghi

blindstamp

IMAGE: 36.5×26 cm ($14\frac{1}{2} \times 10^{\frac{1}{2}} in.$)
MOUNT: 48.4×42 cm ($19\frac{1}{2} in.$)
PROVENANCE: André Jammes, 1984OTHER PRINTS: RPS 2225

424

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron, Freshwater,
Oct. 1870 and in pencil below: May /
Study No. 167 / 167 May Prinsep afterwards
Mrs Hitchens; Colnaghi blindstamp
IMAGE: 35.7 × 26.2 cm (14 ½ × 10 ½ in.)
MOUNT: 57.7 × 44.5 cm (22 ½ × 17 ½ in.)
PROVENANCE: Gift of Mrs. Henry Perrin to the Science Museum, London, 1939



425
[May Prinsep]
[October 1870]
JPGM 84.XP.259.28



426
[May Prinsep]
[October 1870]
JPGM 84.XM.443.76



May [Prinsep] As Shakespeare's Isabel [October 1870] RPS 2227/3



May [Prinsep] Study No 12
[October 1870]; copyright October 11, 1870
RPS 2226



"For he will see them on tonight" May Prinsep [October 1870] RPS 2238/2



["For he will see them on tonight"]
[October 1870]; copyright October 17, 1870
HRHRC 964:0037:0039



428
[May Prinsep]
[October 1870]; copyright October 11, 1870
HRHRC 964:0037:0043



432 [May Prinsep] October 1870 NPG x18012

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Oct 1870 and in ink by JMC at lower right corner: For Val [Prinsep]; Colnaghi blindstamp IMAGE: 35.4 × 28.1 cm (13 ¹⁵/10 × 11 ¹/10 in.) MOUNT: 58.3 × 46.1 cm (22 ¹⁵/10 × 18 ¹/8 in.) PROVENANCE: Bruno Bischofberger, 1984 REPRODUCED: Cox 1996, p. 83

426

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater;

Colnaghi blindstamp

IMAGE: 34.6 × 29.3 cm (13 5/8 × 11 1/2 in.)

MOUNT: 55.1 × 45.1 cm (21 11/16 × 17 3/4 in.)

PROVENANCE: Sotheby's, Belgravia,

December 4, 1973, lot 59; Samuel Wagstaff,
Jr., 1984

OTHER PRINTS: IUAM Miniature Album
75.38.67

427

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph copyright Julia Margaret Cameron Oct 1870 and in pencil by JMC below: May As Shakespeare's Isabel

IMAGE: 36.1 × 28.5 cm (14 ½ × 11 ½ to in.)

MOUNT: 45.8 × 38 cm (18 × 14 ½ to in.)

PROVENANCE: Gift of Colonel Cameron, 1929

OTHER PRINTS: RPS 2227/1 (inscribed by JMC: May), 2227/2 (inscribed by JMC: Alone), and 20570; HRHRC

964:0037:0040; NMAH 4161 B6

428

INSCRIPTIONS: Recto mount in pencil in an unknown hand: May Prinsep

IMAGE: 34.8 × 27.4 cm (13¹¹/₁₆ × 10³/₄ in.)

MOUNT: 42.8 × 35 cm (16¹³/₁₆ × 13³/₄ in.)

PROVENANCE: Helmut Gernsheim

OTHER PRINTS: AM; Paul F. Walter, 76: 357

REPRODUCED: Gernsheim 1975, p. 169;

Weaver 1984, p. 53; Wolf 1998, pl. 25

429

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Oct 1870 and in pencil by JMC below: May / Study No 12 / This series of 14 is not for sale / Orders will be taken & it is requested / that it will be stated in the Prints / If they are to be of the brown tint or the grey; Colnaghi blindstamp IMAGE: 34.7 × 27.9 cm (13 % × 11 in.)
MOUNT: 50.3 × 39.8 cm (19 11/16 × 15 11/16 in.)
PROVENANCE: Gift of Mrs. Beatrice Trench, 1929
REPRODUCED: Hopkinson 1986, p. 59

430

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron imperishable
carbon printing and in pencil below: "For
he will see them on tonight"

IMAGE: 29.5 × 23.6 cm (II 3/2 × 10 13/16 in.)
MOUNT: 34.3 × 27.5 cm (I3 1/2 × 10 13/16 in.)
MEDIUM: Carbon
PROVENANCE: Unknown

431

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Oct 1870

IMAGE: 31 × 25.1 cm (12 ¾6 × 9 ¾8 in.)

MOUNT: 36.7 × 28.5 cm (14 ¾6 × 11 ¾6 in.)

PROVENANCE: Helmut Gernsheim

OTHER PRINTS: Private collection (cdv)

REPRODUCED: Gernsheim 1948, pl. 34;

Gernsheim 1975, p. 140; Wolf 1998, p. 46

432

INSCRIPTIONS: Recto mount in ink by

JMC: From Life Registered photo copyright

Freshwater Oct 1870 Julia Margaret Cameron
and at lower right corner: 6 of these cabinets

IMAGE: 35.4 × 27.7 cm (13 15/16 × 10 7/8 in.)

MOUNT: 38.6 × 29 cm (15 3/16 × 11 7/16 in.)

PROVENANCE: By descent within the family
of Maria and Mary Jackson; Mrs. Curle,
1959

OTHER PRINTS: RPS 2210/1 (inscribed by
JMC: Study No. 4) and RPS 2210/2

JMC: Study No. 4) and RPS 2210/2 (inscribed by JMC: 16/[16 shillings] / Twilight)

REPRODUCED: Weaver 1984, p. 117



433 [May Prinsep] [October 1870] V&A Ph 257-1982



434 [May Prinsep] October 1870 La Salle National Bank 68.8.3



435
[May Prinsep]
[October 1870]; copyright October 11, 1870
MMA 69.607.12



[May Prinsep]
[October 1870]; copyright October 11, 1870
WCP 93:4856



438
May [Prinsep]
[October 1870]
RPS 2239/I



439 [May Prinsep] [1874] RPS 20578



436 [May Prinsep] [October 1870] JPGM 86.xm.636.5



[May Prinsep]
October 1874
RPS 2288/2

IMAGE: 34.9×27.6 cm ($13\frac{1}{4} \times 10^{\frac{7}{6}}$ in.) mount: 39.9×28.8 cm ($15\frac{11}{16} \times 11\frac{5}{16}$ in.) provenance: Unknown

434

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Oct. 1870; Colnaghi blindstamp

IMAGE: 35.2 × 25.9 cm (13 ½ × 10 ½ in.)

MOUNT: 58.4 × 46.4 cm (23 × 18 ½ in.)

435

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater October 1870 / May; Colnaghi blindstamp

PROVENANCE: Robert Schoelkopf, 1968

IMAGE: 34×27.5 cm $(13\frac{3}{18} \times 10^{-1})^{1/16}$ in.) MOUNT: 53.3×38 cm $(21 \times 14^{-15})^{1/16}$ in.) PROVENANCE: P. & D. Colnaghi & Co., Ltd.,

London, 1969

REPRODUCED: Lukitsh 1986, p. 69

436

IMAGE: 31.4 × 22.4 cm (12 3/8 × 8 13/16 in.)
PROVENANCE: Hardinge Hay Cameron; by
descent within the Cameron and Macleod
families; Neville Hickman, 1986
OTHER PRINTS: BA C.5.4. Pri.m.1870
(inscribed by JMC: Our May); HRHRC
964:0037:0042; IUAM Miniature Album
75.38.15; MFAB 42.341 (carbon); RPS
2242/1-4 (carbon)
REPRODUCED: Wolf 1998, p. 40

437

INSCRIPTIONS: Recto print in ink by JMC on letter held by Prinsep: Freshwater Bay I of W, My dear Charlie, Do come with Julia to LHH, JMC; recto mount in ink in an unknown hand: From Life Registered Photograph copyright 1870 Julia Margaret Cameron / Freshwater and in ink by JMC below: sent to Charlie Norman with love; Colnaghi blindstamp IMAGE: 35.5×28.1 cm $(13^{15}/_{16} \times 11^{1}/_{16}$ in.) MOUNT: 48.3×39.3 cm ($19 \times 15^{7/16}$ in.) PROVENANCE: By descent within the Norman family; Charles Isaacs, 1993 OTHER PRINTS: HRHRC 964:0037:0041 and 964:0037:0042; IUAM Miniature Album 75.38.14; private collection (cdv); RPS 2242/2-4 and 20571; TRC 5509 REPRODUCED: Lukitsh 2001, p. 109

438

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Oct 1870 and in pencil by JMC below: May; Colnaghi blindstamp IMAGE: 34.9 × 27.8 cm (13³/₄ × 10¹⁵/₁₆ in.) MOUNT: 49.5 × 40.1 cm (19¹/₂ × 15³/₄ in.) PROVENANCE: Acquired 1929

439

INSCRIPTIONS: Recto mount ink stamp:

Royal Photographic Society / 35, Russell
Square / London W.C. 1

IMAGE: 27.7 × 20.7 cm (10⁷/₈ × 8 ½ in.)

MOUNT: 49 × 37.3 cm (19 ¼ × 14 ¼ in.)

PROVENANCE: Unknown

440

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Oct 1874 IMAGE: 34.2 × 25.9 cm (13 ½ × 10 ½ in.) MOUNT: 47.7 × 35.7 cm (18 ½ × 14 ½ in.) PROVENANCE: Unknown OTHER PRINTS: RPS 2288/3-6 (carbon); NGC 21282; John Vaughan



The Stars in Her Hair Were Seven Emily "Pinkie" Ritchie May 1870 Present whereabouts unknown



[Emily "Pinkie" Ritchie]
[1870]
Present whereabouts unknown



443 [Emily "Pinkie" Ritchie] [1870] JPGM 84.XM.443.50



[Hannah de Rothschild]
[September 1871]
Private collection, London



So early in the morning
Mary Ryan
[1864-65]
HRHRC Thackeray Album 964:0312:0048



447
A Wanderer | after the manner of Leonardo
Mary Ryan
[1864-65]
HRHRC Thackeray Album 964:0312:0030



444 [Emily "Pinkie" Ritchie] May 1870 VHM Ph 2612



448 Farewell Mary Ryan [1865] NMPFT Herschel Album 1984-5017/92

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron May 1870 and in pencil below: The Stars in Her Hair Were Seven; Colnaghi blindstamp IMAGE: 35.5×26.5 cm ($13^{15}/16 \times 10^{7}/16$ in.) моинт: Unknown PROVENANCE: Sotheby's, Belgravia, April 12, 1973, lot 50; Christie's, London, October 27, 1977, lot 343

442

INSCRIPTIONS: Recto mount in ink in an unknown hand: E. M. R. / by Mrs. Cameron / 1870 IMAGE: 28×22.8 cm (II $\times 8^{15}/_{16}$ in.) MOUNT: Unknown PROVENANCE: Sotheby's, Belgravia, March 21, 1975, lot 328; Harry H. Lunn, Jr. REPRODUCED: Bruson 1980, pl. 23

443

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater IMAGE: 33.6 × 27.4 cm (13 $\frac{1}{16}$ × 10 $\frac{1}{4}$ in.) MOUNT: 42.4×36 cm $(16^{11}/16 \times 14^{3}/16$ in.) PROVENANCE: Samuel Wagstaff, Jr., 1984 OTHER PRINTS: MM FM 1965 001 762

444

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron FreshWater may [sic] 1870 and at lower left corner: No. 8; Spooner blindstamp; verso mount wet stamp at lower right corner: Ville de Paris / Hauteville / House / Guernsey and in pencil below: 22 [all within stamp] IMAGE: 33.5×23.3 cm ($13 \frac{1}{16} \times 9 \frac{1}{16}$ in.) MOUNT: 37.9×28.5 cm $(14^{15}/16 \times 11^{3}/16$ in.) PROVENANCE: Victor Hugo, by August 14, 1870

445

INSCRIPTIONS: Recto mount in pencil in an unknown hand: J. M. Cameron IMAGE: 34.3 × 26.7 cm (13½ × 10½ in.) MOUNT: $60.9 \times 43.9 \text{ cm} \left(23^{15}/_{16} \times 17^{1/4} \text{ in.}\right)$ PROVENANCE: Charlotte, Baroness Lionel de Rothschild; by descent within the Rothschild family NOTES: The dating of this photograph is based on a reference to Cameron in the letters of Charlotte, Baroness Lionel de Rothschild (Sept. 14, 1871 [The Rothschild Archive, London, 000/84]).

446

INSCRIPTIONS: Recto mount in ink by JMC: So early in the morning IMAGE: Diam. 19.3 cm (7¹/16 in.) MOUNT: 35.2×25 cm $(13^{\frac{7}{8}} \times 9^{\frac{13}{16}}$ in.) PROVENANCE: Presented by Hester Thackeray Fuller to the Gernsheim Collection, October 21, 1953 OTHER PRINTS: Private collection, United Kingdom

447

INSCRIPTIONS: Recto mount in ink by JMC: A Wanderer / after the manner of Leonardo IMAGE: 26.3×19.9 cm ($10^{5}/16 \times 7^{13}/16$ in.) MOUNT: 35.2×25 cm ($13\frac{7}{8} \times 9\frac{13}{16}$ in.) PROVENANCE: Presented by Hester Thackeray Fuller to the Gernsheim Collection, October 21, 1953

448 INSCRIPTIONS: Recto mount in ink by JMC: Farewell and in pencil in an unknown hand above image: Alice Liddell? IMAGE: 9.5×11.6 cm $(3^{3}/4 \times 4^{9}/16$ in.) MOUNT: 33.7×30.2 cm ($13^{1/4} \times 11^{7/6}$ in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT, OTHER PRINTS: BLUO Henry Taylor Album, no. 62A; IUAM Miniature Album 75.38.16 (circle); Norman Family Miniature Album, no. 39 (circle); private collection (cdv) REPRODUCED: Ford 1975, p. 115 NOTES: This picture is a detail of cat. no. 1098.



449 Study No. 1 Mary Ryan [1865–66] AM 1.77.5



450 A Flower of Paradise Mary Ryan [1865–66] GEH 81:1125:0003



451 [Mary Ryan] [1865–66] MMA 69.607.2



453 The Irish Immigrant Mary Ryan [1865–66] RPS 2230



454
[Mary Ryan]
[1865-66]
Private collection, United Kingdom



455 The Wild Flower Mary Ryan [1867] NMPFT Herschel Album 1984-5017/78



452 [Mary Ryan (?)] [1866-68] MoMA 329.68



The Gardener's Daughter
Mary Ryan
[1867]; copyright July 10, 1867
NMPFT Herschel Album 1984-5017/66

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Julia Margaret Cameron / Study
No. 1; Colnaghi blindstamp
IMAGE: 29.7 × 24.1 cm (II¹¹¹/16 × 9¹½ in.)
MOUNT: 35.4 × 28.3 cm (I3¹⁵/16 × II¹/8 in.)
PROVENANCE: Gift of the artist to G. F.
Watts; by descent from Mary Fraser-Tytler
Watts to the present owner; on loan to the
Ashmolean Museum, 1977
OTHER PRINTS: Private collection (cdv;
inscribed by JMC: Lady Clara Vere de Vere)

450

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in very faint pencil below: A Flower of Paradise; Colnaghi blindstamp

IMAGE: 25.6 × 17.8 cm (10 ½ × 7 in.)

MOUNT: 48.8 × 36.3 cm (19 ½ × 14 ½ in.)

PROVENANCE: A. E. Marshall, 1940; Gerald Massay, 1981

OTHER PRINTS: Private collection, United Kingdom

REPRODUCED: Lukitsh 1986, p. 22

451

IMAGE: 33.1 × 24.7 cm (13 × 9 11/16 in.)

MOUNT: 34.5 × 26.2 cm (13 11/16 × 10 11/16 in.)

PROVENANCE: P. & D. Colnaghi & Co., Ltd.,

London, 1969

OTHER PRINTS: Private collection, United

Kingdom (arched top)

452

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 33.5 × 27.9 cm (13³/₁₆ × 11 in.) MOUNT: 58.2 × 46.2 cm (22⁷/₈ × 18³/₁₆ in.) PROVENANCE: Robert Schoelkopf; gift of Shirley C. Burden, 1968

453

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph Copyright
Julia Margaret Cameron and in pencil
below: The Irish Immigrant

IMAGE: 32.2 × 26.2 cm (12 11/16 × 10 51/16 in.)

MOUNT: 49 × 39 cm (19 1/4 × 15 51/6 in.)

PROVENANCE: Gift of Mrs. Beatrice Trench,
1929

OTHER PRINTS: IUAM Miniature Album
75.38.38 (circle)

REPRODUCED: Lukitsh 1986, p. 71

45

IMAGE: 29.8×24.2 cm ($11\frac{7}{4} \times 9\frac{1}{2}$ in.) MOUNT: 47×34.3 cm ($18\frac{7}{2} \times 13\frac{1}{2}$ in.) PROVENANCE: Gift of the artist to Lord and Lady Elcho; by descent within the family

455

INSCRIPTIONS: Recto mount in ink by JMC:

The Wild Flower and at upper right corner:
78

IMAGE: 27.5 × 23 cm (10 13/16 × 9 1/16 in.)

MOUNT: 33.7 × 30 cm (13 1/4 × 11 13/16 in.)

PROVENANCE: Sotheby's, Belgravia,
October 18, 1974, lot 34; NPG; NMPFT,
1983

OTHER PRINTS: IUAM Miniature Album
75.38.75; MFAH 86.128 (cabinet); RPS 2271;
UNMAM 72.484

REPRODUCED: Ford 1975, p. 101; Weaver 1984,
p. 73; Wolf 1998, pl. 22

456

INSCRIPTIONS: Recto mount in ink by JMC:

The Gardener's Daughter and at upper right corner: 66

IMAGE: 29.2 × 23.4 cm (II½ × 9¾6 in.)

MOUNT: 33.6 × 30.2 cm (I3⅙ × II⅙ in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

OTHER PRINTS: RPS 2184

REPRODUCED: Ford 1975, p. 89; Hopkinson 1986, p. 53; Wolf 1998, pl. 17



457
[Jane Elizabeth Senior]
[1864–66]
Present whereabouts unknown



458 [Isabel Somers-Cocks] April 3, 1866 WCP 85:2664



459 [Virginia Dalrymple] [1868-70] HRHRC 964:0037:0122



461 [Virginia Dalrymple] [1868-70] HRHRC 964:0037:0071



462 [Christina Spartali] [March 1868] RPS 2252



463 [Christina Spartali] [March 1868] HRHRC 964:0037:0098



460 Virginia [Dalrymple]

[1868-70] LoC ph Cameron, no. 4 (B size)



464 [Christina Spartali] [March 1868]

NPG x18050

457

INSCRIPTIONS: Unknown
IMAGE: Unknown
MOUNT: Unknown

PROVENANCE: By descent within the Senior

family

458

INSCRIPTIONS: Recto mount in ink by JMC: From Life April 3rd 1866 Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 34.8 × 26.5 cm (13¹¹/₁₆ × 10⁻⁷/₁₆ in.)

MOUNT: 52.2 × 42.8 cm (20⁹/₁₆ × 16¹³/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia,

November 1, 1985, lot 71

OTHER PRINTS: IWCC Miniature Album,

no. 35 (inscribed by JMC: Isabel Somers-Cocks); TRC 5426

REPRODUCED: Hinton 1992, p. 107

459

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 33.2 × 25.6 cm (13 ½6 × 10 ½ in.)
MOUNT: 52.7 × 42 cm (20 ¾ × 16 ½ in.)
PROVENANCE: Helmut Gernsheim
NOTES: The recent identification of the
subject in cat. nos. 459-61 occurred too late
to place the pictures in alphabetical order.

460

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright
Julia Margaret Cameron / Virginia;

Colnaghi blindstamp

IMAGE: 31.7 × 24.3 cm (12⁷/16 × 9⁹/16 in.)

MOUNT: 57.5 × 35.4 cm (22⁵/8 × 13¹⁵/16 in.)

PROVENANCE: Robert Schoelkopf, 1973

OTHER PRINTS: HRHRC 964:0037:0029

(cdv)

461

IMAGE: 31.9×26 cm ($12\%_{16} \times 10\%_{11}$ in.) MOUNT: 35.2×28.5 cm ($13\%_{8} \times 11\%_{16}$ in.) PROVENANCE: Helmut Gernsheim REPRODUCED: Gernsheim 1948, pl. 33; Gernsheim 1975, p. 134

462

INSCRIPTIONS: Recto mount in pencil by JMC at lower left corner: 10/6 [10 shillings and sixpence]; partial Colnaghi blindstamp IMAGE: 34.3 × 24.7 cm (13 ½ × 9 ½/6 in.)
MOUNT: 49 × 38.5 cm (19 ½ × 15 ½ in.)
PROVENANCE: Unknown
OTHER PRINTS: Carla Emil and Rich
Silverstein (inscribed by JMC: From Life
March 1868)

463

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 36.3 × 26.6 cm (14 ½ × 10 ½ in.)
MOUNT: 54.5 × 42.5 cm (21 ½ × 16 ½ in.)
PROVENANCE: Helmut Gernsheim
REPRODUCED: Sun and Shade 1891 (titled
A Dalmatian Maid)

464

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From Life Copyright Julia Margaret Cameron IMAGE: 12.9 × 9.7 cm (5½ × 3½ 13½ in.) MOUNT: 16.4 × 10.7 cm (6½ × 4½ 16 in.) MEDIUM: Cabinet card PROVENANCE: Gift of Mrs. Curle, 1959 OTHER PRINTS: IUAM Miniature Album 75.38.9



465 [Marie Spartali] September 1868 Private collection



Marie Spartali [September 1868] AIC 1998.289



467 Memory Marie Spartali September 1868 VHM Ph 2607



Hypatia Marie Spartali [1868] JPGM 84.XM.443.69



The Spirit of the Vine
Marie Spartali
1868; copyright September 15, 1868
UCLA Aubrey Ashworth Taylor Album, no. 49



47¹
Marie Spartali as The Imperial Eleanore
[1868]; copyright September 15, 1868
Private collection (Norman Album, no. 32)



468 Marie Spartali as Memory

[September 1868] Private collection (Norman Album, no. 40)



⁴⁷² [Marie Spartali]

[1868; printed 1880–90] SLUC Mss. ut 5857 as no. 148, Photos 8, no. 12 465

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Sep 1868 Freshwater and at bottom of mount: For our dear friend Mr. Darwin a gift from his affectn. [affectionate] Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 30.7 × 24.4 cm (12 ½ 16 × 9 5/8 in.)

IMAGE: 30.7 × 24.4 cm (12 ½ 6 × 9 ½ in.)

MOUNT: 58 × 46.2 cm (22 ½ 6 × 18 ⅙ in.)

PROVENANCE: By descent within the Darwin family; Sotheby's, New York, October 12, 2000, lot 42

466

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron / Marie Spartali and at lower right corner: A Xmas gift for dear Herbert from Auntie Julia

IMAGE: 31.1 × 23.5 cm (12 1/4 × 9 1/4 in.)

MOUNT: 35.2 × 27.9 cm (13 7/8 × 11 in.)

PROVENANCE: Estate of Vanessa Bell, 1998

other prints: JPGM 84.xm.443.35 (cabinet); NPG x18048 (cabinet)

467

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater Sep 1868 Registered Photograph Copy right Julia Margaret Cameron and in faint pencil below: Memory and in ink at lower left corner: 18; verso mount wet stamp at lower right corner: Ville de Paris / Hauteville / House / Guernsey and in pencil below: 19 [all within stamp]

IMAGE: 30.5 × 23.4 cm (12 × 9 ½ in.)

IMAGE: 30.5 × 23.4 cm (12 × 9 ½ in.)

MOUNT: 38.1 × 29.2 cm (15 × 11 ½ in.)

PROVENANCE: Victor Hugo, by August 14,

1870

OTHER PRINTS: CMA 1974.52 (inscribed by JMC: *Mnemosyne*); SLUC Mss. ut 5857 as no. 148, Photos 8, no. 9 (carbon; reduced print)

REPRODUCED: Gernsheim 1948, pl. 19; Gernsheim 1975, p. 161

468

INSCRIPTIONS: Recto mount in pencil by JMC: Marie Spartali / as Memory

IMAGE: 27.5 × 22.6 cm (10 13/16 × 8 7/8 in.)

MOUNT: 45.9 × 31.4 cm (18 1/16 × 12 3/8 in.)

PROVENANCE: Gift of the artist to Julia and Charles Norman, September 9, 1869; by descent within the Norman family

469

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron 1867 [sic] / Hypatia and below: £2 as the glass is now injured & perfect copies are scarce £1 and in pencil [possibly by Dante Gabriel Rossetti] in lower right corner: D. G. R.; Colnaghi blindstamp

IMAGE: 33.5×24.6 cm $(13\sqrt[3]{16} \times 9^{11}/16$ in.) MOUNT: 58.3×46.2 cm $(22^{15}/_{16} \times 18^{3}/_{16}$ in.) PROVENANCE: Dante Gabriel Rossetti; by descent within the Rossetti family; Sotheby's, Belgravia, October 24, 1975, lot 216; Samuel Wagstaff, Jr., 1984 отнек PRINTS: HRHRC Thackeray Album 964:0312:0060 and 964:0037:0048; IUAM Miniature Album 75.38.26; MDO PHO 1983-216; NMPFT 1995-5035/6 (cabinet); Norman Album, no. 33; private collection (cdv); SLUC Mss. ut 5857 as no. 148, Photos 8, no. 10 (carbon; reduced print); UCLA Aubrey Ashworth Taylor Album, no. 24; V&A 1141-1963; WCP 87:3229 REPRODUCED: Gernsheim 1948, pl. 9; Gernsheim 1975, p. 145; Weaver 1984, p. 119; Wolf 1998, pl. 34

470

INSCRIPTIONS: In ink by JMC in index at rear of album: The Spirit of the Vine—study frm.

Marie Spartali 1868

IMAGE: 23.3 × 17.8 cm (9 3/16 × 7 in.)

MOUNT: 46 × 31.6 cm (18 1/8 × 12 7/16 in.)

PROVENANCE: Gift of Albert Boni, 1967

47^I

INSCRIPTIONS: Recto mount in pencil by JMC: Marie Spartali as The Imperial Eleanore

IMAGE: 27.4 × 21.5 cm (10 ¾ × 8 ¾ in.)

MOUNT: 45.9 × 31.4 cm (18 ¼ in.) × 12 ¾ in.)

PROVENANCE: Gift of the artist to Julia and

OTHER PRINTS: Norman Album, no. 57

Charles Norman, September 9, 1869; by descent within the Norman family OTHER PRINTS: IUAM Miniature Album 75.38.62; JPGM 84.XM.443.31 (cabinet); private collection (cdv); SLUC Mss. ut 5857 as no. 148, Photos 8, no. 11 (carbon; reduced print); UCLA Aubrey Ashworth Taylor Album, no. 29 (printed from cracked negative; inscribed by JMC in index at rear of album: Maria Spartali as "Imperial Eleanore")

472

IMAGE: 19.8 × 15 cm (7 13/16 × 5 7/8 in.)

MOUNT: 25 × 18.3 cm (9 13/16 × 7 3/16 in.)

MEDIUM: Carbon (reduced print)

PROVENANCE: William James Stillman;

gift of Michael S. Stillman, 1959

NOTES: This carbon print, made from a reduced copy negative, was executed without JMC's instructions after her death.



473

La Donna at her Devotions

Marie Spartali

[1868]; copyright September 15, 1868

UCLA Aubrey Ashworth Taylor Album, no. 41



474 [Marie Spartali] [1868; printed 1880~1900] SLUC Mss. ut 5857 as no. 148, Photos 8, no. 6



475
Marie Spartali
[1868]
Private collection, United Kingdom



477 Marie Spartali [March 1868] RPS 6786



478 [Marie Spartali] March 1868 HRHRC 964:0037:0097



479 [Marie Spartali] [1868] BLUO Henry Taylor Album, no. 58



476 [Marie Spartali] [March 1868] NMPFT 1999-5099



480 [Marie Spartali] [1868] HRHRC 964:0037:0047

473
INSCRIPTIONS: Recto mount in pencil in an unknown hand: La Donna at her Devotions and in ink by JMC in index at rear of album: La Donna at her Devotions (study

frm. Marie Spartali)

IMAGE: 25.4 × 20.4 cm (10 × 8 in.)

MOUNT: 46 × 31.6 cm (18 1/8 × 12 7/16 in.)

PROVENANCE: Gift of Albert Boni, 1967

OTHER PRINTS: Norman Album, no. 39;

private collection (cdv); SLUC Mss. ut
5857 as no. 148, Photos 8, no. 5 (carbon;
reduced print)

REPRODUCED: Mozley 1974, cat. 10

474

IMAGE: 18.3 × 14.4 cm ($7^{3}/_{16}$ × $5^{11}/_{16}$ in.)

MOUNT: 25 × 18.3 cm ($9^{13}/_{16}$ × $7^{3}/_{16}$ in.)

MEDIUM: Carbon (reduced print)

PROVENANCE: William James Stillman;

gift of Michael S. Stillman, 1959

NOTES: This carbon print, made from a reduced copy negative, was executed without JMC's instructions after her death.

475

INSCRIPTIONS: Recto album page in ink by JMC: Marie Spartali; recto mount lithographed facsimile inscription by JMC: From Life Copyright Julia Margaret Cameron IMAGE: 7.6 × 5.5 cm (3 × 2 ½ in.) MOUNT: 10.1 × 5.6 cm (3 ½ 6 × 2 ½ in.) MEDIUM: Carte-de-visite PROVENANCE: Gift of the artist to Julia Norman; by descent within the Norman, Pryor, and Curtis families

476

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From Life Copy right Julia Margaret Cameron

IMAGE: 8.5 × 5.6 cm (3 ⁵/₁₆ × 2 ³/₁₆ in.)

MOUNT: 10.1 × 6.4 cm (3 ¹⁵/₁₆ × 2 ¹/₂ in.)

MEDIUM: Carte-de-visite

PROVENANCE: Erich Sommer; Christie's,

London, May 7, 1999, lot 83

OTHER PRINTS: Private collection (cdv);

SLUC Mss. UT 5857 as no. 148, Photos 8,

no. 8 (carbon; reduced print)

477

in pencil below: *Marie Spartali*; Colnaghi blindstamp

IMAGE: 34.4 × 26.7 cm (13% × 10½ in.)

MOUNT: 54.2 × 44 cm (215 16 × 175 16 in.)

PROVENANCE: Rev. Brooke Richard, 1909; gift of Mr. Holcroft, 1932

OTHER PRINTS: SLUC Mss. UT 5857 as no. 148, Photos 8, no. 4 (carbon; reduced print)

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and

478

INSCRIPTIONS: Recto mount in ink by

JMC: From Life March 1868 Julia Margaret

Cameron and in pencil in an unknown hand
below: Marie Spartali; Colnaghi blindstamp

IMAGE: 34.3 × 26.4 cm (13½×10¾ in.)

MOUNT: 53.3 × 41.8 cm (21 × 16¾ in.)

PROVENANCE: Helmut Gernsheim

OTHER PRINTS: NMPFT 1955-71/4; SLUC

Mss. UT 5857 as no. 148, Photos 8, no. 7

(carbon; reduced print)

REPRODUCED: Gernsheim 1975, p. 141

479

IMAGE: 36.2×23.5 cm ($14^{1/4} \times 9^{1/4}$ in.) MOUNT: 37.3×24.5 cm ($14^{11/16} \times 9^{5/8}$ in.) PROVENANCE: Bequest of the Taylor family,

480

IMAGE: 33.2 × 25 cm (13 ½6 × 9 ½ ½6 in.)
PROVENANCE: Helmut Gernsheim
OTHER PRINTS: JPGM 84.XM.443.33
(cabinet); NPG x18051 (cabinet); private
collection (cdv); UCLA Aubrey Ashworth
Taylor Album, no. 21
REPRODUCED: Gernsheim 1948, pl. 16;
Gernsheim 1975, p. 139; Wolf 1998, pl. 10



481 [Marie Spartali] [1868] JPGM 84.XM.443.70



482 [Marie Spartali] [1868] JPGM 84.XM.349.2



483 Marie Spartali [October 1870] Private collection



485 [Marie Spartali] [1870; printed 1880–1900] SLUC Mss. ut 5857 as no. 148, Photos 8, no. 13



486
[Mary Spring-Rice O'Brien]
[June 1867]
Present whereabouts unknown



487
[Mary Spring-Rice O'Brien]
[June 1867]
JPGM 2001.24



484
[Marie Spartali]
October 1870
Present whereabouts unknown



488
[Mary Spring-Rice O'Brien]
[June 1867]
Charles Isaacs

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 36.7 × 25.3 cm (14 ½,6 × 9 ½,6 in.)
MOUNT: 58.1 × 46.3 cm (22 ½ × 18 ½,6 in.)
PROVENANCE: Sotheby's, Belgravia, March 27,
1981, lot 483; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: MMA 69.607.7

482

INSCRIPTIONS: Colnaghi blindstamp; verso mount in ink in an unknown hand: Moore / Newport / I of W and Portrait.

Mrs. J. M. Cameron and J. W. Moore

IMAGE: 36.2 × 26.6 cm (14 1/4 × 10 7/16 in.)

MOUNT: 57.8 × 46 cm (22 3/4 × 18 3/8 in.)

PROVENANCE: Sotheby's, Belgravia, March 27, 1981, lot 482; André Jammes, 1984

REPRODUCED: Cox 1996, p. 81; Wolf 1998, pl. 20

483

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Oct. 1870 and in ink by JMC below: Marie Spartali; Colnaghi blindstamp

IMAGE: 33.3 × 25.9 cm (13½ × 10¾ in.)

IMAGE: 33.3 × 25.9 cm (13 1/8 × 10 1/16 in.)

MOUNT: 46.8 × 37.3 cm (18 7/16 × 14 11/16 in.)

PROVENANCE: Sotheby's, New York, May 8,

1994, lot 84

484

INSCRIPTIONS: Recto mount in ink by JMC:
From life registered photograph Copyright
Freshwater Oct 1870
IMAGE: 33 × 26 cm (13 × 10 1/4 in.)
MOUNT: Unknown
PROVENANCE: Christie's, London,
November 9, 1989, lot 408

485

IMAGE: 12.8 × 10.6 cm (5 × 4 ³/₁₆ in.)

MOUNT: 25 × 18.3 cm (9 ¹³/₁₆ × 7 ³/₁₆ in.)

MEDIUM: Carbon (reduced print)

PROVENANCE: William James Stillman;

gift of Michael S. Stillman, 1959

NOTES: This carbon print, made from a reduced copy negative, was executed without JMC's instructions after her death.

486

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 22.5 × 17 cm (8 1/8 × 6 11/16 in.) MOUNT: Unknown PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 74 OTHER PRINTS: Sotheby's, London, May 6, 1999, lot 52 (inscribed by JMC: From Life

June 1867 Julia Margaret Cameron no. 1)

487

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life June 1867 Julia Margaret Cameron No. 2 and in pencil by JMC at lower right corner: No. 2; Colnaghi blindstamp; verso mount in pencil in an unknown hand at lower left corner: Mr. Monteagle

IMAGE: 23.9 × 18.5 cm (9 3/8 × 7 1/4 in.)

MOUNT: 38 × 28.3 cm (14 15/16 × 11 1/8 in.)

PROVENANCE: Gift of Robert Warren, 2001

488

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 23.8 × 18.4 cm (9³/₈ × 7¹/₄ in.)

MOUNT: 37.8 × 28.4 cm (14⁷/₈ × 11³/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia, May 6, 1999, lot 51



489 [Mary Spring-Rice O'Brien] [June 1867] Present whereabouts unknown



490 [Mary Spring-Rice O'Brien] [June 1867] Alex Novak, Vintage Works



[Fanny St. John]
[1866]
JPGM 84.XM.443.74



493 Lady Adelaide Talbot May 1865; copyright July 18, 1865 JPGM Overstone Album 84.xz.186.104



494 Il Penseroso Lady Adelaide Talbot [May 1865] JPGM Overstone Album 84.xz.186.23



495 [Maud Tennyson] [1866–70] NPG x18059



492 Lady Adelaide Talbot [May] 1865 JPGM Overstone Album 84.xz.186.99



Sadness Ellen Terry 1864; copyright June 30, 1864 JPGM Overstone Album 84.xz.186.52

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 23.6 × 18.6 cm $(9^{1/4} \times 7^{5/16} in.)$

моинт: Unknown

PROVENANCE: Christie's, London, January 23, 1975, lot 418

490

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Julia Margaret Cameron; Colnaghi blindstamp IMAGE: $23.8 \times 18.2 \text{ cm } (9^{3}/8 \times 7^{1}/8 \text{ in.})$ MOUNT: 37.6×28.3 cm (14 $^{13}/_{16} \times 11 \frac{1}{8}$ in.) PROVENANCE: William Schaefer, 1992

491

INSCRIPTIONS: Recto mount in ink by JMC: From life not enlarged Julia Margaret Cameron; Colnaghi blindstamp IMAGE: 34×26.5 cm $(13^{3}/8 \times 10^{7}/16$ in.) MOUNT: 58.5 × 46.4 cm (23 × 18 1/4 in.) PROVENANCE: George Rinhart, 1977; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: Christie's, London, October 25, 1984, lot 203 (inscribed by JMC: This copy not to be parted with); MDO рно 1985-8

492

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater Little H.H. [Holland House] Lawn 1865 / Lady Adelaide Talbot and at upper left corner: 97 IMAGE: 29.7 × 24.5 cm (II $^{11}/_{16}$ × 9 $^{5}/_{8}$ in.) MOUNT: 33.9×28.4 cm $(13\frac{5}{16} \times 11\frac{3}{16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: Lindsay Album, no. 82; V&A 44.954

REPRODUCED: Weaver 1986, p. 94

INSCRIPTIONS: Recto mount in ink by JMC: L.H.H. [Little Holland House] Lawn / May 1865 / Lady Adelaide Talbot and at upper left corner: 102 IMAGE: 26.3×21.8 cm ($10^{5}/1_{6} \times 8^{9}/1_{6}$ in.) MOUNT: 33.8×28.4 cm $(13^{5/16} \times 11^{3/16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: Lindsay Album, no. 18; private collection (cdv); TRC 5414; V&A REPRODUCED: Weaver 1986, p. 95; Wolf 1998, pl. 26

494

INSCRIPTIONS: Recto mount in ink by JMC: Il Penseroso IMAGE: $25.5 \times 20 \text{ cm} (10 \times 7^{7/8} \text{ in.})$ MOUNT: 34.3×27.6 cm $(13^{1/2} \times 10^{7/8} in.)$ PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: Lindsay Album, no. 84; V&A 45.146 (inscribed by JMC: Come Pensive Nun devout and pure, sober, stedfast and demure) REPRODUCED: Weaver 1984, p. 79; Weaver 1986, p. 75

495

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From Life Copyright Julia Margaret Cameron IMAGE: 8.9×6.6 cm $(3\frac{1}{2} \times 2\frac{9}{16}$ in.) MOUNT: 16.4×10.7 cm $(6^{7/16} \times 4^{3/16}$ in.) меріим: Carte-de-visite PROVENANCE: By descent within the family of Maria and Mary Jackson; Mrs. Curle,

496

1998, p. 71

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater inside cottage 1864 / Sadness and at upper right corner: 53; signed in reverse in the negative at lower left: Julia Margaret

IMAGE: 22.1 × 17.5 cm $(8^{11}/_{16} \times 6^{7}/_{8} \text{ in.})$ Mount: 33.8×28.2 cm $(13\frac{5}{16} \times 11\frac{1}{16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: Lindsay Album, no. 37 (rectangle) REPRODUCED: Woolf and Fry 1973, pl. 26; Weaver 1986, p. 82; Cox 1996, p. 13; Wolf



[Sadness]
Ellen Terry
[1864; printed 1870 – 80]
JPGM 86.xm.636.1



The South West Wind
Ellen Terry
1864; copyright June 30, 1864
JPGM Overstone Album 84.xz.186.53



Medora
Ellen Terry
[1864–66]
Present whereabouts unknown



501 A[nne]. T[hackeray]. [May 1870] AIC 1963.606



[Anne Thackeray (?)]
[1868–70]
Present whereabouts unknown



[Group]
Unknown girl, Anne Thackeray, unknown girl
[1868-72]
RPS 2163



500 A[nne]. Thackeray [May 1870] NPG P53



Minnie Thackeray

1865; copyright May 3, 1865

JPGM Overstone Album 84.xz.186.100

IMAGE: Diam. 24.1 cm (9 ½ in.) MOUNT: 32.1 × 31.9 cm (12 3/8 × 12 ½ in.)

PROVENANCE: Hardinge Hay Cameron;

Adeline Cameron; Mrs. Thomas of Orgreave Hall; Neville Hickman, 1986

OTHER PRINTS: MMA 49.55.323; RPS 2316

REPRODUCED: Stieglitz 1913, pl. 5; Gernsheim 1948, pl. 49; Hill 1973, pl. 12; Gernsheim

1975, p. 137; Hopkinson 1986, p. 13; Cox

меріим: Carbon

1996, p. 111

NOTES: Attached to the mount of the photograph is an unrelated note written by the subject: such poor little flowrs / for you but they are / at least sweet — and I / sent them affec- / tionate wishes for you / happiness as ever. Ellen Terry

498

INSCRIPTIONS: Recto mount in ink by JMC:
Cromwell Place Balcony, Kensington 1864 / The South West Wind / (study frm. the same) and at upper right corner: 54

IMAGE: Diam. 20.4 cm (8 in.)

IMAGE: Diam. 20.4 cm (8 in.)

MOUNT: 33.7 × 27.9 cm (13 1/4 × 11 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor

Album, no. 26; HRHRC Thackeray Album
964:0312:0028 (oval); Lindsay Album,
no. 120; MMA 41.21.19 (rectangle; inscribed
by JMC: Thou wandering wind / oh stay
oh stay)

REPRODUCED: Weaver 1986, p. 82

REPRODUCED: Weaver 1986, p. 82 NOTES: This photograph was most likely taken at the home of John Everett Millais, 7 Cromwell Place, London.

499

INSCRIPTIONS: Recto mount in pencil by JMC: JMC / Medora

IMAGE: 24.2 × 19 cm (9 ½ × 7 ½ in.)

MOUNT: Unknown

PROVENANCE: Sotheby's, Belgravia, August 1,

1972, lot 322

INSCRIPTIONS: Recto mount in ink signed by

the sitter: A. Thackeray

500

IMAGE: 30.2 × 23.2 cm (II¹/8 × 9¹/8 in.)

MOUNT: 35.1 × 27.5 cm (I3¹¹/16 × I0¹³/16 in.)

PROVENANCE: Gift of Mrs. E. Norman-Butler, 1976

OTHER PRINTS: NPG X18047 (cabinet) and X18073 (cdv); BNF D.05963/2; Christie's, London, June 30, 1977, lot 316 (inscribed by JMC: A little gift of large gratitude to Mrs. Fraser-Tytler from Julia Margaret Cameron and May 1870); HRHRC

964:0037:0109; NMPFT 1995-5035/8 (cabinet)

REPRODUCED: Ritchie and Cameron 1893, pl. 21; Ford 1975, p. 115

501

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life registered photo copyright May 1870 Julia Margaret Cameron and in pencil by JMC below: A. T.;
Colnaghi blindstamp
IMAGE: 29.2 × 24 cm (11½ × 9½ in.)
MOUNT: 49.8 × 43.6 cm (19½ × 17½ in.)
PROVENANCE: Gift of Mrs. James Ward Thorne, 1963

502

INSCRIPTIONS: Unknown
IMAGE: 35.5 × 25.2 cm (13 15/16 × 9 15/16 in.)
MOUNT: Unknown
PROVENANCE: Unknown
REPRODUCED: Ford 1979C, p. 6

503

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron

IMAGE: 34.1 × 27.8 cm (13 ⁷/16 × 10 ¹⁵/16 in.)

MOUNT: 47.9 × 37.6 cm (18 ⁷/8 × 14 ¹³/16 in.)

PROVENANCE: Unknown

REPRODUCED: Weaver 1984, p. 36

504

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater / 1865 / Minnie Thackeray and at upper right corner: 98
IMAGE: 27.3 × 23.5 cm (10 ½ × 9 ½ in.)
MOUNT: 33.9 × 28.5 cm (13 ½ × 11 ½ in.)
PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984
OTHER PRINTS: Lindsay Album, no. 30;
MMA 41.21.5; TRC 5413
REPRODUCED: Weaver 1986, p. 94; Cox 1996, p. 37



505 [Mary Wedderburn] June 1874 RPS 2292/1



Portrait of Mary Wedderburn
June 1874
RPS 2832/1



Study of a Magdalen Mary Wedderburn July 1874 Present whereabouts unknown



Rosalba Cyllena Wilson [1867]; copyright June 25, 1867 GEH 81:1121:0025



510

Cyllena [Wilson]

[1867]; copyright June 25, 1867

HRHRC 964:0037:0065



The Morning Star Cyllena Wilson June 20, 1867 RPS 10328



508
The Two Magnolias
Cyllena Wilson (?)
[1867]
Stan Kaplan



A Bacchante Cyllena Wilson June 20, 1867 JPGM 84.XM.443.40

From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater June 1874

IMAGE: 34.2 × 26.8 cm (13⁷/₁₆ × 10 ⁹/₁₆ in.)

MOUNT: 48.2 × 37.7 cm (18 ¹⁵/₁₆ × 14 ¹³/₁₆ in.)

PROVENANCE: Unknown

OTHER PRINTS: IUAM Miniature Album 75.38.8

INSCRIPTIONS: Recto mount in ink by JMC:

506

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater
June 1874 and in pencil below: Portrait
of May [sic] Wedderburn
IMAGE: 35.2 × 27.3 cm (13 ⁷/₈ × 10 ³/₄ in.)
MOUNT: 48.I × 37.6 cm (18 ¹⁵/₁₆ × 14 ¹⁵/₁₆ in.)
PROVENANCE: Gift of Mrs. Beatrice Trench,
1929

507

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater July 1874
/ Study of a Magdalen; Colnaghi blindstamp
IMAGE: 35.6 × 27.3 cm (14 × 10 ½ in.)
MOUNT: Unknown

PROVENANCE: Christie's, London, June 30, 1977, lot 320

508

INSCRIPTIONS: Recto mount in ink by JMC:

This copy is printed on a damaged sheet of
paper / The Two Magnolias and in pencil
below: This is a damaged piece of paper as you
will see / but the glass is perfect; verso mount
in pencil by JMC at center: I wish to know
Signor's / opinion of figure if well / described
& if not wonderful / for a girl of 15 IMAGE: 33 × 25.4 cm (13 × 10 in.)
MOUNT: 43.5 × 34.3 cm (17 1/8 × 13 1/2 in.)
PROVENANCE: Sotheby's, New York, April 28,
1999, lot 4

509

INSCRIPTIONS: Recto mount in ink by JMC: From life Julia Margaret Cameron / Rosalba; Colnaghi blindstamp

IMAGE: 35.4 × 27.9 cm (13 15/16 × 11 in.)

MOUNT: 55.6 × 45.2 cm (21 7/8 × 17 13/16 in.)

PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949

OTHER PRINTS: HRHRC 964:0037:0117
(presented to Dante Gabriel Rossetti);
IUAM Miniature Album 75.38.56; IWCC
Miniature Album, no. 19; MFAB 42.340
(carbon); Norman Album, no. 4 (inscribed by JMC: Study of a girl of 16 from the Life—not enlarged); private collection (cdv); RPS 2277/1-7 (carbon); UNMAM 76.92; V&A E.2753-1990 (photogravure)

REPRODUCED: Gernsheim 1975, p. 109;
Lukitsh 1986, p. 53; Hinton 1992, p. 73;
Wolf 1998, pl. 12

510

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / Selina [sic] and in pencil [possibly by Dante Gabriel Rossetti] at lower right corner: DGR; Colnaghi blindstamp IMAGE: 31.6 × 26.1 cm (12 7/16 × 10 1/4 in.) MOUNT: 50.8 × 41.7 cm (20 × 16 3/8 in.) PROVENANCE: Dante Gabriel Rossetti; by descent within the Rossetti family; Helmut Gernsheim

NOTES: There are seven prints in the HRHRC's collection that were presented to Dante Gabriel Rossetti by JMC in 1867. See references at cat. nos. 387, 509-10, 513, 876, 880, and 985.

511

INSCRIPTIONS: Recto mount in ink by JMC: From Life FreshWater Bay June 20th 1867
Julia Margaret Cameron and in pencil below: The Morning Star; Colnaghi blindstamp

IMAGE: 34.9 × 26.1 cm (13 ¾ × 10 ¼ in.)

MOUNT: 55 × 42.5 cm (21 ¾ × 16 ¾ in.)

PROVENANCE: Unknown

OTHER PRINTS: IUAM Miniature Album
75.38.17

512

INSCRIPTIONS: Recto mount in ink by JMC: From life June 20th, 1867 Julia Margaret Cameron and in pencil below: A Bacchante and at lower left corner: For the Signor from Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 32.3 × 26.5 cm (12 11/16 × 10 7/16 in.)

IMAGE: 32.3 × 26.5 cm (12 11/16 × 10 7/16 in.)

MOUNT: 58.4 × 46.4 cm (23 × 18 1/4 in.)

PROVENANCE: Samuel Wagstaff, Jr., 1984

OTHER PRINTS: HRHRC 964:0037:0069

(oval); private collection (cdv); RPS 2278

(oval)

REPRODUCED: Hopkinson 1986, p. 39; Cox 1996, p. 65; Wolf 1998, pl. 37



Rachel
Cyllena Wilson
[1867]; copyright June 25, 1867
HRHRC 964:0037:0118



[Rachel] Cyllena Wilson [1867]; copyright June 25, 1867 MFAB 1985.423



[Cyllena Wilson]
[1867-68]
Present whereabouts unknown



517 [Unknown Woman] [1864] BLUO Henry Taylor Album, no. 107



518 [Unknown Woman] [1864-65] TRC 5425



519
Il Penseroso
Unknown woman
[1864–65]
V&A 45.143



Vectis
Cyllena Wilson
[1868]; copyright August 3, 1868
RPS 2300



520 Il Penseroso Unknown woman [1864 – 65] V&A 45.145

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / Rachel; Colnaghi blindstamp; verso mount in pencil by Helmut Gernsheim: One of seven studies given by J. M. C. to <u>Dante Gabriel</u> Rossetti

IMAGE: 34.8 \times 24.5 cm (13 11 /16 \times 9 5 /8 in.) MOUNT: 53.6 \times 41.5 cm (21 1 /16 \times 16 5 /16 in.) PROVENANCE: Dante Gabriel Rossetti; by descent within the Rossetti family; Helmut Gernsheim

OTHER PRINTS: NMPFT 1990-5036/11502; private collection (cabinet)
REPRODUCED: Wolf 1998, pl. 36
NOTES: There are seven prints in the
HRHRC's collection that were presented
to Dante Gabriel Rossetti by JMC in 1867.
See references at cat. nos. 387, 509-10, 513,
876, 880, and 985.

514

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron

IMAGE: 34.9 × 27.9 cm (13 ¾ × II in.)

PROVENANCE: Mack Lee, 1985

OTHER PRINTS: IUAM Miniature Album

75.38.32; IWCC Miniature Album, no. 19;

private collection (cabinet); private

collection (cdv)

515

INSCRIPTIONS: Spooner blindstamp IMAGE: 34.3 × 26.7 cm (13 ½ × 10 ½ in.) MOUNT: Unknown PROVENANCE: Christie's, London, January 23, 1975, lot 415

516

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph Vectis Isle
of Wight Julia Margaret Cameron

IMAGE: 35.1 × 26.6 cm (13¹³/₁₆ × 10⁻⁷/₁₆ in.)

MOUNT: 39.8 × 31.5 cm (15¹¹/₁₆ × 12³/₈ in.)

PROVENANCE: Gift of A. L. Coburn, 1930

REPRODUCED: Weaver 1984, p. 124

517

IMAGE: 25.9×20.1 cm ($10\sqrt[3]{6} \times 7\sqrt[3]{6}$ in.) MOUNT: 34×29.9 cm ($13\sqrt[3]{8} \times 11\sqrt[3]{4}$ in.) PROVENANCE: Bequest of the Taylor family,

518

IMAGE: 25.1×20 cm $(9\% \times 7\%$ in.) MOUNT: 33×23.3 cm $(13 \times 9\%$ in.) PROVENANCE: By descent within the Tennyson family; Pontin Collection, 1971 519

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / Il

Penseroso and in an unknown hand at upper left corner: Studies for Painting; Colnaghi blindstamp

IMAGE: 25.1×20 cm ($9^{7/8} \times 7^{7/8}$ in.) MOUNT: 33×26.4 cm ($13 \times 10^{3/8}$ in.) PROVENANCE: Gift of the artist, September 27, 1865

520

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / Il Penseroso and in an unknown hand at upper left corner: Studies for Painting; Colnaghi blindstamp

IMAGE: 25.2×20.1 cm ($9^{15}/_{16} \times 7^{7}/_{8}$ in.) MOUNT: 33.5×26.5 cm ($13^{3}/_{16} \times 10^{7}/_{16}$ in.) PROVENANCE: Gift of the artist, September 27, 1865



Boadicea
Unknown woman
[1864–66]
NPG x18026



522 [Unknown Woman] [1864–66] V&A Ph 248-1982



523 [Unknown Woman] [1865] TRC 5412



525 [Unknown Woman] [1864–66] BLUO Henry Taylor Album, no. 89



526 [Unknown Woman] [1864–66; printed c. 1910] GEH 67:0088:0022



527 [Unknown Woman] [1865–66] RPS 2273



524 [Unknown Woman] [1865]

Private collection



[Unknown Woman] [1866] YUBL Gen. Mss. 340, Vol. 3, folder 28

521

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in pencil below: Boadicea; Colnaghi blindstamp

IMAGE: 26.7 × 21 cm (10½ × 8¼ in.)

MOUNT: 38 × 28.6 cm (14½ 6 × 11¼ in.)

PROVENANCE: Unknown

REPRODUCED: Weaver 1984, p. 127

522

IMAGE: 25.9 × 20.1 cm (10 $^{3}/_{16}$ × 7 $^{7}/_{8}$ in.) mount: 35.8 × 24.5 cm (14 $^{1}/_{16}$ × 9 $^{5}/_{8}$ in.) provenance: Unknown

523

IMAGE: 24.7 × 19.4 cm ($9^{11}/_{16}$ × $7^{5}/_{8}$ in.) MOUNT: 33 × 23.3 cm (13 × $9^{3}/_{16}$ in.) PROVENANCE: By descent within the Tennyson family; Pontin Collection, 1971

524

INSCRIPTIONS: Recto mount in ink by JMC: Julia Marg.; Colnaghi blindstamp IMAGE: 24.9 × 19.5 cm (9 13/16 × 7 11/16 in.) MOUNT: Unknown PROVENANCE: Sotheby's, Belgravia, March 21, 1975, lot 331

525

IMAGE: 27.9 × 22.8 cm (11 × 8 15 /16 in.) MOUNT: 33.2 × 27.3 cm (13 1 /16 × 10 3 /4 in.) PROVENANCE: Bequest of the Taylor family, 1930

526

IMAGE: 27 × 20.8 cm (10 5/8 × 8 3/16 in.)

MOUNT: 30.8 × 22.6 cm (12 1/8 × 8 7/8 in.)

MEDIUM: Platinum print from a copy

negative by A. L. Coburn

PROVENANCE: Gift of A. L. Coburn,

July 1967

527

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron; partial Colnaghi
blindstamp
IMAGE: 27.2 × 21.1 cm (10 11/16 × 8 5/16 in.)

IMAGE: 27.2×21.1 cm ($10^{-1}/_{16} \times 8^{-3}/_{16}$ in.) MOUNT: 50.2×38.3 cm ($10^{-3}/_4 \times 15^{-1}/_{16}$ in.) PROVENANCE: Unknown

528

IMAGE: Diam. 23.5 cm (9 1/4 in.)

MOUNT: 37.9 × 28.3 cm (14 15/16 × 11 1/8 in.)

PROVENANCE: Gift of the artist to the

Tennyson family; by descent within the

Tennyson and Prinsep families; Colonel

E. S. M. Prinsep, 1949



529 [Unknown Woman] [1866 – 68] MMA 69.607.10



[Unknown Woman]
[1866–70]
Ken and Jenny Jacobson



[Unknown Woman]
[1866–70]
Present whereabouts unknown



533 [Group] Unknown girl, unknown woman, unknown girl [1866–70] IUAM Miniature Album 75.38.84



534 [Unknown Woman] March 1870 Present whereabouts unknown



535 The Peasant Unknown woman 1868 JPGM 84.XM.443.71



532 [Group] Unknown girl, unknown woman [1866-70] YUBL Gen. Mss. 340, Vol. 3, folder 10



536 [The Peasant] Unknown woman [1868] MAG на 1930

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 33.9×25.8 cm $(13^{5}/_{16} \times 10^{1}/_{8}$ in.) MOUNT: 54×37.7 cm $(21\frac{1}{4} \times 14\frac{13}{16}$ in.) PROVENANCE: P. & D. Colnaghi & Co., Ltd., London, 1969

530

IMAGE: 8.7×5.9 cm $(3^{7/16} \times 2^{5/16}$ in.) MOUNT: 10.1 × 6.4 cm ($3^{15}/_{16} \times 2^{1}/_{2}$ in.)

меріим: Carte-de-visite PROVENANCE: Unknown

OTHER PRINTS: Another print, from the collection of Erich Sommer, sold at Christie's, South Kensington, May 8, 1998, lot 47.

531

INSCRIPTIONS: Unknown IMAGE: 35.6×25.4 cm (14 × 10 in.)

моинт: Unknown

PROVENANCE: Christie's, London, June 28,

1979, lot 206

532

INSCRIPTIONS: Recto mount in ink by JMC: For our Nancy / from her loving / Auntie Julia and in pencil below: 4 dozen of these / book mounts; verso mount in ink by JMC: A loan / for one alone

IMAGE: 29.9 × 15.1 cm (11 $\frac{3}{4}$ × 5 $\frac{15}{16}$ in.) MOUNT: 37.9×18.1 cm $(14^{15}/16 \times 7^{1/8} \text{ in.})$ PROVENANCE: Gift of the artist to the Tennyson family; by descent within the Tennyson and Prinsep families; Colonel

E. S. M. Prinsep, 1949

IMAGE: 6.7×5.6 cm $(2\frac{5}{8} \times 2\frac{3}{16}$ in.) MOUNT: 21.5×16.1 cm $(8^{7}/_{16} \times 6^{5}/_{16}$ in.) PROVENANCE: Russ Anderson, 1975

534

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron March 1870; Colnaghi blindstamp

IMAGE: $24.8 \times 19.7 \text{ cm } (9\frac{3}{4} \times 7\frac{3}{4} \text{ in.})$

моинт: Unknown

PROVENANCE: Christie's, London, June 30,

1977, lot 315

535

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Freshwater copyright Julia Margaret Cameron 1868 / The Peasant and in pencil below: Mrs. Freshfield and in ink below at right: My gift and in pencil in an unknown hand at lower left corner: I keep this as a future gift / to Hal Freshfield / Blanche Cornish April 1889; Colnaghi blindstamp

IMAGE: 32.6×25.2 cm ($12^{13}/_{16} \times 9^{15}/_{16}$ in.) MOUNT: 56.5×38.5 cm ($22\frac{1}{4} \times 15\frac{1}{8}$ in.) PROVENANCE: Samuel Wagstaff, Jr., 1984

INSCRIPTIONS: Recto mount in ink by JMC: From Life Copyright Julia Margaret Cameron IMAGE: 32.8×25.2 cm $(12^{7/8} \times 9^{15/16}$ in.) MOUNT: 50×36 cm $(19^{11}/_{16} \times 14^{3}/_{16}$ in.) PROVENANCE: Harrogate Public Library



537
The Sunflower
Unknown woman
[1866-70]
Private collection



Study (No. 1) of A Sibyl Unknown woman May 1870 Present whereabouts unknown



539 A Sibyl Unknown woman [1870] MMA 69.607.11



Oenone
Unknown woman
[1870]
HRHRC 964:0037:0107



Zoe
Unknown woman
September 1870
WCP 84:1003



543
[Zoe]
Unknown woman
[1870]
RPS 2306



540
[A Sibyl]
Unknown woman
[1870]
Private collection



544 Zenobia Unknown woman 1870 RPS 2261

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron and in pencil below: The Sunflower; Colnaghi blindstamp IMAGE: 35.1 × 24.3 cm (13 13/16 × 9 9/16 in.) MOUNT: 58.3 × 46.5 cm (22 15/16 × 18 5/16 in.) PROVENANCE: Unknown NOTES: See cat. no. 537a at the end of this chapter.

538

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron May 1870 and in pencil below: Study (No. 1) of A Sibyl IMAGE: 34.3 × 27.9 cm (13 ½ × 11 in.) MOUNT: Unknown PROVENANCE: Christie's, London, June 30, 1977, lot 317

539

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron and in faint pencil by JMC below: A Sibyl; Colnaghi blindstamp IMAGE: 35.1 × 27.3 cm (13 13/16 × 10 3/4 in.) MOUNT: 52.9 × 38.3 cm (20 13/16 × 15 1/16 in.) PROVENANCE: P. & D. Colnaghi & Co., Ltd., London, 1969

540

INSCRIPTIONS: Recto mount in ink by an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater; Colnaghi blindstamp IMAGE: 35.5 × 28.2 cm (13 15/16 × II 1/16 in.) MOUNT: 58.3 × 46.2 cm (22 15/16 × I8 3/16 in.) PROVENANCE: Unknown

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron / Oenone / By

54

Mrs. Cameron and in pencil at lower right corner: beautiful brow'd Aenone [sic] / See Tennyson

IMAGE: 35 × 25.7 cm (13 ¾ × 10 ⅓ in.)

MOUNT: 56.8 × 45 cm (22 ⅙ × 17 11/16 in.)

PROVENANCE: Helmut Gernsheim

OTHER PRINTS: RPS 2283; Sotheby's,

Belgravia, June 17, 1981, lot 433 (inscribed by JMC: Presenté à Monsieur Gustave

Doré avec les amities de Madame Cameron

[Presented to Mr. Gustave Doré with the regards of Mrs. Cameron])

542

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered photograph copyright
Julia Margaret Cameron Sept. 1870 / Zoe;
Spooner blindstamp

IMAGE: 33.7 × 26.4 cm (13 1/4 × 10 3/8 in.)

MOUNT: 38 × 28.5 cm (14 15/16 × 11 3/16 in.)

PROVENANCE: Christie's, London,
October 25, 1984, lot 200

543

Inscriptions: Spooner blindstamp Image: 33.6×26.3 cm $(13^{3}/_{16} \times 10^{5}/_{16}$ in.) Mount: 38×28.5 cm $(14^{15}/_{16} \times 11^{3}/_{16}$ in.) Provenance: Unknown

544

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron 1870 and in pencil below: Zenobia; Spooner blindstamp IMAGE: 33.7 × 24.8 cm (13¹/₄ × 9³/₄ in.) MOUNT: 37.8 × 28.3 cm (14⁷/₈ × II ¹/₈ in.) PROVENANCE: Unknown



545 [Unknown Woman] [1870] RPS 2262



546 [Unknown Woman] [1870] RPS 2285



547
Rebecca
Unknown woman
[1870]
RPS 2303/I



549 Herodias The Mother of Salome Unknown woman [1870] RPS 2305



[Unknown Woman]
[1870]
Present whereabouts unknown



551 Amen Unknown woman [1868–72] RPS 2698



548 [Rebecca] Unknown woman [1870]

RPS 2304/I



[Unknown Woman] [1868-72] RPS 2284

545

INSCRIPTIONS: Spooner blindstamp IMAGE: 33.9×25.3 cm $(13^{5/16} \times 9^{15/16}$ in.) MOUNT: 38×28.5 cm $(14^{15/16} \times 11^{3/16}$ in.) PROVENANCE: Unknown

546

INSCRIPTIONS: Spooner blindstamp IMAGE: 34.3×26.4 cm ($13\frac{1}{2} \times 10\frac{3}{8}$ in.) MOUNT: 37.8×28.4 cm ($14\frac{7}{8} \times 11\frac{3}{16}$ in.) PROVENANCE: Unknown REPRODUCED: Weaver 1984, p. 127

547

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater and in pencil below: Rebecca

IMAGE: 34.6 × 28.4 cm (13 3/8 × II 3/16 in.)

MOUNT: 45.1 × 35.7 cm (17 3/4 × I4 1/16 in.)

PROVENANCE: Unknown

OTHER PRINTS: MM FM 1972 001 001; WCP
85:2160 (inscribed in ink by JMC: Haidie; Spooner blindstamp)

548

IMAGE: 34.1 × 27.7 cm (13 ⁷/₁₆ × 10 ⁷/₈ in.)
MOUNT: 58.1 × 46.1 cm (22 ⁷/₈ × 18 ¹/₈ in.)
PROVENANCE: Gift of Mrs. Beatrice Trench,
1929
OTHER PRINTS: RPS 2304/2, 2304/3-4
(carbon), and 20585; MFAB 42.345 (carbon)

REPRODUCED: Weaver 1984, p. 126

549

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater /
Herodias / The Mother of Salome and in
pencil at lower left corner: 16/ [16 shillings];
Colnaghi blindstamp
IMAGE: 34.5 × 26.9 cm (13%6 × 10%6 in.)
MOUNT: 58.3 × 46.7 cm (22 15/16 × 18 3/8 in.)
PROVENANCE: Unknown
OTHER PRINTS: RPS 20566; HRHRC
964:0037:0123

550

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater

IMAGE: Unknown MOUNT: Unknown PROVENANCE: Unknown

551

From Life Registered Photograph Copyright
Julia Margaret Cameron / Amen; partial
Colnaghi blindstamp
IMAGE: 26.7 × 21.4 cm (10 ½ × 8 ¾6 in.)
MOUNT: 47.8 × 39 cm (18 13 ¼6 × 15 5 ¼6 in.)
PROVENANCE: Gift of Mrs. Beatrice Trench,
1929

INSCRIPTIONS: Recto mount in ink by JMC:

552

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 31.7×24.7 cm ($12^{7}/_{16} \times 9^{11}/_{16}$ in.) MOUNT: 49×38.8 cm ($19^{1}/_{4} \times 15^{1}/_{4}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench,



553 [Unknown Woman] [1868–72] RPS 2216



554 [Unknown Woman] [1868–72] RPS 2264/1



555 A Study Unknown woman [1868–72] RPS 2234/1



557 [Unknown Woman] [1868–72] RPS 2207



558
[Group]
Three unknown women
[1871-72]
Present whereabouts unknown



559 [Unknown Woman] [1868–72] RPS 2224



556

Despair
Unknown woman
[1868-72]
RPS 2217



[Unknown Woman]
[1868-72]
RPS 2220

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 33 × 25.4 cm (13 × 10 in.)
MOUNT: 50.6 × 40.6 cm (19 15/16 × 16 in.)
PROVENANCE: Gift of Mrs. Beatrice Trench,
1929

REPRODUCED: Weaver 1984, p. 117

554

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 33×24.5 cm ($13 \times 9^{5/6}$ in.) MOUNT: 48.8×40 cm ($19^{3/16} \times 15^{3/4}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

555

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron / A Study; partial Colnaghi blindstamp; verso mount RPS label with title: Bitter Sweet

IMAGE: 32.3 × 25.8 cm (12 11/16 × 10 1/8 in.)

MOUNT: 49.7 × 40.6 cm (19 1/16 × 16 in.)

PROVENANCE: Gift of Frederick Hollyer, 1931

OTHER PRINTS: RPS 2234/2 (inscribed by JMC: "Bitter Sweet")

556

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph / Julia M. Cameron / Despair; partial Colnaghi blindstamp

IMAGE: $26.8 \times 13.7 \text{ cm } (10^{9/16} \times 5^{3/8} \text{ in.})$ MOUNT: $49.4 \times 40.7 \text{ cm } (19^{7/16} \times 16 \text{ in.})$ PROVENANCE: Gift of Frederick Hollyer, 1931

557

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron; Colnaghi blindstamp IMAGE: 32 × 23.9 cm (12 % 16 × 9 3/8 in.) MOUNT: 51.2 × 38.8 cm (20 1/8 × 15 1/4 in.) PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

558

INSCRIPTIONS: Recto mount in ink by JMC:

From Life registered photograph copyright
Julia Margaret Cameron; Colnaghi
blindstamp

IMAGE: 31.2 × 28.5 cm (12 1/4 × II 1/16 in.)

MOUNT: Unknown

PROVENANCE: Sotheby's, Belgravia, March 25,
1983, lot 126

559

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 35.1×24.8 cm ($13^{13}/_{16} \times 9^{3}/_{4}$ in.) MOUNT: 50.5×40.4 cm ($19^{7}/_{8} \times 15^{7}/_{8}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

560

IMAGE: 33.2×23.6 cm $(13^{1}/_{16} \times 9^{1}/_{4}$ in.) MOUNT: 50.4×40.5 cm $(19^{13}/_{16} \times 15^{15}/_{16}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench,



561 [Unknown Woman] [1868–72] RPS 2270



562 [Unknown Woman] [1868-72] CCVA 1979.128



563 [Unknown Woman] [1868-72] RPS 2263



565 [Unknown Woman] [1868–72] V&A Ph 232-1957



566
[Unknown Woman]
[1868-72]
Private collection



567 [Unknown Woman] [1868-72] RPS 2307



[Unknown Woman]
 [1868-72]
 Private collection, United Kingdom



[Unknown Woman]
[1868-72]
Present whereabouts unknown

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 34.8×27.5 cm ($13^{11}/_{16} \times 10^{13}/_{16}$ in.) MOUNT: 50.2×40.7 cm ($19^{3/_4} \times 16$ in.) PROVENANCE: Unknown OTHER PRINTS: RIJ RP-F-F17644

562

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 35 × 26 cm (13³/₄ × 10¹/₄ in.)

MOUNT: 57.5 × 45 cm (22⁵/₈ × 17¹¹/₁₆ in.)

PROVENANCE: Daniel Wolf, November 14, 1979

563

IMAGE: 35.4 × 25 cm (13¹⁵/₁₆ × 9¹³/₁₆ in.)

MOUNT: 50.7 × 38.7 cm (19¹⁵/₁₆ × 15¹/₄ in.)

PROVENANCE: Gift of Mrs. Beatrice Trench,

1929

564

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 34.3 × 25.2 cm (13 ½ × 9 ½ 6 in.)
MOUNT: 59.4 × 45.2 cm (23 ½ × 17 ½ 6 in.)
PROVENANCE: Gift of the artist to Mary
Hillier; by descent within the Hillier family
to Muriel Campion-Lowe; sold at auction,
Shanklin, Isle of Wight (date unknown)

565

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph copyright Julia Margaret Cameron

IMAGE: $34.2 \times 25.4 \text{ cm} (13^{7/16} \times \text{io in.})$ MOUNT: $43 \times 33.7 \text{ cm} (16^{15/16} \times 13^{1/4} \text{ in.})$ PROVENANCE: Unknown

566

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 31×19.2 cm ($12\frac{3}{16} \times 7\frac{9}{16}$ in.) MOUNT: 46×37.5 cm ($18\frac{1}{8} \times 14\frac{3}{4}$ in.) PROVENANCE: Unknown

567

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Julia Margaret Cameron

IMAGE: 34.5×26.6 cm $(13\%_{16} \times 10^{7}/_{16}$ in.) MOUNT: 41.7×31.5 cm $(16\%_{8} \times 12\%_{8}$ in.) PROVENANCE: Science Museum, London

568

INSCRIPTIONS: Unknown
IMAGE: Unknown
MOUNT: Unknown
PROVENANCE: Unknown



569 [Unknown Woman] [1868–70] NMPFT 1939-113/7



570 [Unknown Woman] [1868-72] NPG x18049



571 [Unknown Woman] [1873] HRHRC 964:0037:0009



573 Sun-Lit Memories Unknown woman July 1873 RPS 2228



574 [Unknown Woman] [1870-74; printed 1870-80] RPS 2240/11



575 [Unknown Woman] [1870-74] RPS 2215



572 "Her Open Eyes Declare the Truth" Unknown woman

July 1873 BRMA 1991.126



576 **Gretchen** Unknown woman

[1870-74] RPS 2204/1

569

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 29.1 × 23.4 cm (11⁷/₁₆ × 9³/₁₆ in.)
MOUNT: 33.9 × 27.5 cm (13³/₁₆ × 10¹³/₁₆ in.)
PROVENANCE: Gift of Mrs. Henry Perrin to
the Science Museum, London, 1939
OTHER PRINTS: NPG x18062 (cabinet)

570

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From Life Copyright Julia Margaret Cameron IMAGE: 14 × 9.9 cm (5½ × 3½ in.) MOUNT: 16.9 × 11.2 cm (6½ × 4½ in.) MEDIUM: Cabinet card PROVENANCE: Gift of Mrs. Curle, 1959

571

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Mrs Ewen Cameron and wet stamp at lower center: GERNSHEIM COLLECTION

IMAGE: 32.6×23.1 cm ($12^{13}/_{16} \times 9^{1/_{16}}$ in.) MOUNT: 43.8×33 cm ($17^{1/_4} \times 13$ in.) PROVENANCE: Helmut Gernsheim OTHER PRINTS: RPS 2211 (inscribed by JMC: *Expecting*)

572

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron FreshWater July 1873 and in pencil below: "Her Open Eyes Declare the Truth"

IMAGE: 35.2×27.3 cm $(13^{\frac{7}{8}} \times 10^{\frac{1}{4}} in.)$ MOUNT: 55.2×46 cm $(21^{\frac{3}{4}} \times 18^{\frac{1}{8}} in.)$ PROVENANCE: Unknown

отнек prints: Private collection, United Kingdom

573

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater July 1873 / Sun-Lit Memories; partial Colnaghi blindstamp

IMAGE: 33.2×28 cm $(13^{1/16} \times 11$ in.) MOUNT: 50.4×40.4 cm $(19^{13/16} \times 15^{7/6}$ in.) PROVENANCE: Unknown OTHER PRINTS: MMA 69.607.4 REPRODUCED: Lukitsh 1986, p. 68

574

INSCRIPTIONS: Recto print stamp at lower right corner: Autotype Company; recto mount in pencil in an unknown hand: Julia Margaret Cameron

IMAGE: 31.9 × 24.3 cm (12 ½ 5 ½ in.)

MOUNT: 51.2 × 38.5 cm (20 ½ × 15 ½ in.)

MEDIUM: Carbon

PROVENANCE: Unknown

OTHER PRINTS: RPS 2240/1-10 and 2240/12 (carbon)

575

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From Life Copyright Julia Margaret Cameron

IMAGE: 34.7 × 26 cm (13 1/8 × 10 1/4 in.)

MOUNT: 50 × 40.2 cm (19 11/16 × 15 13/16 in.)

PROVENANCE: Gift of Mrs. Beatrice Trench,

1929

576

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron / Gretchen / Margaret see Faust; partial Colnaghi blindstamp

IMAGE: 34.9 × 26.2 cm (13³/₄ × 10⁵/₁₆ in.)

MOUNT: 49.4 × 36.1 cm (19⁷/₁₆ × 14³/₁₆ in.)

PROVENANCE: Gift of Frederick Hollyer, 1931

WCP 84:0914 (carbon) REPRODUCED: Weaver 1984, p. 53; Lukitsh 1986, p. 23

MM fm 1972 001 003; V&A Ph 20-1969;

OTHER PRINTS: MFAB 42.356 (carbon);



577 [Unknown Woman] [1870-74] Julia Margaret Cameron Trust 1998.3.2



578 [Unknown Woman] 1874 RPS 2685



579 [Unknown Woman] [1874] RPS 2250/1



581 [Unknown Woman] [1874] RPS 2248



582 [Unknown Woman] [1874] RPS 2247



274a Lady Hood [1870] RPS 2241/2



58o [Unknown Woman] [1874] RPS 2229/2



Lady Clara Vere de Vere Unknown woman 1869 RPS 2251

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 33.4 × 26.7 cm ($13\frac{1}{8}$ × $10\frac{1}{2}$ in.) MOUNT: 54×42.5 cm $(21\frac{1}{4} \times 16\frac{3}{4}$ in.) PROVENANCE: D. Hitchman, 1998

578

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater 1874; partial Colnaghi blindstamp IMAGE: 32.5×27.5 cm $(12^{13}/_{16} \times 10^{13}/_{16}$ in.) MOUNT: 48.8×39 cm $(19\sqrt[3]{16} \times 15\sqrt[5]{16}$ in.) PROVENANCE: Unknown

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 32.7×28.6 cm $(12^{\frac{7}{8}} \times 11^{\frac{1}{4}}$ in.) MOUNT: 48.5×39 cm $(19\frac{1}{16} \times 15\frac{5}{16}$ in.) PROVENANCE: Unknown

580

IMAGE: 34.4×25.7 cm ($13\frac{\%}{16} \times 10\frac{1}{8}$ in.) Mount: 47.3×38.8 cm (18 ½ × 15 ½ in.) PROVENANCE: Unknown

581

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 31.5×24.3 cm $(12\frac{3}{8} \times 9\frac{9}{16}$ in.) MOUNT: 50.3×38.7 cm $(19^{13}/_{16} \times 15^{1}/_{4}$ in.)

PROVENANCE: Unknown

582

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 32.8×25.9 cm ($12\frac{7}{8} \times 10\frac{7}{16}$ in.) MOUNT: 50.2×38.7 cm $(19^{3/4} \times 15^{1/4} in.)$

PROVENANCE: Unknown

274a

INSCRIPTIONS: Recto mount in ink by JMC at lower left corner: 16/[16 shillings]/ Lady Hood; Colnaghi blindstamp IMAGE: 35.5×26.5 cm $(13^{15}/_{16} \times 10^{7}/_{16}$ in.) MOUNT: 58.4×46.4 cm $(23 \times 18 \frac{1}{4} in.)$ PROVENANCE: Unknown other prints: RPS 2241/I

537a

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copy right Julia Margaret Cameron Freshwater 1869 / Lady Clara Vere de Vere and at lower left corner: 16/[16 shillings]; Colnaghi blindstamp IMAGE: 35.3×27.8 cm ($13^{7/8} \times 10^{15/16}$ in.) MOUNT: 58.3×46.1 cm (22 $^{15}/_{16} \times 18 \frac{1}{8}$ in.)

PROVENANCE: Gift of Mrs. Beatrice Trench,



IV

Men

Cameron's death, some areas of her photographic work have not met with consistent critical approval (see discussion in chapter 6). However, her portraits of "famous men and fair women" (the phrase was coined by the Bloomsbury author Virginia Woolf for the title of her 1926 book of Cameron's photographs)¹ have never been out of favor. Woolf's coauthor, the art critic Roger Fry, for instance, believed Cameron had "a wonderful perception of character as it is expressed in form" and that her achievements far exceeded those of such eminent portrait painters of her time as James Abbott McNeill Whistler and George Frederic Watts.² Helmut Gernsheim, the author of a key 1948 biography of Cameron, found her portraits "infused with a dynamic power which few photographers since have achieved."³

This chapter brings together in alphabetical order virtually all of Cameron's individual male portraits—photographs of men portrayed as themselves rather than as characters in literary, dramatic, or religious narratives. There are 275 of these, nearly a quarter of Cameron's known work. The earliest date from her first weeks as a photographer in 1864 (two portraits each of her husband and of her close friend Henry Taylor appear in chapter 1, cat. nos. 31–34), the latest from 1874.

Looking at the portraits themselves, two things about them are immediately apparent. First, the majority show only the sitter's head and shoulders, with the torso often draped in dark cloth. Given the large format of Cameron's prints, the heads appear almost life-sized, making them virtually the first "close-ups" in photographic history (had the French photographer Nadar made larger prints, he might have had the prior claim). Second, they often employ a raking light from one side of the face, making the close-up effect even more dramatic and revealing.

The identities of the sitters in this chapter, only twenty of whom remain unknown, make another fact immediately obvious. An impressively large percentage of them are celebrated men of science, letters, and the church. Like her contemporary Lewis Carroll, best known as an author of children's books but also as a prolific, not to say obsessive, photographer, Cameron assiduously sought out well-known people to pose before her camera. While Carroll found many sitters through his connections with Oxford University, Cameron's cultural heroes were largely to be found in the worlds of Little Holland House and Freshwater. The magnet that attracted such eminent personages to the former was its resident artist, Watts; at the latter, it was the poet laureate, Alfred Tennyson. Although the two come almost at the end of this chapter, they are in many ways Cameron's most important sitters. Their only rival—even though his reputation has not survived to the present day—is Henry Taylor, author and senior civil servant, whom Cameron portrayed more often than any other man (thirty times in this chapter, in addition to the many studies of him found elsewhere in the catalogue in the guise of biblical, Shakespearean, and other literary characters).

In photographing these eminent men, Cameron's avowed intention was "recording faithfully the greatness of the inner as well as the features of the outer man." ⁴ This is surely why she so often opted to portray them in close-up, wrapped in dark drapery, with anything that might divert attention from their heads and faces ruthlessly

CAT. NO. 595 [Charles Hay Cameron] (detail)

eliminated. There are exceptions: full-length studies, pictures featuring costumes or backdrops, and images that refer to dead notables (one photograph of Cameron's husband shows him with a bust of John Milton [cat. no. 594]; another, with a biography of his patron and hero, Lord Macaulay [cat. no. 595]). There are omissions too, such as Dante Gabriel Rossetti and Giuseppe Garibaldi, whom even Cameron's apparently persuasive powers failed to lure, and traditional misidentifications that have been corrected (there are no known portraits of either the explorer Richard Burton or the sculptor Thomas Woolner, for example).

Such exceptions aside, there remains an extraordinarily powerful series of close-up portraits, their effect much enhanced by Cameron's virtuoso handling of light. Illuminating these heroic heads from one side only highlights every detail, every valley, and every bump. In Cameron's lifetime there was an intense interest in human physiognomy as an indicator of character, and the "science" of phrenology—deducing the power and range of a person's mental abilities from the shape of the head—was widely practiced and believed. Honoré de Balzac, Charles Baudelaire, Karl Marx, and even President Martin Van Buren all submitted to having their characters read by phrenologists. Queen Victoria had her children's heads analyzed. With a book on phrenology outselling every

other Victorian publication except the Bible, *Pilgrim's Progress*, and *Robinson Crusoe*, it is impossible for Cameron to have been unaware of these ideas, which may well have informed her approach to the portraiture of men in particular.

Today neurologists espouse a "modern phrenology," aware that parts of the brain do indeed control different aspects of behavior, although not actually affecting the shape of heads. Cameron's efforts to define the forms of her famous subjects' heads succeed in conveying their "inner greatness" and make these portraits the finest and most revealing gallery of eminent Victorians in existence.

CF

NOTES

For full citations of sources listed in author-date style, see selected references

- 1. Woolf and Fry 1926.
- 2. Ibid., p. 12.
- 3. Gernsheim 1948, p. 52.
- 4. Julia Margaret Cameron, Annals of My Glass House, 1874. The original manuscript is in the collection of the Royal Photographic Society, Bath, England. Reprinted in full in Gernsheim 1975, pp. 180–83; Newhall 1980, pp. 134–39; Weaver 1984, pp. 154–57; and Hamilton 1996, pp. 11–16.



CAT. NO. 635 Connor of the Royal Artillery



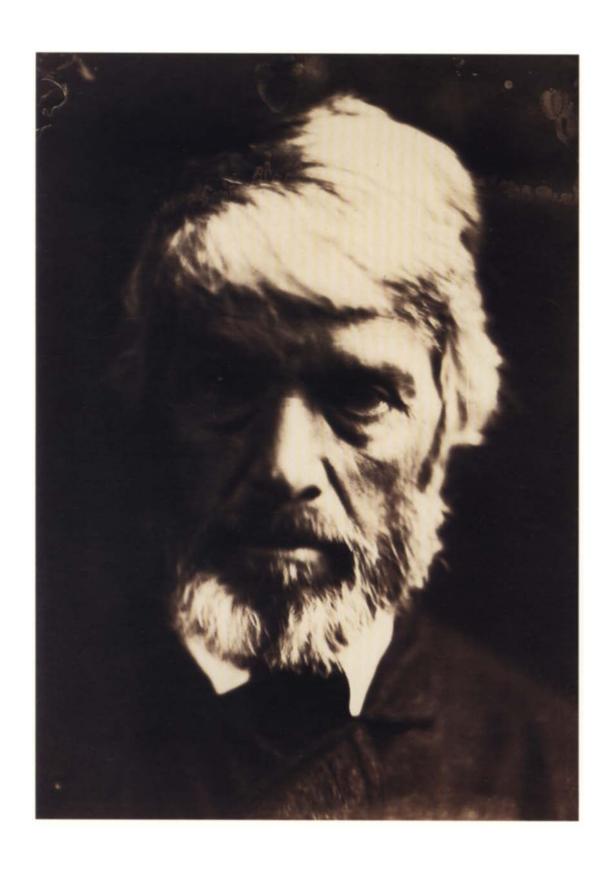
CAT. NO. 593 Charles Hay Cameron



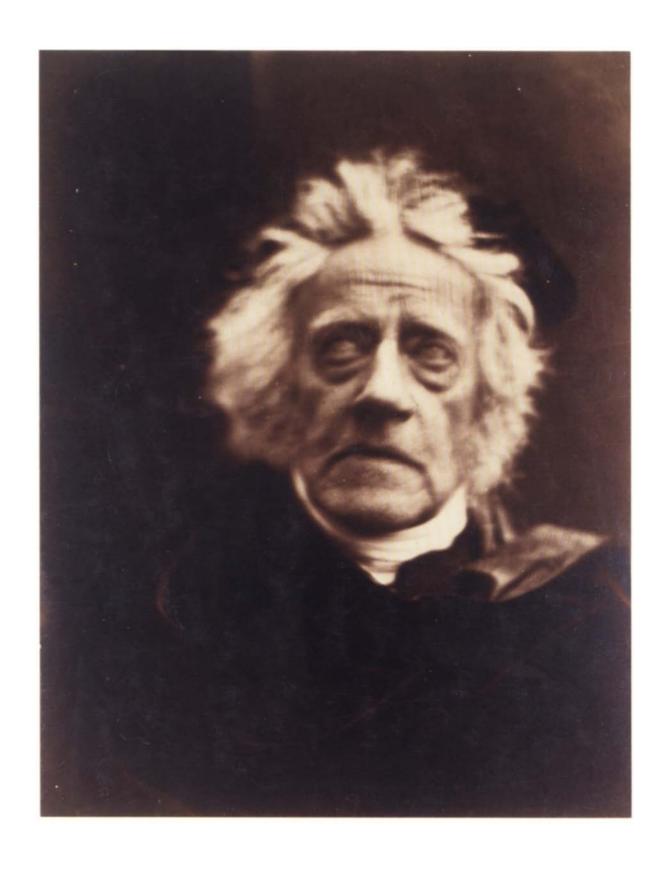
CAT. NO. 834 Philip Stanhope Worsley



CAT. NO. 634 Iago study from an Italian



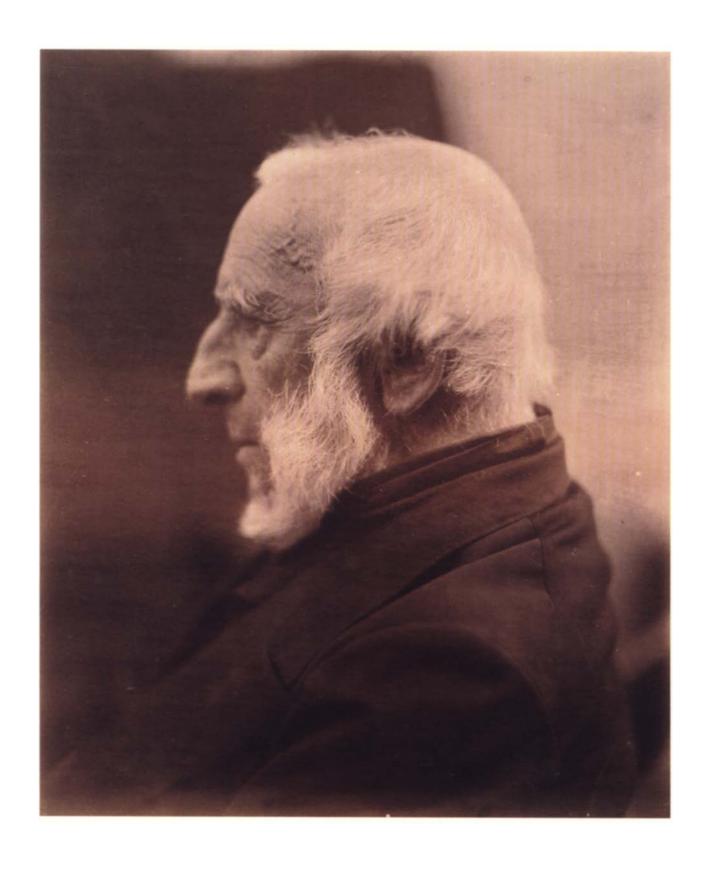
CAT. NO. 627 [Thomas] Carlyle



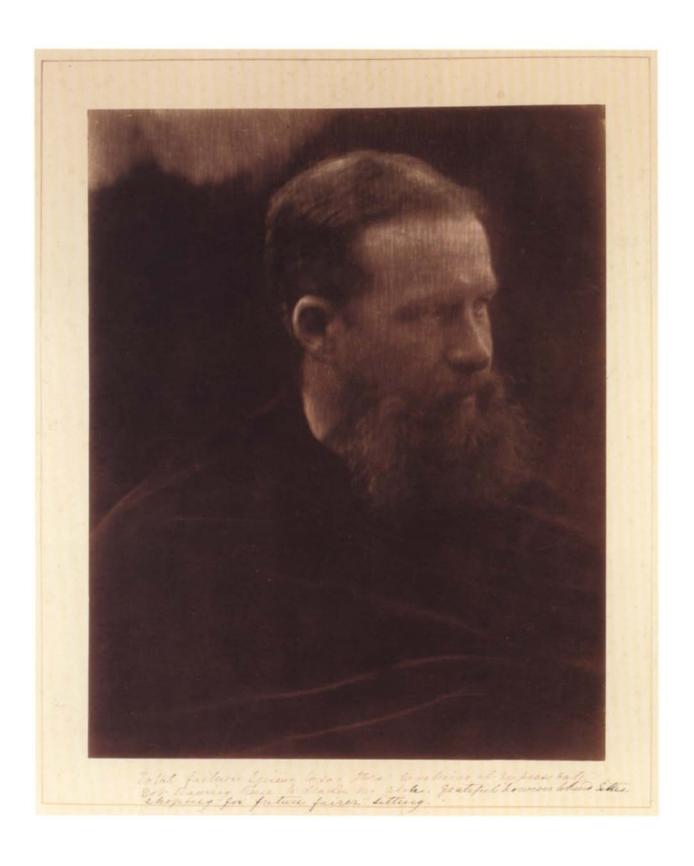
CAT. NO. 677 The Astronomer



CAT. NO. 790 Henry Taylor



CAT. NO. 842 [Unknown Man]



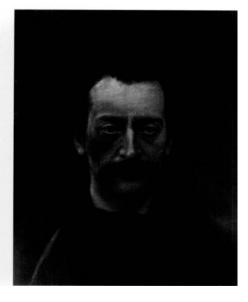
CAT. NO. 848 [Unknown Man]



583 **Dr. [Henry] Acland of Oxford** [1867]; copyright July 24, 1867 RPS 2063



584 [Matthew Arnold] [1868] Manfred Heiting MHC 1348

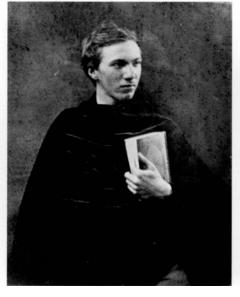


Jacques Blumenthal
[1867]; copyright April 26, 1867
HRHRC 964:0037:0007



587 [William Henry Brookfield] [1864-66]

TRC 5559



Young [Oscar] Browning
[1865]; copyright July 18, 1865
Private collection, United Kingdom
(Lindsay Album, no. 64)



Robert Browning
May 1865; copyright July 18, 1865
JPGM Overstone Album 84.xz.186.92



586
W[illiam]. H[enry]. Brookfield
[1864]; copyright June 30, 1864
NMPFT Herschel Album 1984-5017/17



590
Robert Browning
[May] 1865
JPGM Overstone Album 84.xz.186.93

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in pencil below: Dr. Acland of Oxford; partial Colnaghi blindstamp

IMAGE: 33.7 × 26.4 cm (13 1/4 × 10 3/8 in.)

MOUNT: 48.8 × 39.8 cm (19 3/16 × 15 11/16 in.)

PROVENANCE: Gift of A. L. Coburn, 1930

584

INSCRIPTIONS: Colnaghi blindstamp

IMAGE: 28.9 × 24.1 cm (11 3/8 × 9 1/2 in.)

MOUNT: 56 × 46.2 cm (22 1/16 × 18 3/16 in.)

PROVENANCE: Christie's, New York, April 26,
1988, lot 134

REPRODUCED: Janis 1995, pl. 41

585

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Julia Margaret Cameron / Jacques
Blumenthal

IMAGE: 28.7×23.3 cm ($11^{5/16} \times 9^{3/16}$ in.) MOUNT: 48.4×39.2 cm ($19^{1/16} \times 15^{7/16}$ in.) PROVENANCE: Helmut Gernsheim REPRODUCED: Gernsheim 1975, p. 104 OTHER PRINTS: Private collection (cdv)

586

INSCRIPTIONS: Recto mount in ink by JMC: W. H. Brookfield and at upper right corner: 17

IMAGE: 22.4 × 18.4 cm ($8^{13}/_{16}$ × $7^{1/_{4}}$ in.) MOUNT: 33.6 × 34.2 cm ($13^{3}/_{16}$ × $13^{7}/_{16}$ in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT, 1983

OTHER PRINTS: BLUO Henry Taylor Album, no. 71; IWCC Miniature Album, no. 8; MM FM 1965 001 767

REPRODUCED: Ford 1975, p. 40; Hinton 1992, p. 53

587

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright / Your early Friend

IMAGE: Diam. 21.8 cm (8% in.)

MOUNT: 34 × 26.2 cm (133% × 105/ in.)

PROVENANCE: By descent within the

Tennyson family; Clark Collection, 1971

588

INSCRIPTIONS: Recto mount in ink by

JMC: Young Browning and at upper right
corner: 64

IMAGE: 24.7 × 19.3 cm (911/16 × 71/16 in.)

MOUNT: 34.1 × 28.1 cm (137/16 × 111/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

589

JMC: Lawn Little Holland House May 1865 / Robert Browning and at upper left corner: 91 IMAGE: 21.8 × 21.8 cm (8²/₁₆ × 8²/₁₆ in.) MOUNT: 22.0 × 20.1 cm (12²/₁₆ × 11²/₁₆ in.)

INSCRIPTIONS: Recto mount in ink by

MOUNT: 33.9 × 29.1 cm (13³/₁₆ × 11⁷/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: AIC 49.876 and 49.875

OTHER PRINTS: AIC 49.876 and 49.875 (carbon); BLUO Henry Taylor Album, nos. 36 and 55 (the latter signed by the sitter and inscribed by JMC: Genuine autograph / J. M. Cameron); GEH 67:0008:0002 (platinum print by A. L. Coburn); IUAM Miniature Album 75.38.43; Lindsay Album, no. 43; MFAB 42.324 (carbon); Mia Album, no. 53; MMA 33.43.353 (carbon); NMPFT 1990-5036/ 11503; Norman Album, no. 55; Norman Family Miniature Album, no. 7; NPG x18064 (cabinet) and x18065 (cdv); private collection (cdv); RPS 2052/1-4 (albumen and carbon); TRC 5522 (carbon); WIL (rectangle)

PREPRODUCED: Ritchie and Cameron 1893, pl. 9; Woolf and Fry 1926, pl. 5; Woolf and Fry 1973, pl. 5; Ovenden 1975, pl. 41; Weaver 1984, p. 102; Hopkinson 1986, p. 83; Weaver 1986, p. 92; Mulligan et al. 1994, p. 17

590

INSCRIPTIONS: Recto mount in ink by JMC:

Lawn Little Holland House 1865 / Robert

Browning and at upper right corner: 92

IMAGE: 25.5 × 21.8 cm (10 × 8 %16 in.)

MOUNT: 33.9 × 29.1 cm (13 %16 × 11 7/16 in.)

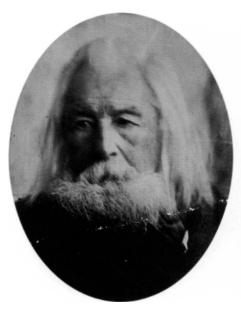
PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: HRHRC 964:0037:0008;

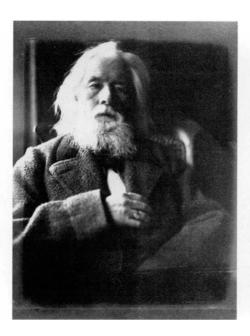
Lindsay Album, no. 49; private collection (cdv); V&A 45.137

REPRODUCED: Gernsheim 1948, pl. 26;

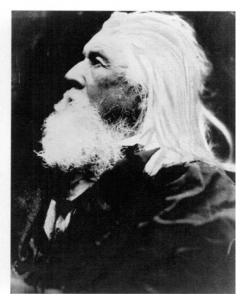
Gernsheim 1975, p. 118; Weaver 1986, p. 92



591 Mr. C[harles]. Hay Cameron [1864] RPS 2033



592 Charles Hay Cameron 1864 JPGM Overstone Album 84.xz.186.78



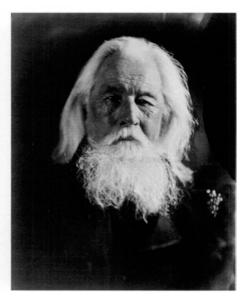
593 Charles Hay Cameron [1864] MMA 41.21.1.1



595 [Charles Hay Cameron] [1864-65] AIC 1998.286



596 [Charles Hay Cameron] [1865-67] MMA 41.21.9

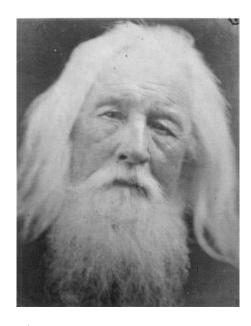


597 C[harles]. H[ay]. Cameron [1865-67] HRHRC 964:0037:0011



594 [Charles Hay Cameron]

[1864] Private collection, United Kingdom (Lindsay Album, no. 103)



598 C[harles]. H[ay]. Cameron May 1868 RPS 2032

591

INSCRIPTIONS: Recto mount signed in pencil by the sitter: Mr. C. Hay Cameron

IMAGE: I8.6 × I4.6 cm (7 ⁵/10 × 5 ³/4 in.)

MOUNT: 33.8 × 28.6 cm (13 ⁵/16 × II ¹/4 in.)

PROVENANCE: Gift of A. L. Coburn, 1930

OTHER PRINTS: GEH Watts Album

71:0109:0013 (printed in reverse); Mia

Album, no. I4 (arched top)

REPRODUCED: Ovenden 1975, pl. 44;

Hopkinson 1986, p. 91; Mulligan et al.

1994, p. 52

592

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / Charles Hay Cameron and at upper left corner: 78

IMAGE: 29.I × 22.3 cm (II⁷/16 × 8 ¾ in.)

MOUNT: 33.9 × 29.I cm (13 ¾ 16 × II⁷/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album, no. 61; Lindsay Album, no. 47

REPRODUCED: Weaver 1986, pp. 54, 89; Cox 1996, p. 15

593

Charles Hay Cameron and at lower left corner: 18

IMAGE: 21.6 × 16.9 cm (8½ × 6½ in.)

MOUNT: 34 × 28 cm (13½ × 11 in.)

PROVENANCE: E. P. Goldschmidt & Co., 1941

NOTES: The extreme contrast of the original negative prompted JMC to apply a pigment wash to the print.

INSCRIPTIONS: Recto mount in ink by JMC:

594

INSCRIPTIONS: Recto mount in pencil in an unknown hand: *Mr. Cameron* and in ink at upper right corner of adjacent album page: 103

IMAGE: 25.3 × 20.8 cm (9¹⁵/₁₆ × 8³/₁₆ in.)

IMAGE: 25.3 × 20.8 cm (9 11/16 × 8 1/16 in.)

MOUNT: 34.1 × 28.1 cm (13 11/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

595

IMAGE: 28.5×22.5 cm ($11\frac{3}{16} \times 8\frac{7}{8}$ in.) MOUNT: 44.1×35.3 cm ($17\frac{1}{8} \times 13\frac{7}{8}$ in.) PROVENANCE: Estate of Vanessa Bell, 1998 OTHER PRINTS: Getty Hulton Collection PH 008 0005 596

INSCRIPTIONS: Recto mount in ink in an unknown hand above image: Charles Hay Cameron Esq In his garden at Freshwater By his wife Julia Margaret Cameron and signed Cameron [probably by a later family member]

IMAGE: 33.2×26.6 cm ($13^{1}/1_{16} \times 10^{7}/1_{16}$ in.) MOUNT: 34.2×27 cm ($13^{7}/1_{16} \times 10^{5}/1_{16}$ in.) PROVENANCE: E. P. Goldschmidt & Co., 1941 REPRODUCED: Lukitsh 1986, p. 60

597

INSCRIPTIONS: Recto mount signed in ink by the sitter: C. H. Cameron; Colnaghi blindstamp

IMAGE: 28.5 × 23.1 cm (II³/16 × 9 ¹/16 in.)

MOUNT: 34.5 × 27.2 cm (I3 ⁹/16 × 10 ¹¹/16 in.)

PROVENANCE: Helmut Gernsheim

REPRODUCED: Gernsheim 1948, pl. 37;

Gernsheim 1975, p. 114

OTHER PRINTS: Private collection (cdv)

598

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater May 1868 copyright Julia Margaret Cameron and signed in ink by the sitter below: C. H. Cameron; partial Colnaghi blindstamp

IMAGE: 36×27.8 cm $(14\sqrt[3]{16} \times 10^{15}/16$ in.) MOUNT: 51.2×41.1 cm $(20\sqrt[1]{8} \times 16\sqrt[3]{16}$ in.)

PROVENANCE: Unknown REPRODUCED: Weaver 1984, p. 113



599 C[harles]. H[ay]. Cameron September 1871 WCP 93:4857



600 Charlie [Charles] Hay Cameron October 28, 1867 JPGM 84.XM.443.42



[Charlie (Charles) Hay Cameron]
October 28, 1867
Robert Harshorn Shimshak



603 Charlie [Charles] Hay Cameron November 8, 1867 MAG



604 Charlie [Charles] Hay Cameron November 1867 RPS 2014



605
My son Eugene [Hay Cameron]
of the R.A.
[1867]
NMPFT Herschel Album 1984-5017/89



[Charlie (Charles) Hay Cameron]
October 28, 1867
WCP 99:6468



[Eugene Hay Cameron]
[1867]
Present whereabouts unknown

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater Sept 1871 and in ink by the sitter below: C. H. Cameron / For George W. Norman / from his old friend C. H. Cameron; Colnaghi blindstamp IMAGE: 33×26 cm ($13 \times 10^{1/4}$ in.) MOUNT: 57.8×45 cm $(22^{3/4} \times 17^{11}/_{16}$ in.) PROVENANCE: By descent within the Norman family; Charles Isaacs, 1993 OTHER PRINTS: WCP 85:2424 (carbon); HRHRC 964:0037:0076 (carbon); MFAB 42.325 (carbon); MoMA 545.60 (carbon); RPS 2032 (carbon); V&A Ph 33-1939 REPRODUCED: Woolf and Fry 1973, pl. 19; Gernsheim 1975, p. 154; Lukitsh 1986, p. 59

600

From Life October 28th 1867 Julia Margaret
Cameron / Charlie Hay Cameron; Colnaghi
blindstamp

IMAGE: 24.5 × 19.1 cm (9 3/8 × 7 1/2 in.)

MOUNT: 38 × 28.4 cm (14 15/16 × 11 3/16 in.)

INSCRIPTIONS: Recto mount in ink by JMC:

PROVENANCE: Sotheby's, London,
October 24, 1975, lot 212; Samuel Wagstaff,
Jr., 1984

601

INSCRIPTIONS: Recto mount in ink by JMC: From Life Oct. 28th 1867 Julia Margaret
Cameron and in blue pencil in an unknown hand below: Uncle Charlie Hay Cameron;
Colnaghi blindstamp
IMAGE: 23 × 17.9 cm (9 ½6 × 7 ⅙6 in.)
MOUNT: 57.6 × 43.2 cm (22 ½6 × 17 in.)
PROVENANCE: Erich Sommer; Ken Apollo;
Thackrey & Robertson, 1978

OTHER PRINTS: IWCC Miniature Album, no. 37 REPRODUCED: Hinton 1992, p. 111

INSCRIPTIONS: Recto mount in ink by JMC: From Life October 28th 1867 Julia Margaret Cameron and in blue pencil in an unknown hand below: Uncle Charlie Hay Cameron; Colnaghi blindstamp

IMAGE: 24.5 × 19.1 cm (9 5/8 × 7 ½ in.)
MOUNT: 38 × 28.4 cm (14 15/16 × 11 3/16 in.)
PROVENANCE: Charles Isaacs, 1998; Robert
Hershkowitz, 1999

603

INSCRIPTIONS: Recto mount in ink by JMC: From Life Nov. 8th 1867 Julia Margaret Cameron / Charlie Hay Cameron and wet stamp at lower right corner: Harrogate Public Library

IMAGE: 34.6 × 26.8 cm (13 $\frac{1}{2}$ × 10 $\frac{9}{16}$ in.) MOUNT: 51.4 × 42.9 cm (20 $\frac{1}{4}$ × 16 $\frac{7}{6}$ in.) PROVENANCE: Harrogate Public Library

604

INSCRIPTIONS: Recto mount in ink by

JMC: From Life Freshwater Nov 1867 Julia

Margaret Cameron / Charlie Hay Cameron

IMAGE: 34.5 × 26.7 cm (13%6 × 10½ in.)

MOUNT: 41.3 × 35.3 cm (161/4 × 13⁷/8 in.)

PROVENANCE: Gift of Mrs. Beatrice Trench,
1929

OTHER PRINTS: IWCC Miniature Album,
no. 38

REPRODUCED: Hinton 1992, p. 113

605

INSCRIPTIONS: Recto mount in ink by JMC at upper right corner: 89 and in index at rear of album: My son Eugene of the R.A. IMAGE: 32.8 × 26.2 cm (12 7/8 × 10 5/16 in.)

MOUNT: 33.7 × 30.3 cm (13 1/4 × II 15/16 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT, 1983

REPRODUCED: Ford 1975, p. 112

OTHER PRINTS: Private collection (cdv)

600

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron;
Colnaghi blindstamp
IMAGE: 29 × 26.4 cm (10⁷/16 × 10³/8 in.)
MOUNT: Unknown
PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 68; Howard Ricketts



607
Ewen [Wrottesley Hay Cameron]
[1865]
JPGM Overstone Album 84.xz.186.68



Ewen Wrottesley Hay Cameron
1865
JPGM Overstone Album 84.xz.186.79



Ewen Wrottesley Hay Cameron
[1865]
NMPFT Herschel Album 1984-5017/22



Ewen Wrottesley Hay Cameron]
November 25, 1869
AIC 1999.220



[Ewen Wrottesley Hay Cameron]
[1870-74]
Gary and Barbara Hansen



613 [Ewen Wrottesley Hay Cameron] [1868–70] NPG x18057



610 [Ewen Wrottesley Hay Cameron] [April 1867] RPS 2009



614 Hardinge Hay Cameron May 1864 JPGM Overstone Album 84.xz.186.9

INSCRIPTIONS: Recto mount in ink by JMC:

Ewen and at upper left corner: 68

IMAGE: II.7 × 9.4 cm (4³/₈ × 3¹¹/₁₆ in.)

MOUNT: 33.9 × 29.1 cm (13⁵/₁₆ × IT⁷/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: HRHRC Thackeray Album
964:0312:0022 and 964:0037:0002;

Lindsay Album, no. 12

REPRODUCED: Weaver 1986, p. 86

608

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1865 / Ewen Wrottesley Hay Cameron and at upper right corner: 79 IMAGE: $25.5 \times 20.1 \text{ cm } (10 \times 7^{7/4} \text{ in.})$ MOUNT: 33.9×29.1 cm $(13^{5}/16 \times 11^{7}/16$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: JPGM Overstone Album 84.xz.186.112 and 86.xm.636.8 (inscribed by JMC: Not to be parted with or from / as this is the only copy I have / the negative having been destroyed); IUAM Miniature Album 75.38.1; Lindsay Album, no. 46; Norman Family Miniature Album, no. 31; private collection (cdv) REPRODUCED: Weaver 1986, p. 89

609

INSCRIPTIONS: Recto mount in ink by JMC: Ewen Wrottesley Hay Cameron and at upper right corner: 22 and in index at rear of album: My Son Ewen (now far away in Ceylon)

IMAGE: 26.5 × 21.1 cm (10 ⁷/₁₆ × 8 ⁵/₁₆ in.)

MOUNT: 33.6 × 34 cm (13 ³/₁₆ × 13 ³/₈ in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

OTHER PRINTS: Lindsay Album, no. 117

OTHER PRINTS: Lindsay Album, no. 117 REPRODUCED: Ford 1975, p. 45

610

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph copyright April 1867 Julia Margaret Cameron Freshwater; Colnaghi blindstamp

IMAGE: 34.2 × 26.5 cm (13⁷/16 × 10⁷/16 in.) MOUNT: 49.1 × 39.9 cm (19³/16 × 15¹¹/16 in.) PROVENANCE: Gift of A. L. Coburn, 1930 REPRODUCED: Lukitsh 1986, p. 57

6тт

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater Nov 25th
1869 / Sent to the much loved sister [illegible]
IMAGE: 31.8 × 25.5 cm (12 ½ × 10 in.)
MOUNT: 58.3 × 46.4 cm (22 ½ × 10 in.)
PROVENANCE: Gift of Dr. and Mrs. Charles
Isaacs, 1999
OTHER PRINTS: HRHRC 964:0037:0003
(cabinet); NMPFT 1995-5035/9 (cabinet)

612

INSCRIPTIONS: Colnaghi blindstamp; verso mount in pencil in an unknown hand: Evan Cameron

IMAGE: 26.8 × 21.5 cm (10 %16 × 8 7/16 in.)

MOUNT: 58.2 × 46.4 cm (22 7/8 × 18 1/4 in.)

PROVENANCE: Christie's, London, March 28, 1985, lot 190

613

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From Life copyright Julia Margaret Cameron

IMAGE: 13.7 × 9.1 cm (5 3/8 × 3 4/16 in.)

MOUNT: 16.4 × 10.6 cm (6 7/16 × 4 3/16 in.)

MEDIUM: Cabinet card

PROVENANCE: By descent within the family of Maria and Mary Jackson; Mrs. Curle, 1959

OTHER PRINTS: NMPFT 1995-5035/10 (cabinet)

614

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater May 1864 / Hardinge Hay
Cameron and at upper left corner: 7

IMAGE: 24.9 × 19.5 cm (9¹³/16 × 7¹¹/16 in.)
MOUNT: 33.9 × 29.1 cm (13⁵/16 × 11⁷/16 in.)
PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984
OTHER PRINTS: Lindsay Album, no. 29; RPS
2013; TRC 5440; V&A Ph 362-1981
REPRODUCED: Weaver 1986, p. 71; Cox 1996, p. 17



[Hardinge Hay Cameron]
[May 1864]
Paul F. Walter, 80:037



Hardinge Hay Cameron
[1864]
Private collection, United Kingdom (Lindsay Album, no. 139)



My beloved Son Hardinge Hay Cameron December 1871 AIC 1998.269



619 [Hardinge Hay Cameron] [1872–74] Present whereabouts unknown



620 [Hardinge Hay Cameron] [1877] JPGM 86.XM.636.10



Henry Herschel Hay Cameron of Charter House [1864-65] V&A 45.153



[Hardinge Hay Cameron]

[1872-74] JPGM 86.xm.636.9



[Henry Herschel Hay Cameron] [1867]; copyright October 16, 1867

JPGM 84.xm.443.1

615

IMAGE: 24.8 × 19.3 cm (9 ¾ × 7 "/16 in.)
MOUNT: 52.9 × 36.2 cm (20 13/16 × 14 1/4 in.)
PROVENANCE: Anton Lock; Christie's,
London, March 20, 1980, lot 322

616

INSCRIPTIONS: Recto mount in ink by JMC:

Hardinge Hay Cameron and at upper right
corner: 139

LMACE: 22.2 × 10.7 cm (0¹/₂ × 7³/₂ in)

IMAGE: 23.2 × 19.7 cm (9 1/8 × 7 3/4 in.)

MOUNT: 34.1 × 28.1 cm (13 7/16 × 11 1/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

617

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater, Dec 1871 / My beloved Son

IMAGE: 34.1 × 27.2 cm (13 ⁷/₁₆ × 10 ¹¹/₁₆ in.)

MOUNT: 44.1 × 35.3 cm (17 ³/₈ × 13 ⁷/₈ in.)

PROVENANCE: Estate of Vanessa Bell, 1998

618

IMAGE: 26.7 × 21 cm (10 ½ × 8 ¼ in.)

MOUNT: 31 × 25.5 cm (12 ½ 6 × 10 in.)

PROVENANCE: Hardinge Hay Cameron; by

descent within the Cameron and Macleod
families; Neville Hickman, 1986

619

INSCRIPTIONS: Unknown
IMAGE: 29.4 × 24.8 cm (11½6 × 9¾ in.)
MOUNT: Unknown
PROVENANCE: Sotheby's, London,
October 29, 1982, lot 152

620

IMAGE: 24.5 × 19.5 cm (9 5/8 × 7 11/16 in.)
PROVENANCE: Hardinge Hay Cameron; by
descent within the Cameron and Macleod
families; Neville Hickman, 1986

621

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Henry Herschel Hay Cameron /
of Charter House / Julia Margaret Cameron
and in ink in an unknown hand at upper
left corner: Studies for Painting XXIV

IMAGE: 23.8 × 25.8 cm (93/8 × 103/8 in.)
MOUNT: 26.4 × 33.5 cm (103/8 × 133/16 in.)
PROVENANCE: Gift of the artist,
September 27, 1865
OTHER PRINTS: IWCC Miniature Album,
no. 34; Mia Album, no. 40
REPRODUCED: Ovenden 1975, pl. 11;
Hopkinson 1986, p. 101; Hinton 1992,
p. 105; Mulligan et al. 1994, p. 41; Lukitsh
2001, p. 47

622

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron; verso mount in ink in an unknown hand: Hallam Tennyson, Circa 1867 / Lincoln Cit / Lib
IMAGE: 32.5 × 26.5 cm (12 13/16 × 10 7/16 in.)
MOUNT: 33.3 × 27 cm (13 1/8 × 10 5/8 in.)
PROVENANCE: TRC; Sotheby's, Belgravia, October 29, 1980, lot 204; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: Norman Album, no. 56
(inscribed by JMC: Effect of full sun light / (an experiment / to be looked at from a distance - / where the "relief" is great)



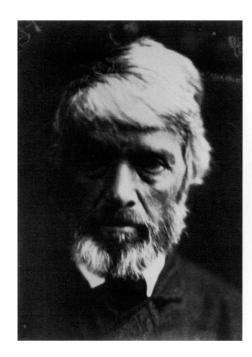
623 [Henry Herschel Hay Cameron] [1867–68] RPS 2013



624 [Henry Herschel Hay Cameron] [1870] RPS 2012



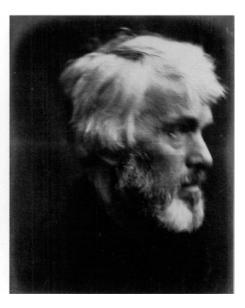
Henry Herschel Hay Cameron
[1870]
JPGM 94.XM.3I.4



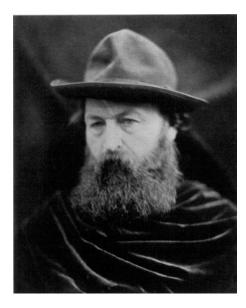
[Thomas] Carlyle [1867]; copyright June 8, 1867 JPGM 84.XM.443.23



628 [Thomas Carlyle] [1867] Private collection, United Kingdom



629 T[homas]. Carlyle [1867]; copyright June 8, 1867 JPGM 84.xm.443.17



626 [Rev. Stenton Eardley, Vicar of Streatham]

May 1869 NMPFT 1993-5001/1



630 The Hon[oura]ble F[rank]. Charteris [1867]; copyright July 24, 1867 RPS 22962

623

INSCRIPTIONS: Colnaghi blindstamp; verso mount in pencil by John Dudley Johnston (RPS Curator): *Hardinge Cameron*IMAGE: 28.2 × 22.6 cm (II¹/₁₆ × 8⁷/₈ in.)

MOUNT: 52.2 × 37.3 cm (20°/₁₆ × I4¹¹/₁₆ in.)

PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

REPRODUCED: Lukitsh 1986, p. 61

624

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater; Colnaghi blindstamp IMAGE: 28.3 × 23.9 cm (11 1/8 × 9 3/8 in.)
MOUNT: 48.2 × 38.9 cm (18 15/16 × 15 5/16 in.)
PROVENANCE: Unknown
REPRODUCED: Lukitsh 1986, p. 61

625

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copy right Julia Margaret Cameron / Henry Herschel Hay Cameron and at lower right corner: My Benjamin given for Oakley by Grand Mama Cameron

IMAGE: 34.2×25.5 cm $(13^{7}/16 \times 10$ in.) MOUNT: 57.9×45.5 cm $(22^{13}/16 \times 17^{7}/8$ in.) PROVENANCE: By descent within the Norman family; Cinema Consultants, Inc., 1994

626

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron May 1869;
Colnaghi blindstamp; verso mount in ink in an unknown hand: The Rev. Stenton Eardley / Vicar of Streatham / Photograph by Julia Margaret Cameron / 1869
IMAGE: 34.5 × 27.5 cm (13 ⁹/16 × 10 ¹³/16 in.)
MOUNT: 58.1 × 46.1 cm (22 ⁷/8 × 18 ¹/8 in.)
PROVENANCE: Phillips, Leeds, May 6, 1992, lot 27
NOTES: The recent identification of this

subject occurred too late to place his

picture in alphabetical order.

627

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in pencil below: Carlyle; Colnaghi blindstamp IMAGE: 36.4 × 25.8 cm (14⁵/₁₆ × 10^{-1/8} in.)

MOUNT: 58 × 46.3 cm (22⁻¹³/₁₆ × 18⁻³/₁₆ in.)

PROVENANCE: Robert Frasier, 1975; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: MMA 49.55.324 (carbon);

NMAH 1699 (photogravure); NMPFT

Herschel Album 1984-5017/2 (inscribed by JMC in index at rear of album: Carlyle like a rough block of Michelangelo's sculpture);

RPS 2505 (printed in reverse)

REPRODUCED: Stieglitz 1913, pl. 2; Ford 1975, p. 25; Gernsheim 1975, p. 117; Weaver 1984, p. 107; Cox 1996, p. 63; Lukitsh 2001, p. 75

628

IMAGE: 7.5×5.4 cm $(2^{15}/_{16} \times 2^{1/_{8}}$ in.) MOUNT: 10.5×6.7 cm $(4^{1/_{8}} \times 2^{5/_{8}}$ in.) MEDIUM: Carte-de-visite PROVENANCE: Gift of the artist to Julia Norman; by descent within the Norman, Pryor, and Curtis families

629

INSCRIPTIONS: Recto mount in ink by JMC: T. Carlyle IMAGE: 30×24.1 cm (II $^{13}/_{16} \times 9^{1}/_{2}$ in.) MOUNT: 44.5×35.3 cm $(17 \frac{1}{2} \times 13 \frac{7}{8}$ in.) PROVENANCE: Garnett Bell; Scott Elliott, 1974; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: AIC 1949.877 (carbon); GEH 83:2399:0001; HRHRC 964:0037:0012; HUHL 46M-275F (printed in reverse); IWCC Miniature Album, no. 3; LCL, no. 20; MMA 37.17.17; NMPFT Herschel Album 1984-5017/4; Norman Family Miniature Album, no. 10; NPG P122, P123 (printed in reverse), x18037 (cabinet), and xr8069 (cdv); RPS 2029; TRC 5391; V&A Ph 13-1939 (carbon) REPRODUCED: Ritchie and Cameron 1893, pl. 8; Stieglitz 1913, pl. 1; Woolf and Fry 1926, pl. 10; Gernsheim 1948, pl. 26; Hill 1973, pl. 15; Woolf and Fry 1973, pl. 10; Ford 1975, p. 27; Gernsheim 1975, p. 155; Weaver 1984, p. 106; Lukitsh 1986, p. 61; Weaver 1986, p. 52; Hinton 1992, p. 43; Hamilton 1996, pl. 2; Lukitsh 2001, p. 77

630

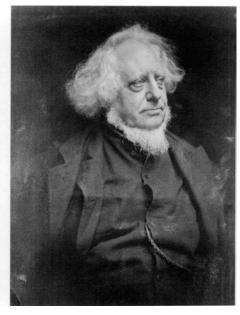
INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater and in pencil below: The Honble F. Charteris; partial Colnaghi blindstamp IMAGE: 31.1 × 25.9 cm (12 ½ × 10 ½ 6 in.) MOUNT: 48.7 × 37.1 cm (19 ½ 6 × 14 ½ in.) PROVENANCE: Unknown OTHER PRINTS: Private collection (cdv); private collection, United Kingdom REPRODUCED: Woolf and Fry 1926, pl. 13



631 [The Honourable Frank Charteris] [1867]; copyright July 27, 1867 RPS 2020/1



The Hon[oura]ble Frank Charteris
[1867]
NMPFT Herschel Album 1984-5017/85



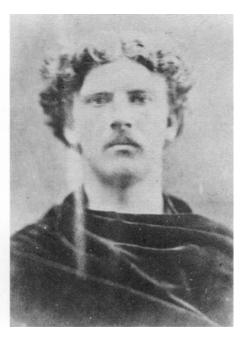
633 [Sir Henry Cole] [1865] RSA



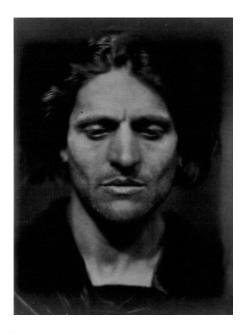
Connor of the Royal Artillery
Patrick Connors (?)
October 1864; copyright November 4, 1864
NMPFT Herschel Album 1984-5017/30



636 [Henry John Stedman Cotton] [May 1867]; copyright July 10, 1867 V&A E.2754-1990



637 [Henry John Stedman Cotton] May 1867 Present whereabouts unknown



634 Iago study from an Italian Angelo Colarossi [1867]; copyright July 4, 1867

NMPFT Herschel Album 1984-5017/69



H[enry] J[ohn] S[tedman] Cotton [May 1867] Private collection, United Kingdom

631

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater and in pencil by JMC below: bad glass; partial Colnaghi blindstamp IMAGE: 33.4×26.5 cm $(13^{1}/8 \times 10^{7}/16$ in.)

Mount: 46.7×38 cm ($18\frac{3}{8} \times 14\frac{15}{16}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench,

OTHER PRINTS: RPS 2020/2 (inscribed by JMC: Good glass when printed on

632

INSCRIPTIONS: Recto mount in ink by JMC at upper right corner: 85 and in index at rear of album: The Honble Frank Charteris Lord Elcho's eldest son

IMAGE: 32.7×26.5 cm $(12^{7}/8 \times 10^{7}/16$ in.) MOUNT: 33.7×30.1 cm $(13^{1}/4 \times 11^{13}/16$ in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT,

OTHER PRINTS: AIC 1962.323; AM; IUAM Miniature Album 75.38.40; Norman Album, no. 14; private collection (cdv); WCP 93:4919

REPRODUCED: Gernsheim 1948, pl. 8; Woolf and Fry 1973, pl. 13; Ford 1975, p. 108; Gernsheim 1975, p. 144; Weaver 1984, p. 104

633

INSCRIPTIONS: Verso mount in pencil in an unknown hand: Sir Henry Cole MC 1847-81 / Chairman 1850-1852 Sir Henry Cole KCB

IMAGE: 32.1×24.2 cm $(12^{5/8} \times 9^{1/2} in.)$ MOUNT: 38×33 cm ($14^{15}/16 \times 13$ in.) PROVENANCE: Gift of Sir Henry Cole

634

INSCRIPTIONS: Recto mount in ink by JMC at upper right corner: 69 and in index at rear of album: Iago study from an Italian IMAGE: 33.4×24.8 cm $(13\frac{1}{8} \times 9\frac{3}{4}$ in.) MOUNT: 33.6 \times 30 cm (13 3 /16 \times 11 13 /16 in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT, REPRODUCED: Ford 1975, p. 92; Weaver 1984, p. 25; Hopkinson 1986, p. 97 NOTES: The recent identification of this subject occurred too late to place his

picture in alphabetical order.

635

INSCRIPTIONS: Recto mount in ink by JMC: Connor of the Royal Artillery / Winner of Prizes at the RA Games at Freshwater / Oct. 1864 and in index at rear of album: Prize Runner

IMAGE: 26.3×20 cm ($10^{5/16} \times 7^{7/8}$ in.) MOUNT: 33.7×30 cm ($13\frac{1}{4} \times 11\frac{13}{16}$ in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT,

REPRODUCED: Ford 1975, p. 53

636

IMAGE: 28.7×23.3 cm (II $\frac{5}{16} \times 9^{\frac{3}{16}}$ in.) MOUNT: 52×36.5 cm $(20^{7}/16 \times 14^{3}/8$ in.) PROVENANCE: Nevinson Bequest, 1990

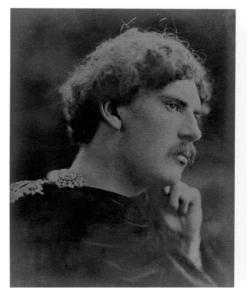
INSCRIPTIONS: Recto mount in ink by JMC: From Life May 1867 Julia Margaret Cameron IMAGE: 33.5×24.3 cm $(13^{3}/16 \times 9^{9}/16$ in.) MOUNT: Unknown PROVENANCE: Sotheby's, Belgravia, June 29,

1979, lot 206

638

Cameron family

INSCRIPTIONS: Recto mount signed in ink by the sitter: HJS Cotton IMAGE: 28.2×22.5 cm (II $\frac{1}{16} \times 8^{7}/8$ in.) MOUNT: 50.6×35.2 cm $(19^{15}/16 \times 13^{7}/8$ in.) PROVENANCE: By descent within the



639 [Henry John Stedman Cotton] [1867] NMPFT 1995-5035/1



640 H[enry]. J[ohn]. S[tedman]. Cotton as King Cophetua [1867] NMPFT Herschel Album 1984-5017/88

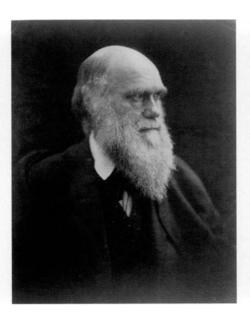


641 [Henry John Stedman Cotton] [1867]; copyright August 6, 1867 MAG ha 1831

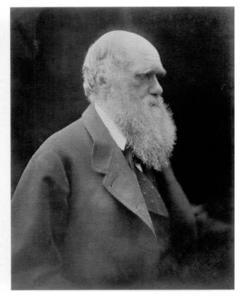


643 W[illia]m. Creedly of Balliol College Oxford

[1864–66] Private collection, United Kingdom (Lindsay Album, no. 94)



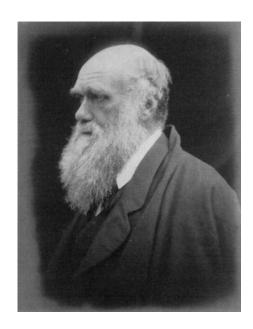
644 [Charles Darwin] [1868]; copyright July 23, 1868 CCVA 1973.92



645
Ch[arles]. Darwin
[1868]; copyright August 24, 1868; carbon print copyright October 18, 1875
HRHRC 964:0037:0082



642 [William Creedly] [1864–66] V&A Ph 360-1981



646 Ch[arles]. Darwin [1868-69] NPG P8

INSCRIPTIONS: Recto mount in ink in an unknown hand: *Harry John Stedman Cotton / July 30th 1867*; Colnaghi blindstamp IMAGE: 33.6 × 27.1 cm (13³/₁₆ × 10¹¹/₁₆ in.) MOUNT: 57.5 × 45.2 cm (22 ⁵/₈ × 17¹³/₁₆ in.) PROVENANCE: Kodak Company Purchase, 1985
OTHER PRINTS: Private collection (cdv;

OTHER PRINTS: Private collection (cdv; mounted and with Colnaghi blindstamp)

640

INSCRIPTIONS: Recto mount in ink by JMC at upper right corner: 88 and in index at rear of album: H. J. S. Cotton as King Cophetua

IMAGE: 33.4 × 26.9 cm (13 1/8 × 10 1/16 in.)

MOUNT: 33.7 × 30.2 cm (13 1/4 × 11 1/8 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

REPRODUCED: Ford 1975, p. 111

641

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron; verso mount in ink by JMC: For Colnaghi's Window

IMAGE: 35×26.4 cm $(13\frac{1}{4} \times 10^{-3}\%$ in.) MOUNT: 40.1×36.2 cm $(15\frac{1}{4} \times 14^{-1}\%$ in.) PROVENANCE: Harrogate Public Library

642

IMAGE: 29.8 × 16 cm (II 3/4 × 6 3/16 in.)
PROVENANCE: Undocumented gift, 1941,
found in museum vault, 1965
OTHER PRINTS: Lindsay Album, no. 94

643

INSCRIPTIONS: Recto mount in ink by JMC:

Wm. Creedly / of Baliol [sic] College Oxford
and at upper right corner: 94

IMAGE: 26.4 × 20.5 cm (10 3/8 × 8 3/1n in.)

MOUNT: 34.1 × 28.1 cm (13 7/1n × 11 1/1n in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

644

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph (copyright)
Julia Margaret Cameron; verso mount
in ink in an unknown hand: E. Darwin /
Traverston / West Road / Cambridge

IMAGE: 32.8 × 26 cm (12^{7/8} × 10^{1/4} in.)

MOUNT: 37 × 30 cm (14^{9/16} × 11^{19/16} in.)

PROVENANCE: By descent within the Darwin
family; J. S. Maas & Co. Ltd., London,
September 3, 1973

REPRODUCED: Mozley 1974, cat. 28

OTHER PRINTS: Private collection (cdv)

645

[sic] / Ch. Darwin IMAGE: 28.5×22.6 cm ($11^{3}/_{16} \times 8^{7}/_{8}$ in.) MOUNT: 53.7×40.5 cm ($21\frac{1}{8} \times 15\frac{15}{16}$ in.) PROVENANCE: Helmut Gernsheim OTHER PRINTS: AIC 1949.881 (carbon) and 1998.238 (printed in reverse); Down House, Downe, Kent (two prints, one with lithographed facsimile inscription in sitter's hand: I like this photograph very much better than any other which has been taken of me / Ch. Darwin); GEH 76:0020:0007 (carbon); HUHL 46M-275F (printed in reverse); MoMA 121.52 (carbon); Norman Album, no. 63 (inscribed by JMC: He says "he likes this photograph better than any other that has been taken of him"); private collection (cdv); private collection, United Kingdom (inscribed by the sitter: I like this photograph very much better than any other which has been taken of me / Ch. Darwin); RPS 2017/1-3 (printed in reverse) and 2397; V&A Ph 14-1939; YUBL Gen. Mss. 340, Vol. 3, folder 1

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron FreshWater 1869

From Life Registered Photograph Copy right

REPRODUCED: Ritchie and Cameron 1893, pl. 17 (reversed); Gernsheim 1948, pl. 15; Woolf and Fry 1973, pl. 9 (reversed); Gernsheim 1975, p. 124; Lukitsh 2001, p. 97 NOTES: Although this photograph was dated 1869 by JMC, it was registered for copyright on August 24, 1868.

646

INSCRIPTIONS: Recto mount label signed in pencil by the sitter: Ch. Darwin

IMAGE: 33.2 × 25.7 cm (13 ½ × 10 ½ in.)

MOUNT: 50.5 × 40.6 cm (19 ½ × 16 in.)

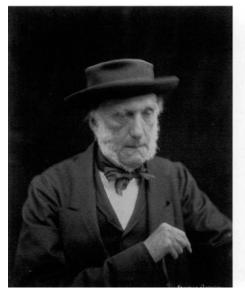
PROVENANCE: Virginia Woolf; Sotheby's,

Belgravia, March 8, 1974, lot 114

OTHER PRINTS: Private collection, United States

REPRODUCED: Woolf and Fry 1926, pl. 9;

Weaver 1984, p. 103



647 Erasmus Darwin [1868] JPGM 87.XM.63.1



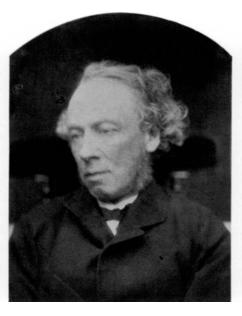
648 [Erasmus Darwin] [1868] Present whereabouts unknown



649 [Horace Darwin] [1868] MoMA 324.92



651 [Aubrey de Vere] [1864]; copyright June 30, 1864 HRHRC 964:0037:0059



Aubrey de Vere
[1864]
NMPFT Herschel Album 1984-5017/15



653 [Aubrey de Vere] [1866–68] MMA 69.607.8



650 [Aubrey de Vere]

[1864] Michael Mattis and Judith Hochberg (Mia Album, no. 8)



[Aubrey de Vere]
September 1868
Michael Mattis and Judith Hochberg

647

INSCRIPTIONS: Recto print signed by the sitter at lower right corner: Erasmus Darwin; recto mount in ink by JMC: Freshwater Bay From Life Registered Photograph Julia Margaret Cameron and in pencil at upper left corner: 4 [encircled] and at upper right corner: 1 [encircled] IMAGE: 30.3 × 24.2 cm (11¹⁵/16 × 9 ½ in.) MOUNT: 34.3 × 28.1 cm (13¹/2 × 11¹/16 in.) PROVENANCE: By descent within the Darwin family; Sotheby's, New York, May 12, 1986, lot 200; Daniel Wolf, 1987 REPRODUCED: Hill 1973, p. 111

648

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Freshwater Julia Margaret Cameron and in pencil below: Erasmus Darwin; Colnaghi blindstamp IMAGE: 32.3 × 26.6 cm (12 11/16 × 10 17/16 in.) MOUNT: 37.9 × 28.3 cm (14 15/16 × 11 1/8 in.) PROVENANCE: By descent within the Darwin family; Jeremy Maas, London; Howard Ricketts, 1976; Paul F. Walter, 76:034; Sotheby's, London, May 10, 2001, lot 128

649

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Julia Margaret Cameron; Spooner blindstamp

IMAGE: 34.8 × 27.4 cm (13 11/16 × 10 3/4 in.)

MOUNT: 38 × 28.3 cm (14 15/16 × 11 1/8 in.)

PROVENANCE: By descent within the Darwin family; Hans P. Kraus, Jr., 1992; gift of

Shirley C. Burden, 1992

650

INSCRIPTIONS: Recto mount in ink in an unknown hand: Aubrey de Vere

IMAGE: 24.2 × 19.1 cm (9½ × 7½ in.)

MOUNT: 35.1 × 26.1 cm (13½ × 10¼ in.)

PROVENANCE: Maria "Mia" Jackson; by descent to Sotheby's, Belgravia, June 21, 1974, lot 27; private collection; present owners, 1990

REPRODUCED: Ovenden 1975, pl. 46; Mulligan et al. 1994, p. 51

651

INSCRIPTIONS: Recto mount in ink in an unknown hand: Aubrey de Vere

IMAGE: 24.1 × 19.1 cm (9½ × 7½ in.)

MOUNT: 33.2 × 26.8 cm (13½6 × 10⅙6 in.)

PROVENANCE: Helmut Gernsheim

REPRODUCED: Gernsheim 1948, pl. 39

652

INSCRIPTIONS: Recto mount in ink by JMC:

Aubrey de Vere and at upper right corner: 15

IMAGE: 23.9 × 18.5 cm (9 1/8 × 7 1/4 in.)

MOUNT: 33.8 × 28.4 cm (13 5/16 × 11 3/16 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

OTHER PRINTS: NPG X18001

REPRODUCED: Ford 1975, p. 38; Weaver 1984,

p. 102

653

at lower right corner: 2 Cards and in pencil in an unknown hand below: Aubrey de Vere; Colnaghi blindstamp

IMAGE: 32.5 × 26.8 cm (12 13/16 × 10 9/16 in.)

MOUNT: 54.1 × 39.4 cm (21 5/16 × 15 1/2 in.)

PROVENANCE: P. & D. Colnaghi & Co., Ltd., London, 1969

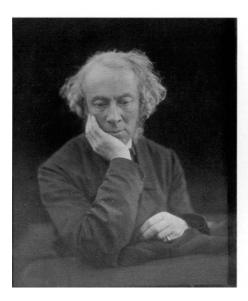
OTHER PRINTS: Private collection (cdv);

TRC 5385 (cdv)

INSCRIPTIONS: Recto mount in ink by JMC

654

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater Sep. 1868 Registered Photograph Copyright Julia Margaret Cameron; partial Colnaghi blindstamp IMAGE: 30.5 × 26.5 cm (12 × 10 ½ in.) MOUNT: 31.8 × 26.8 cm (12½ × 10 ½ in.) PROVENANCE: Sotheby's, Belgravia, March 21, 1980, lot 307; private collection; Sotheby's, New York, October 3, 2001, lot 30



655 [Aubrey de Vere] [September 1868] RPS 2065



656 Gustave Doré [August 1872]; copyright August 5, 1872 RPS 2018



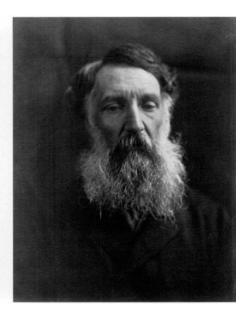
657
Sir F[rancis]. Doyle
[1864-70]
BLUO Henry Taylor Album, no. 105



659 Lord Elcho 1865; copyright July 18, 1865 JPGM Overstone Album 84.xz.186.90



660 Lord Elcho [1865] CMA 1987.30



661 E[dward]. Eyre [1867]; copyright June 8, 1867 GEH 81:1129:0002

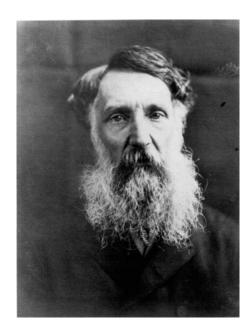


658

Richard Doyle

[1864]; copyright June 30, 1864

BLUO 17072 a.8, no. 125



662 [Edward Eyre] [1867]; copyright June 8, 1867 NPG x18002

IMAGE: 28.8 × 24.1 cm (11 5/16 × 9 1/2 in.)
PROVENANCE: Unknown
OTHER PRINTS: GEH 67:0088:0015-17
(platinum prints by A. L. Coburn); IUAM
Miniature Album 75.38.41; Noel and
Harriete Levine; TRC 5386 (cdv); V&A
Ph 32-1939
REPRODUCED: Lukitsh 1986, p. 79; Weaver
1986, p. 22

INSCRIPTIONS: Recto mount in ink in an

656

unknown hand: From Life Registered
Photograph copyright Julia Margaret
Cameron Freshwater Aug 1872 and in pencil
by JMC below: Gustave Doré; partial
Colnaghi blindstamp
IMAGE: 31.5 × 25.8 cm (12 ½ × 10 ½ in.)
MOUNT: 48.3 × 37.7 cm (19 × 14 ½ in.)
PROVENANCE: Unknown
REPRODUCED: Lukitsh 1986, p. 72
NOTES: JMC wrote of this picture: "Dore's
[sic] Photo was not a success owing to
his having a swollen face & toothache"
(letter to James Thomas Fields, Sept. 2,
1872 [Huntington Library, San Marino,
Calif., FI 881]).

657

INSCRIPTIONS: Recto mount in pencil by JMC: Sir F. Doyle and in pencil in an unknown hand below: Sir Francis Doyle IMAGE: 23.9 × 18.3 cm (9 3/8 × 7 1/16 in.) MOUNT: 32 × 27 cm (12 1/16 × 10 5/8 in.) PROVENANCE: Bequest of the Taylor family, 1930

658

INSCRIPTIONS: Recto mount in pencil by JMC: Richard Doyle Julia Margaret Cameron IMAGE: 24 × 19.1 cm (9⁷/₁₆ × 7 ¹/₂ in.)
MOUNT: 52.2 × 37 cm (20 %₁₆ × 14 %₁₆ in.)
PROVENANCE: Gift of Archibald Leslie-Melville, 13th Earl of Leven, 1920

65

INSCRIPTIONS: Recto mount in ink by JMC:

Little Holland House Lawn 1865 /

Lord Elcho and at upper right corner: 89

IMAGE: 24.7 × 22.6 cm (9 11/16 × 8 7/8 in.)

MOUNT: 33.9 × 29.1 cm (13 5/16 × I1 7/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 25; V&A
45.138; YUBL Gen. Mss. 340, Vol. 1, no. 30

REPRODUCED: Weaver 1986, p. 92

660

INSCRIPTIONS: Recto mount in ink by JMC: Julia Margaret Cameron and in pencil below: Lord Elcho; Colnaghi blindstamp IMAGE: 25.3 × 19.9 cm (9¹⁵/₁₆ × 7¹³/₁₆ in.) MOUNT: 53 × 36.8 cm (20⁷/₈ × 14¹/₂ in.) PROVENANCE: Howard Ricketts, 1987

661

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and lithographed facsimile signature below: E. Eyre

IMAGE: 32.6 × 25.7 cm (12¹³/₁₆ × 10¹/₈ in.)

MOUNT: 52.6 × 41 cm (20¹¹/₁₆ × 16¹/₈ in.)

PROVENANCE: Gift of Alden Scott Boyer, 1981

OTHER PRINTS: HRHRC 964:0037:0014;

RPS 2026; WCP 93:4920

REPRODUCED: Gernsheim 1948, pl. 12;

Gernsheim 1975, p. 97; Lukitsh 1986, p. 50;

Lukitsh 2001, p. 79

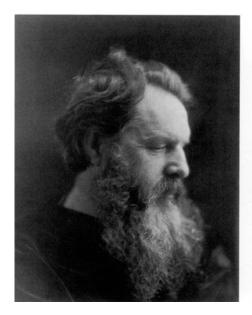
662

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and at lower right corner: 10/- [10 shillings]; Colnaghi blindstamp

IMAGE: 34.3 × 25.7 cm (13 ½ × 10 ½ in.)

MOUNT: 57.9 × 45.5 cm (22 13/16 × 177 1/8 in.)

PROVENANCE: Gift of the Eyre family, 1955



663 [James Thomas Fields] May 1869 NPGSI 83.194



[Herbert William Fisher]
[1864]; copyright June 30, 1864
NPG x18003



665 [Herbert William] Fisher [1864–70] BLUO Henry Taylor Album, no. 47



667 [Herbert William Fisher] [1866-72] RPS 2075



668 Colonel Franklin RA CB [1864-70] RPS 2066



669 Sir Alexander Grant [1871] RPS 2004



666 [Herbert William Fisher] [1866-72] AIC 1998.234



Sir Alexander Grant
1871
RPS 2003/3

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Freshwater Julia Margaret Cameron May
1869 and in pencil in an unknown hand
below: Field Life; Colnaghi blindstamp
IMAGE: 32.5 × 26.1 cm (12 13/16 × 10 1/4 in.)
MOUNT: 55.5 × 46.2 cm (21 13/16 × 18 3/16 in.)
PROVENANCE: Edward Everett Hall; Ellen
Day Hale; Peter Hastings Falk; William
Schaeffer, 1983
REPRODUCED: Fields 1900, frontispiece

664

IMAGE: 24.2 × 19 cm (9 $\frac{1}{2}$ × $7^{\frac{7}{16}}$ in.) MOUNT: 29.5 × 22.6 cm (11 $\frac{5}{8}$ × $8^{\frac{7}{8}}$ in.) PROVENANCE: Unknown

665

INSCRIPTIONS: Recto mount in pencil by JMC: Fisher [remainder of inscription cropped]

IMAGE: II.7 × 24.4 cm (4 1/8 × 9 1/8 in.)

MOUNT: I3 × 33.7 cm (5 1/8 × 13 1/4 in.)

PROVENANCE: Bequest of the Taylor family,

666

IMAGE: 28.8×23.5 cm ($11^{3}/16 \times 9^{3}/16$ in.) MOUNT: 44.1×35.3 cm ($17^{3}/8 \times 13^{3}/8$ in.) PROVENANCE: Estate of Vanessa Bell, 1998

667

Inscriptions: Colnaghi blindstamp IMAGE: 31.6×25.8 cm ($12^{7}/_{16} \times 10^{1}/_{8}$ in.) Mount: 51.8×38.1 cm ($20^{3}/_{8} \times 15$ in.) Provenance: Unknown

668

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Freshwater copyright Julia Margaret Cameron / Colonel Franklin RA / CB; partial Colnaghi blindstamp

IMAGE: 32.8×24.5 cm ($12^{\frac{7}{8}} \times 9^{\frac{5}{8}}$ in.) MOUNT: 47.2×39.4 cm ($18^{\frac{9}{16}} \times 15^{\frac{1}{2}}$ in.) PROVENANCE: Unknown

669

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Isle of Wight 1871 and in pencil below by JMC: Sir Alexander Grant; Colnaghi blindstamp

IMAGE: 30.7 × 26.6 cm (12 ½ 10 × 10 ½ in.)

MOUNT: 49.8 × 40.3 cm (19 ½ × 15 ½ in.)

PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

670

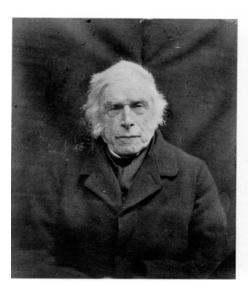
INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered photograph Copyright Julia Margaret Cameron 1871 and in pencil below: Sir Alexander Grant; Colnaghi blindstamp

IMAGE: 32.9 × 24.5 cm (12 15/16 × 9 5/8 in.)

MOUNT: 49.9 × 40.5 cm (19 5/8 × 15 15/16 in.)

PROVENANCE: Gift of Mrs. Beatrice Trench,

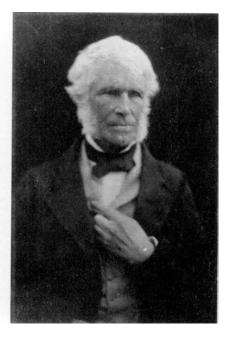
OTHER PRINTS: V&A Ph 21-1939



671 [Daniel Gurney] March 1868 Present whereabouts unknown



Lord Hatherly 1869 HRHRC 964:0037:0084



673

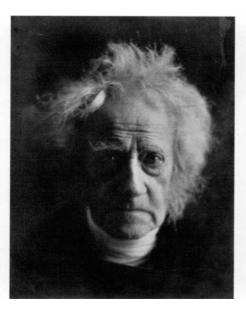
Lord Hatherly

[1869]

Private collection, United Kingdom



J[ohn]. F[rederick]. W[illiam]. Herschel April 1867; copyright April 9, 1867; carbon print copyright October 18, 1875 JPGM 84.xm.349.3



J[ohn]. F[rederick]. W[illiam]. Herschel April 1867; copyright April 9, 1867 MMA 1..1997.84.6



677
The Astronomer
John Frederick William Herschel
[April 1867]; copyright April 9, 1867
RPS 2068



674

J[ohn]. F[rederick]. W[illiam]. Herschel
[April 1867]; copyright April 9, 1867
JPGM 87.XM.63.2



678 [Andrew Hichens] [1868-72] RPS 2008

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph March 1868
Julia Margaret Cameron
IMAGE: 26 × 22.9 cm (10 1/4 × 9 in.)
MOUNT: Unknown
PROVENANCE: Christie's, South Kensington,
June 30, 1977, lot 313

672

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater Isle of Wight / 1869 and in pencil below: Lord Hatherly; Colnaghi blindstamp

IMAGE: 33.9 × 25.7 cm (13 ³/16 × 10 ¹/8 in.)

MOUNT: 53.4 × 40.5 cm (21 × 15 ¹⁵/16 in.)

PROVENANCE: Helmut Gernsheim

OTHER PRINTS: Anthony Davis Collection (inscribed by JMC: for the window [indicating that the print was meant to be displayed in the window at Colnaghi]);

Norman Album, no. 9

REPRODUCED: Gernsheim 1948, pl. 38;

Gernsheim 1975, p. 113

673

JMC: Lord Hatherley [sic] and recto mount lithographed facsimile inscription by JMC: From Life Copyright Julia Margaret Cameron IMAGE: 8.8 × 5.8 cm (3 ½ 6 × 2 ½ in.) MOUNT: 10.2 × 6.4 cm (4 × 2 ½ in.) MEDIUM: Carte-de-visite PROVENANCE: Gift of the artist to Julia Norman; by descent within the Norman, Pryor, and Curtis families

INSCRIPTIONS: Recto album page in ink by

674

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright taken at his own residence Collingwood Julia Margaret Cameron / J. F. W. Herschel; verso mount in ink by JMC: Nach dem Lebens [From the life] Julia Margaret Cameron / d'Apres Nature / Sir J. F. W. Herschel and on detached label in ink in an unknown hand: For Vienna Exhibition / Julia Margaret Cameron / Nach dem Leben / Sir John Herschel / The great Astronomer and in ink by JMC: Vienna Exhibition / Julia Margaret Cameron / Group 12 / no. 426 IMAGE: 27.9×22.7 cm (II $\times 8^{15}/_{16}$ in.) MOUNT: 36.4×28.5 cm $(14\frac{5}{16} \times 11\frac{3}{16}$ in.) PROVENANCE: Sotheby's, Belgravia, March 28, 1980, lot 316; Harry H. Lunn, Jr.; Eugene and Barlow Schwartz; Swann Galleries, November 13, 1986, lot 163; Daniel Wolf, 1987 OTHER PRINTS: JPGM 84.XM.349.4 (carbon); AIC 1949.878 (carbon); AM; BLUO Henry Taylor Album, no. 76; GEH 81:1129:0004; HRHRC 964:0037:0130 and 964:0037:0086 (carbon); IUAM Miniature Album 75.38.21; IWCC Miniature Album,

no. 6; MFAB 42.328 (carbon); MMA 35.85.3; NMPFT Herschel Album 1984-5017/1 and 1995-5035/14 (cabinet); Norman Album, no. 7 (inscribed by JMC: My revered beloved Friend wrote of this Portrait "that it was the finest he had ever beheld & that it beat hollow everything he had ever seen in photographic art"); NPG P213 and X18040 (cabinet); private collection (cdv); RPS 2067; V&A Ph 930-1913 and T144-1963 REPRODUCED: Woolf and Fry 1926, pl. 2; Gernsheim 1948, pl. 4; Woolf and Fry 1973, pl. 2; Ford 1975, p. 24; Gernsheim 1975, p. 153; Weaver 1984, p. 109; Lukitsh 1986, p. 78; Hinton 1992, p. 49

675

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life registered photograph copyright Julia Margaret Cameron Freshwater Bay and in ink by JMC at lower right corner: Likeness of the friend of 34 years of my life / Taken at his own residence Collingwood in April 1867 and signed in ink by the sitter at lower center: J. F. W. Herschel; Colnaghi blindstamp 1MAGE: 35.5×27.4 cm $(13^{15}/_{16} \times 10^{3}/_{4}$ in.) MOUNT: 56.4×46.4 cm $(22\frac{3}{16} \times 18\frac{1}{4}$ in.) PROVENANCE: André Jammes, 1984 OTHER PRINTS: FAM 119.1976.418 (carbon); FAMSF 1993.23 (carbon; printed by Obernetter and inscribed by JMC: Printed imperishable carbon process); GEH 67:0088:0009 (platinum print by A. L. Coburn); IUAM Miniature Album 75.38.5; IWCC Miniature Album, no. 7; MDO PHO 1983 231 (cabinet); MFAB 42.327 (carbon); MHS 1943-45 (carbon); MMA L.1997.84.7 and 1981.1229.18 (carbon); MoMA 119.52; NGC 21277; Norman Album, no. 3 (inscribed by JMC: The friend of 33 years of my life. My great teacher in this art since he used to correspond with me when in India and sent to me all specimens of the advance of the science); Norman Family Miniature Album, nos. 2 and 5; NPG P201; private collection (cdv); RIJ RP-F-F80052; RPS 2069/I-8 (albumen and carbon); UCLA Aubrey Ashworth Taylor Album, no. 9; WCP 84:0985

REPRODUCED: Boord 1890, pl. 2; Emerson 1891, p. 314; Ritchie and Cameron 1893, pl. 11; Stieglitz 1913, pl. 3; Woolf and Fry 1926, pl. 1; Gernsheim 1948, pl. 51; Hill 1973, pl. 16; Woolf and Fry 1973, pl. 1; Gernsheim 1975, p. 121; Hopkinson 1986, p. 69; Lukitsh 1986, p. 51; Cox 1996, p. 57; Lukitsh 2001, p. 81

676

INSCRIPTIONS: Recto mount in ink by JMC: From Life not Enlarged taken at his own residence Collingwood / April 1867 Julia Margaret Cameron and lithographed

Continued on p. 327



679 [Andrew Hichens] October 1874 GEH 81:1122:0005



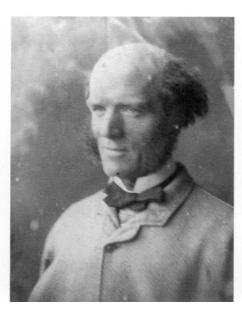
680 [Joseph Hooker] August 1868; copyright August 14, 1868 JPGM 84.xm.443.54



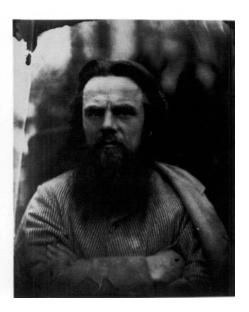
[George Howard, 9th Earl of Carlisle]
[1865]; copyright July 18, 1865
JPGM Overstone Album 84.xz.186.106



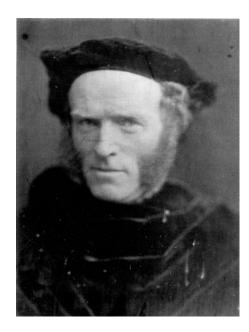
683
Tom Hughes M.P.
[1865]; copyright August 4, 1865
NPG x18008



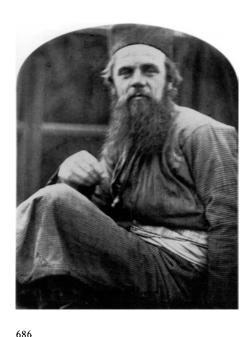
684 Tom Hughes M.P. [1865] GEH 81:1125:0005



685
W[illiam]. Holman Hunt
[1864]
NMPFT Herschel Album 1984-5017/23



682 Tom Hughes M.P. [1865] MoMA 1410.68



W[illia]m. Holman Hunt 1864; copyright June 30, 1864 JPGM Overstone Album 84.xz.186.10

Continued from p. 325

facsimile signature below: J. F. W. Herschel; Colnaghi blindstamp IMAGE: 35.9×27.9 cm ($14\frac{1}{8} \times 11$ in.) MOUNT: 55.3×45.1 cm $(21^{3/4} \times 17^{3/4} in.)$ PROVENANCE: Rubel Collection; promised gift of William Rubel, 1997 OTHER PRINTS: AM; MMA 43.92 (carbon); AIC 1949.883 (carbon); HRHRC 964:0037:0131; WCP 93:4916 REPRODUCED: Weaver 1984, p. 108; Hamilton 1996, pl. 6; Kraus 1997, p. 57; Wolf 1998, p. 37

677

From Life Julia Margaret Cameron / The IMAGE: $30.2 \times 23.2 \text{ cm} (11^{7/8} \times 9^{1/8} \text{ in.})$ MOUNT: 41.9×34.6 cm $(16\frac{1}{2} \times 13\frac{5}{8}$ in.) PROVENANCE: Unknown OTHER PRINTS: RISD 82.008 REPRODUCED: Hopkinson 1986, p. 68; Lukitsh 1986, p. 51

INSCRIPTIONS: Recto mount in ink by JMC:

678

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 35×26.9 cm $(13^{3/4} \times 10^{9/16} in.)$ MOUNT: 49.7×41 cm $(19^{1/16} \times 16^{1/8} in.)$ PROVENANCE: Gift of A. L. Coburn, 1930

679

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph <u>copyright</u> Julia Margaret Cameron Freshwater Oct. 74 IMAGE: 36.4×28.5 cm ($14\frac{5}{16} \times 11\frac{3}{16}$ in.) MOUNT: 45.3×37.1 cm $(17^{13}/_{16} \times 14^{5}/_{8}$ in.) PROVENANCE: Mrs. Byron Dexter, 1981 OTHER PRINTS: AIC 1998.253 and 1998.272; private collection (cdv); RPS 2049/1-3

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Aug 1868 Freshwater / copyright Julia Margaret Cameron; verso mount in ink in an unknown hand: James Hooker and at lower right corner: Garnett Bell Coll IMAGE: 31.8×26.8 cm $(12\frac{1}{2} \times 10\frac{9}{16}$ in.) MOUNT: 44.2×35.4 cm $(17^{3/8} \times 13^{15/16}$ in.) PROVENANCE: Garnett Bell; Sotheby's, London, March 8, 1974, lot 96; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: BNF D.05963/8; RPS 2064 REPRODUCED: Woolf and Fry 1926, pl. 11; Woolf and Fry 1973, pl. 11

681

IMAGE: 25.6×21.5 cm ($10^{1}/16 \times 8^{7}/16$ in.) MOUNT: 34×28.4 cm $(13^{3}/8 \times 11^{3}/16$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: FAM 40.1979 (inscribed by JMC: George Howard, 9th Earl of Carlisle); Lindsay Album, no. 20 REPRODUCED: Weaver 1986, p. 96

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / Tom Hughes M.P. IMAGE: $27.6 \times 21 \text{ cm} \left(10^{\frac{7}{8}} \times 8^{\frac{1}{4}} \text{ in.}\right)$ MOUNT: 35.9×27.7 cm $(14\frac{1}{8} \times 10^{7}/8 \text{ in.})$ PROVENANCE: Gift of Miss Jeannie E. Hughes, 1968 OTHER PRINTS: MFAB 01001.1975

683

INSCRIPTIONS: Recto mount in ink by JMC: Julia Margaret Cameron / Tom Hughes M.P. and in ink in an unknown hand below: For Sara Thanksgiving for glasses; Colnaghi blindstamp IMAGE: 27.4 × 20.9 cm ($10^{3}/4 \times 8^{3}/16$ in.)

MOUNT: 36.2×27.1 cm $(14^{1/4} \times 10^{11/16} \text{ in.})$ PROVENANCE: Unknown OTHER PRINTS: GEH 81:1122:0001

684

INSCRIPTIONS: Recto mount in ink by JMC: Julia Margaret Cameron / Tom Hughes M.P. / For the Signor; Colnaghi blindstamp IMAGE: $24.8 \times 19.5 \text{ cm} (9^{3}/4 \times 7^{11}/16 \text{ in.})$ MOUNT: 38.1×28.5 cm $(15 \times 11^{3}/16$ in.) PROVENANCE: Gerald Massey, 1940; gift of Eastman Kodak Company, 1981

685

INSCRIPTIONS: Recto mount in ink by IMC: W. Holman Hunt and at upper right corner: 23 and in index at rear of album: Wm. Holman Hunt full face IMAGE: 26.3×21.3 cm ($10^{5}/16 \times 8^{3}/8$ in.) MOUNT: 33.7×30.2 cm $(13\frac{1}{4} \times 11\frac{7}{8}$ in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT, 1983 OTHER PRINTS: BMAG P83.73; YUBL Gen. Mss. 340, Vol. 2, no. 13, and Vol. 3, folder 3 (arched top) REPRODUCED: Ford 1975, p. 46

686

INSCRIPTIONS: Recto mount in ink by JMC: 1864 Hendon Lawn / Wm. Holman Hunt and at upper right corner: 10 IMAGE: 22.9 × 17.8 cm (9 × 7 in.) MOUNT: 33.9×29.1 cm $(13^{5}/16 \times 11^{7}/16$ in.) PROVENANCE: Sotheby's, Belgravia, June 16, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: BLUO Henry Taylor Album, no. 96; GEH 67:0088:0023 (platinum print by A. L. Coburn); MDO PHO 1984 99 (rectangle); Mia Album, no. 39; NMPFT Herschel Album 1984-5017/11 (rectangle; inscribed by JMC: W. Holman Hunt / in his Eastern dress) REPRODUCED: Ovenden 1975, pl. 43; Hopkinson 1986, p. 87; Weaver 1986, p. 72;

Mulligan et al. 1994, p. 30; Lukitsh 2001, p. 27



687
W[illia]m Holman Hunt
1864; copyright June 30, 1864
JPGM Overstone Album 84.xz.186.72



Revd. J[ohn]. Isaacson Rector of Freshwater 1864 JPGM Overstone Album 84.xz.186.77



John Jackson M.D.
[1864]; copyright June 30, 1864
NMPFT Herschel Album 1984-5017/18



691 [John Jackson M.D.] [1867–70] NPG x18009



[Lord Justice James]
[1868-72]
RPS 2015



693 [Joseph] Joachim March 1868 WCP 85:2015



690 [John Jackson M.D.]

[1864 – 65] Michael Mattis and Judith Hochberg (Mia Album, no. 24)



694 [Joseph Joachim] April 1868

MDO рно 1985-7

687

INSCRIPTIONS: Recto mount in ink by JMC: Lawn at hendon 1864 / Wm Holman Hunt and at upper right corner: 72 IMAGE: 25.4 × 17.8 cm (10 × 7 in.) MOUNT: 33.9×29.1 cm $(13\frac{5}{16} \times 11\frac{7}{16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: AIC 1998.267 (oval); BLUO Henry Taylor Album, no. 93; BNF D.05963/9 (oval); HRHRC 964:0037:0033 (oval); Norman Family Miniature Album, no. 13; private collection (cdv); private collection, United Kingdom (inscribed by JMC: Prints to order with autograph 10/6 each [10 shillings and sixpence]); YUBL Gen. Mss. 340, Vol. 3, folder 3 REPRODUCED: Gernsheim 1975, p. 146; Weaver 1986, p. 87; Cox 1996, p. 35

688

INSCRIPTIONS: Recto mount in ink by JMC: 1864 / Revd. J. Isaacson / Rector of Freshwater and at upper right corner: 77
IMAGE: 25.9 × 20.9 cm (10³/16 × 8³/16 in.)
MOUNT: 33.9 × 29.1 cm (13⁵/16 × 11⁷/16 in.)
PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984
OTHER PRINTS: Lindsay Album, no. 85;
MMA 41.21.20
REPRODUCED: Weaver 1986, pp. 20, 88

689

INSCRIPTIONS: Recto mount in ink by JMC:

John Jackson M.D. and at upper right
corner: 18

IMAGE: 19.8 × 15.5 cm (7¹³/₁₆ × 6¹/₁₆ in.)

MOUNT: 33.7 × 30.2 cm (13 ¹/₄ × 11 ⁷/₈ in.)

PROVENANCE: Sotheby's, Belgravia,
October 18, 1974, lot 34; NPG; NMPFT,
1983

REPRODUCED: Ford 1975, p. 41

690

IMAGE: 22.7 × 19.2 cm (8 15/16 × 7 9/16 in.)

MOUNT: 35.1 × 26.1 cm (13 13/16 × 10 1/4 in.)

PROVENANCE: Maria "Mia" Jackson; by

descent to Sotheby's, Belgravia, June 21,
1974, lot 27; private collection; present
owners, 1990

REPRODUCED: Ovenden 1975, pl. 99;

Mulligan et al. 1994, p. 53

691

IMAGE: 31.5×25.8 cm $(12\frac{3}{8} \times 10\frac{1}{8}$ in.) MOUNT: 33.7×28.4 cm $(13\frac{1}{4} \times 11\frac{3}{16}$ in.) PROVENANCE: Gift of Mrs. Curle, 1959

692

IMAGE: 33.6×25.6 cm $(13\frac{3}{16} \times 10^{\frac{1}{16}}$ in.) MOUNT: 37.5×31.2 cm $(14\frac{3}{4} \times 12\frac{1}{4}$ in.) PROVENANCE: Gift of A. L. Coburn, 1930 OTHER PRINTS: AM; MFAB 42.329 (carbon); MMA 49.55.322 (carbon)

693

INSCRIPTIONS: Recto mount in ink by JMC: From Life taken at the South Kensington Museum March 1868 Julia Margaret Cameron / Joachim; Colnaghi blindstamp IMAGE: 32.7 × 26 cm (12⁷/8 × 10 ¹/4 in.) MOUNT: 58.1 × 46.3 cm (22⁷/8 × 18 ³/16 in.) PROVENANCE: Christie's, London, March 28, 1985, lot 204
OTHER PRINTS: BLUO Henry Taylor Album, no. 59; Norman Family Miniature Album, no. 16; private collection (cdv)

694

INSCRIPTIONS: Recto mount in ink by JMC: From Life April 1868 Julia Margaret Cameron; Colngahi blindstamp
IMAGE: 33.8 × 26 cm (13⁵/16 × 10 ¹/2 in.)
MOUNT: 58 × 46 cm (22 ¹³/16 × 18 ¹/6 in.)
PROVENANCE: Museum purchase, 1985
OTHER PRINTS: AIC 1998.241



695
Herr [Joseph] Joachim
[1868]; copyright April 3, 1868; carbon print copyright October 18, 1875
MMA 41.21.27



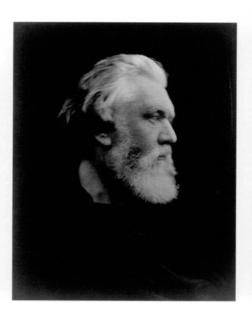
696 [Herr Joseph Joachim] [1868] RPS 2036/2



697 Herr [Joseph] Joachim 1868; copyright April 3, 1868 GEH 81:1122:0002



699 [Professor Benjamin Jowett] [1865] WCP 87:3194



700 A[usten]. H[enry]. Layard M.P. [1869]; copyright April 9, 1869 V&A Ph 931-1913



701 [William Edward Hartpole Lecky] [1868] HRHRC Thackeray Album 964:0312:0054



698 Professor [Benjamin] Jowett

[1865]; copyright January 18, 1865 JPGM Overstone Album 84.xz.186.71



702

W[illiam]. E[dward]. H[artpole]. Lecky
1868

Private collection (Norman Album, no. 69)

695

INSCRIPTIONS: Recto mount in ink by IMC: From Life Registered Photograph Copyright Julia Margaret Cameron and in pencil below: Herr Joachim; Colnaghi blindstamp IMAGE: 29.3×24.3 cm (II $\frac{1}{2} \times 9^{\frac{9}{16}}$ in.) MOUNT: 47.6×33.9 cm ($18\frac{3}{4} \times 13\frac{5}{16}$ in.) PROVENANCE: E. P. Goldschmidt & Co., 1941 OTHER PRINTS: AIC 1991.294 and 1949.882 (carbon); HRHRC 964:0037:0034 and 964:0037:0028 (cdv); IUAM Miniature Album 75.38.36; MFAB 42.330 (cabinet); MM ғм 1965 001 764; Norman Album, no. 10 (inscribed by JMC in index at rear of album: Herr Joachim taken at South Kensington Museum 1868); Norman Family Miniature Album, no. 6; RPS 2036/1 and 2036/3; SMA 94:30:046 (cabinet); Sotheby's, Belgravia, June 17, 1981, lot 436 (printed in reverse); UCLA Aubrey Ashworth Taylor Album, no. 17 REPRODUCED: Stieglitz 1913, pl. 5; Woolf and Fry 1926, pl. 7; Gernsheim 1948, pl. 27 and p. 54; Woolf and Fry 1973, pl. 7; Gernsheim 1975, p. 122

696

INSCRIPTIONS: Colnaghi blindstamp; verso mount in pencil by John Dudley Johnston (RPS Curator): *Dr. Joseph Joachim*IMAGE: 34.5 × 26.4 cm (13% to 3% in.)

MOUNT: 58.1 × 46.2 cm (22% × 18% to in.)

PROVENANCE: Gift of Colonel Cameron, 1929

OTHER PRINTS: Private collection (cdv)

69

698

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright 1868 Julia Margaret Cameron and in pencil below: Herr Joachim

IMAGE: 31.6 × 24.3 cm (12⁷/16 × 9⁹/16 in.)

MOUNT: 46.5 × 38.8 cm (18⁵/16 × 15¹/4 in.)

PROVENANCE: Mrs. Byron Dexter, 1981

OTHER PRINTS: UCLA Aubrey Ashworth

Taylor Album, no. 17 REPRODUCED: Lukitsh 1986, p. 25

Cox 1996, p. 33

INSCRIPTIONS: Recto mount in ink by JMC:

FreshWater Professor Jowett and at upper left corner: 71

IMAGE: 26.5 × 21.6 cm (10⁷/₁₀ × 8 ½ in.)

IMAGE: 26.5 × 21.6 cm (10 % 6 × 8 ½ in.)

MOUNT: 33.9 × 29.1 cm (13 % 6 × 11 % 6 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album,
nos. 3 and 77; HRHRC Thackeray Album
964:0312:0050; Lindsay Album, no. 50;
Norman Album, no. 61; private collection
(cdv); UCLA Aubrey Ashworth Taylor
Album, no. 32

REPRODUCED: Woolf and Fry 1973, pl. 8;

Gernsheim 1975, p. 110; Weaver 1986, p. 87;

699

IMAGE: 25.6 × 20.4 cm (10 1/16 × 8 in.)

MOUNT: 42.4 × 34.1 cm (16 11/16 × 13 7/16 in.)

PROVENANCE: Sotheby's, Belgravia, May 1,
1987, lot 88

OTHER PRINTS: TRC 5387

REPRODUCED: Woolf and Fry 1926, pl. 8;

Jonquieres 1935, pl. 21

700

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright

Julia Margaret Cameron / A. H. Layard M.P.

IMAGE: 30.2 × 24.2 cm (11½ × 9½ in.)

MOUNT: 36.1 × 28.1 cm (14¾6 × 11⅙6 in.)

PROVENANCE: Gift of Enid Du Cane,

March 25, 1913

OTHER PRINTS: V&A Ph 447-1913; private

collection (cdv); RPS 2028/1-2

701

INSCRIPTIONS: Recto mount in ink in an unknown hand: W. E. H. Lecky / Dec 18 1894

IMAGE: 31.3 × 23.8 cm (12 ⁵/₁₆ × 9 ³/₈ in.)

MOUNT: 35.2 × 25 cm (13 ⁷/₈ × 9 ¹³/₁₆ in.)

PROVENANCE: Presented by Hester

Thackeray Fuller to the Gernsheim

Collection, October 21, 1953

OTHER PRINTS: NMAH 6313A; Norman

Album, no. 70; NPG x18010 and x18072
(cdv); RPS 2016; UCLA Aubrey Ashworth

Taylor Album, no. 25

REPRODUCED: Gernsheim 1975, p. 106

02

INSCRIPTIONS: Recto mount in pencil by JMC: W. E. H. Lecky and in ink in index at rear of album: E. W. H. [sic] Lecky from two different negatives 1868

IMAGE: 31.1 × 24.2 cm (12 ¹/₄ × 9 ¹/₂ in.)

MOUNT: 45.9 × 31.4 cm (18 ¹/₁₆ × 12 ³/₈ in.)

PROVENANCE: Gift of the artist to Julia and Charles Norman, September 9, 1869; by descent within the Norman family



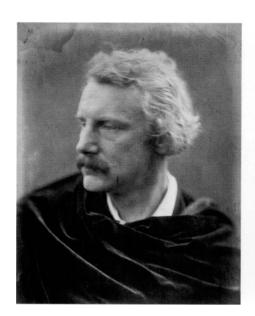
703 [Lord Lichfield] October 1871 Lord Lichfield



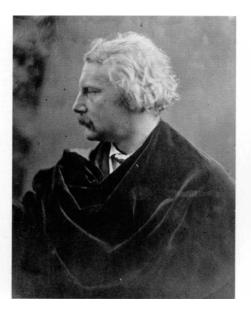
704 **Adolphus Liddell** [1867] NMPFT Herschel Album 1984-5017/91



705 Henry G[eorge]. Liddell [1865]; copyright April 20, 1865 NPG P163



707 Sir Coutts Lindsay 1865 JPGM Overstone Album 84.XZ.186.II



708
Sir Coutts Lindsay
[1865]; copyright July 18, 1865
Private collection, United Kingdom (Lindsay Album, no. 19)



709 Sir Coutts Lindsay 1865 JPGM Overstone Album 84.xz.186.97

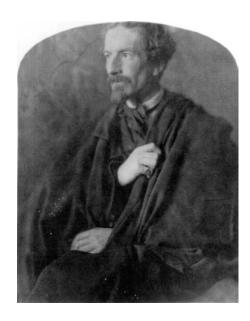


706

Dean [Henry George] Liddell

[1864–66]

BLUO Ms.Photogr.b.4, fol. I



[Frederick Locker-Lampson]
[1867]
NPG PIO2

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater

Oct/1871; Colnaghi blindstamp

IMAGE: 33.3 × 25.4 cm (13 1/8 × 10 in.)

MOUNT: 57.4 × 46.1 cm (22 1/16 × 18 1/8 in.)

PROVENANCE: Gift of the artist to Lord

Lichfield; by descent within the family

704

INSCRIPTIONS: Recto mount in ink by JMC at upper right corner: g1 and in index at rear of album: Adolphus Liddell

IMAGE: 33.3 × 24.8 cm (13½ × 9¾ in.)

MOUNT: 33.7 × 30.1 cm (13½ × 11½ in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT, 1983

OTHER PRINTS: GEH 67:0088:0021

(platinum print by A. L. Coburn); private collection (cdv)

REPRODUCED: Ford 1975, p. 114

705

INSCRIPTIONS: Recto mount signed in pencil by the sitter at lower right corner: Henry G. Liddell; Colnaghi blindstamp

IMAGE: 25.5 × 20 cm (10 × 7 ½ in.)

MOUNT: 34.6 × 28.4 cm (13 ½ × 11 ½ in.)

PROVENANCE: TRC; Sotheby's, Belgravia,

October 28, 1980, lot 212

OTHER PRINTS: BLUO Henry Taylor Album,

no. 79; IUAM Miniature Album 75.38.44;

NMPFT 1990-5036/11506; Norman Family

Miniature Album, no. 12; RPS 2031

706

Inscriptions: Recto mount in pencil by JMC: Dean Liddell IMAGE: $24 \times 19.4 \text{ cm } (9^{\frac{7}{16}} \times 7^{\frac{5}{16}} \text{ in.})$ mount: $37 \times 32.1 \text{ cm } (14^{\frac{9}{16}} \times 12^{\frac{5}{16}} \text{ in.})$ provenance: Gift of Geoffrey Bill, 1988

707

Sir Coutts Lindsay and at upper left corner: 11

IMAGE: 25.4 × 20.2 cm (10 × 7¹⁵/16 in.)

MOUNT: 33.9 × 29.1 cm (13 ³/16 × II ¹/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: IUAM Miniature Album 75.38.33; NPG P52; private collection (cdv); UCLA *98 Cameron; V&A 45.131

REPRODUCED: Weaver 1986, p. 72

INSCRIPTIONS: Recto mount in ink by JMC:

Lawn of Little Holland House 1865 /

708

INSCRIPTIONS: Recto mount in pencil by

JMC: Sir Coutts Lindsay and in ink at upper
right corner: 19

IMAGE: 24.6 × 19.5 cm (9 11/16 × 7 11/16 in.)

MOUNT: 34.1 × 28.1 cm (13 7/16 × 11 1/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

OTHER PRINTS: BLUO Henry Taylor Album,
no. 65

709

INSCRIPTIONS: Recto mount in ink by JMC:

L.H.H. [Little Holland House] Lawn
1865 / Sir Coutts Lindsay

IMAGE: 26.7 × 22.7 cm (10 ½ × 8 ½ ½ ½ in.)

MOUNT: 33.9 × 29.1 cm (13 ½ ½ × 11 ½ ½ in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

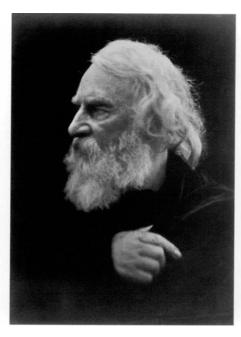
REPRODUCED: Weaver 1986, p. 93

710

IMAGE: 24.6 × 19.5 cm (9 11/16 × 7 11/16 in.)
PROVENANCE: Thackrey & Robertson, 1978
OTHER PRINTS: Norman Family Miniature
Album, no. 14



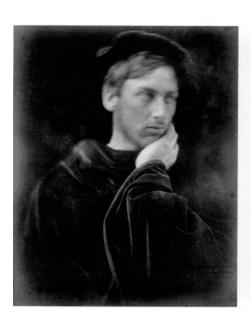
7¹¹
[Frederick Locker-Lampson]
[1867]
Present whereabouts unknown



Henry W[adsworth]. Longfellow [1868]; copyright July 23, 1868 HRHRC 964:0037:0096



[Lt.] Colonel [Robert James] Loyd-Lindsay 1865; copyright July 18, 1865 JPGM Overstone Album 84.xz.186.103



[Thomas Pateshall Monnington]
[1866-67]
NPG P286



[Lord Morley]
[1865]; copyright April 20, 1865
HRHRC Thackeray Album 964:0312:0053



7¹7 [General Robert Cornelis Napier] [1868] RPS 8175



7¹4 [Lt. Colonel Robert James Loyd-Lindsay and Harriet Sarah Loyd-Lindsay]

[1865] JPGM Overstone Album 84.xz.186.7



718
[Charles Lloyd Norman]
[1864]
GEH Watts Album 71:0109:0018

711

INSCRIPTIONS: Unknown IMAGE: Unknown MOUNT: Unknown PROVENANCE: Unknown

712

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater registered Photograph copyright Julia Margaret Cameron and lithographed facsimile signature below: Henry W. Longfellow; Colnaghi blindstamp IMAGE: 35×25.5 cm ($13\frac{1}{4} \times 10$ in.) MOUNT: 53.5×40.3 cm $(21\frac{1}{16} \times 15\frac{7}{8}$ in.) PROVENANCE: Helmut Gernsheim OTHER PRINTS: AIC 1949.880 (carbon); AM; GEH 83:2398:0001, 76:0020:0006 (carbon), and 67:0088:0001 (platinum print by A. L. Coburn); MFAB 42.332 (carbon); Norman Album, no. 8 (inscribed by JMC in index at rear of album: Longfellow taken at Freshwater 1868); RPS 2030 (carbon); UCLA Aubrey Ashworth Taylor Album, no. 18 REPRODUCED: Ritchie and Cameron

REPRODUCED: Ritchie and Cameron 1893, pl. 18; Woolf and Fry 1926, pl. 3; Gernsheim 1948, pl. 43; Woolf and Fry 1973, pl. 3; Gernsheim 1975, p. 120; Weaver 1984, p. 105; Hopkinson 1986, p. 81; Lukitsh 1986, p. 58

713

INSCRIPTIONS: Recto mount in ink by JMC:

L.H.H. [Little Holland House] lawn /
1865 / Colonel Lloyd Lindsay [sic] and at
upper right corner: 101

IMAGE: 27.4 × 20.9 cm (10 ½ × 8 ¾ 6 in.)

MOUNT: 33.8 × 28.4 cm (15 ¾ 6 × 11 ¾ 6 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album,
no. 65; Lindsay Album, no. 23

REPRODUCED: Weaver 1986, pp. 27, 95

714

INSCRIPTIONS: Recto mount in ink by JMC: Julia Margaret Cameron

IMAGE: 25.4 × 19.9 cm (10 × 7¹³/16 in.)

MOUNT: 34.1 × 27.2 cm (13⁷/16 × 10¹¹/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

REPRODUCED: Wantage 1907, p. 48; Weaver 1986, p. 71

71

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 32.5 × 26.1 cm (12 13/16 × 10 3/4 in.)

MOUNT: 54.8 × 45.9 cm (21 3/16 × 18 1/16 in.)

PROVENANCE: Gift of the Monnington family, 1984

716

INSCRIPTIONS: Recto mount in ink by JMC:

Ask Aunt Sara who this is like and in pencil
in an unknown hand below: Lord Morley

IMAGE: 25.4 × 19.9 cm (10 × 7¹³/16 in.)

MOUNT: 35.2 × 25 cm (13⁷/8 × 9¹³/16 in.)

PROVENANCE: Presented by Hester

Thackeray Fuller to the Gernsheim

Collection, October 21, 1953

717

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life 1868 Julia Margaret Cameron and in blue pencil below: General Napier; Colnaghi blindstamp

IMAGE: 33 × 25.1 cm (13 × 9⁷/s in.)

MOUNT: 52.3 × 41.6 cm (20 %/16 × 16 3/s in.)

PROVENANCE: Unknown

718

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Val Prinsep?

IMAGE: 17.5 × 15.4 cm (67/8 × 61/16 in.)

MOUNT: 29.6 × 24.3 cm (111/8 × 91/16 in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971



719 [Charles Lloyd Norman] [1864] GEH Watts Album 71:0109:0017



720 C[harles]. L[loyd]. Norman 1865 JPGM Overstone Album 84.xz.186.54



[Charles Lloyd Norman]
[1865–66]
Present whereabouts unknown



723 [Charles Lloyd Norman] [1866–70] RPS 2011



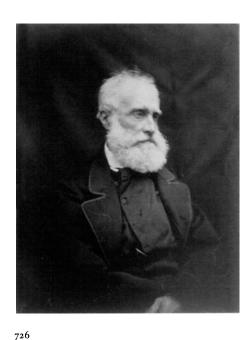
724 [Charles Lloyd Norman] [1874] WCP 93:4858



725 [George Warde Norman] [1867-70] WCP 93:4923



722 C[harles]. L[loyd]. Norman [1866-70] FAMSF 1989.3.3



[George Warde Norman]
[1867-70]
Present whereabouts unknown

INSCRIPTIONS: Recto print watermark BFK
Rives N₄₅ at lower left corner
IMAGE: 20.6 × 15.4 cm (8 ½ × 6 ½ in.)
MOUNT: 29.6 × 24.3 cm (115 × 9 ½ in.)
PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;
Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971
REPRODUCED: Lukitsh 1986, p. 9

720

INSCRIPTIONS: Recto mount in ink by JMC:

Little Holland House 1865 / C. L. Norman
and at upper left corner: 55

IMAGE: 26.I × 21.6 cm (10 ½ × 8½ in.)

MOUNT: 33.7 × 27.9 cm (13 ½ × 11 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

REPRODUCED: Weaver 1986, p. 83

721

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron
IMAGE: Unknown
MOUNT: Unknown
PROVENANCE: By descent within the Norman
family

722

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in pencil below: C. L. Norman; Colnaghi blindstamp

IMAGE: 32.5 × 26.5 cm (12¹³/₁₆ × 10⁷/₁₆ in.)

MOUNT: 57.9 × 46 cm (22¹³/₁₆ × 18 ½ in.)

PROVENANCE: Christie's, London, June 27, 1978, lot 313; Thackrey & Robertson, 1989

723

Inscriptions: Partial Colnaghi blindstamp IMAGE: 32.9 \times 25.3 cm (12 $^{15}/_{16} \times 9$ $^{15}/_{16}$ in.) Mount: 47.6 \times 35.5 cm (18 $^{3}/_{4} \times$ 13 $^{15}/_{16}$ in.) Provenance: Unknown

724

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron and at lower right
corner: For dearest Mr. And Mrs. Norman /
with my love; Colnaghi blindstamp
IMAGE: 33 × 26.3 cm (13 × 10 ⁵/₁₆ in.)
MOUNT: 57.4 × 44.9 cm (22 ⁹/₁₆ × 17 ¹¹/₁₆ in.)
PROVENANCE: By descent within the Norman
family; Charles Isaacs, 1993
OTHER PRINTS: AIC 1998.262 (circle)

725

IMAGE: 38.1 × 30.5 cm (15 × 12 in.)

MEDIUM: Glass negative

PROVENANCE: Christie's, London, May 10,
1991, lot 59

NOTES: This is one of only two negatives by

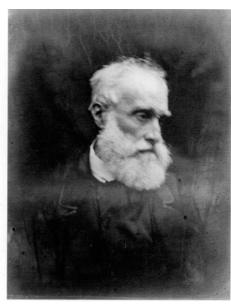
JMC to have survived, and the only large
plate.

726

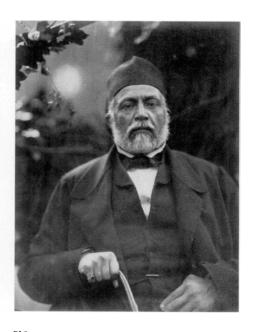
Inscriptions: Unknown IMAGE: 37.8×30.2 cm ($14\frac{7}{8} \times 11\frac{7}{8}$ in.) Mount: Unknown Provenance: John Beatty



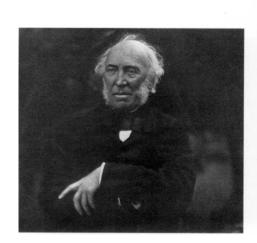
727 [George Warde Norman] [1867–70] Present whereabouts unknown



[George Warde Norman]
[1867~70]
Present whereabouts unknown



King Oude by right of birth Unknown man [1865] BLUO Henry Taylor Album, no. 67



731
[Lord Overstone]
[1865; printed 1870 – 80]; copyright July 18, 1865
JPGM 95.XM.54.3



732 [Lord Overstone (?)] [1872-74] AIC 1998.271



733
W[illiam]. G[ifford]. Palgrave
June 1868; copyright June 17, 1868
JPGM 84.XM.1414.5



73° [Lord Overstone]

[1865] Private collection, United Kingdom (Lindsay Album, no. 61)



734
Clinton Parry
[1868]; copyright June 22, 1868

HRHRC 964:0037:0038

727

IMAGE: 29.8 × 25.4 cm (11¹/₄ × 10 in.)
MEDIUM: Glass negative
PROVENANCE: Christie's, London, May 10,

1991, lot 59 NOTES: This is one of only two negatives by JMC to have survived, and the only small

plate

INSCRIPTIONS: Unknown

IMAGE: 29.5×25.1 cm ($11^{5}/8 \times 9^{7}/8$ in.)

MOUNT: Unknown provenance: Unknown

729

728

INSCRIPTIONS: Recto mount in pencil by JMC: King Oude by right of birth IMAGE: $25.5 \times 19.8 \text{ cm (10} \times 7^{13}/_{16} \text{ in.)}$ MOUNT: $34 \times 27.2 \text{ cm } (13^{3}/_{8} \times 10^{11}/_{16} \text{ in.)}$ PROVENANCE: Bequest of the Taylor family,

1930

730

INSCRIPTIONS: Recto mount in pencil in an unknown hand: *Lord Overstone* and in ink at upper right corner: 6*t*IMAGE: 24.7 × 19.3 cm (9¹¹/₁₆ × 7⁹/₁₆ in.)

MOUNT: 34.1 × 28.1 cm (13⁷/₁₆ × 11¹/₁₆ in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindson by descent within the family

Lindsay; by descent within the family

731

IMAGE: 22.4 × 24.2 cm $(8^{13}/_{16} \times 9^{1}/_{2} \text{ in.})$ MOUNT: 49.8×58.1 cm $(19^{5}/_{8} \times 22^{7}/_{8} \text{ in.})$

меріим: Carbon

PROVENANCE: By descent within the Norman family; Charles Isaacs; Cinema Consultants, Inc., 1995

OTHER PRINTS: Lindsay Album, no. 31;

RPS 2062 (carbon); WCP 93:4860 REPRODUCED: Gernsheim 1975, p. 91; Lukitsh

1986, p. 25; Cox 1996, p. 49

732

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From Life Copyright Julia Margaret Cameron

IMAGE: 34.6 × 26.2 cm (13 5/8 × 10 5/16 in.)

MOUNT: 44.1 × 35.3 cm (17 3/8 × 13 7/8 in.)

PROVENANCE: Estate of Vanessa Bell, 1998

OTHER PRINTS: AIC 1998.239; RPS 2007/1-5

REPRODUCED: Woolf and Fry 1926, pl. 14;

Weaver 1986, p. 17

733

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater June 1868 Julia Margaret Cameron and on label signed in ink by the sitter below: W. G. Palgrave; partial Colnaghi blindstamp IMAGE: 34.8×26 cm $(13^{11}/16 \times 10^{11}/4 in.)$ MOUNT: 39.4×31 cm $(15^{1}/2 \times 12^{3}/16$ in.) PROVENANCE: Arnold Crane, 1984 OTHER PRINTS: GEH 81:1129:0006; HRHRC 964:0037:0104; IUAM Miniature Album 75.38.59; MMA 41.21.28; Norman Album, no. 15 (oval); NPG P279; private collection (cdv); RPS 20553; YUBL Gen. Mss. 340, Vol. 3, folder 21 (inscribed by JMC: the great Arab Traveller) REPRODUCED: Gernsheim 1948, pl. 18; Woolf and Fry 1973, pl. 25; Gernsheim 1975,

734

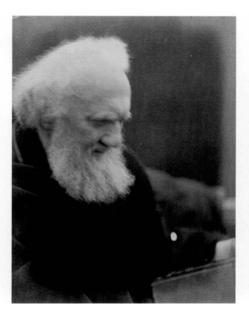
INSCRIPTIONS: Recto mount in ink by JMC:
From Life Julia Margaret Cameron / Clinton
Parry

p. 119; Lukitsh 1986, p. 60; Cox 1996, p. 75

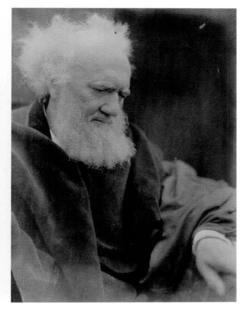
IMAGE: 32.7×26.1 cm ($12\frac{7}{8} \times 10^{\frac{1}{4}}$ in.) MOUNT: 52.2×41.1 cm ($20\frac{9}{16} \times 16\frac{3}{16}$ in.) PROVENANCE: Helmut Gernsheim REPRODUCED: Gernsheim 1975, p. 111



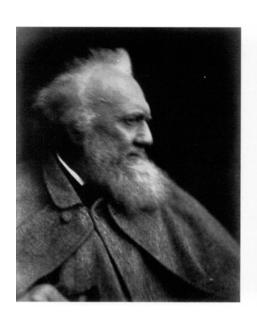
735 [Arthur Prinsep] [1868] IUAM Miniature Album 75.38.94



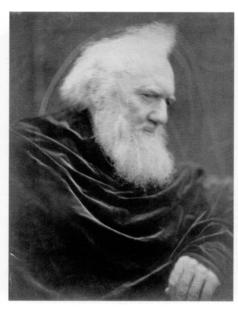
[Henry Thoby Prinsep]
[1865]; copyright May 19, 1865
HRHRC Thackeray Album 964:0312:0019



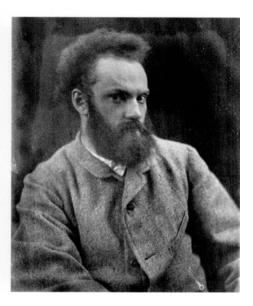
H[enry]. T[hoby]. Prinsep
[1865]; copyright May 19, 1865
HRHRC Thackeray Album 964:0312:0007



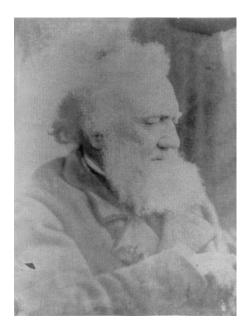
739 [Henry Thoby Prinsep] [1865] JPGM 84.XM.443.62



740 H[enry]. T[hoby]. Prinsep 1866 NPG x18013



74^I
[Valentine Prinsep]
[1864-66]
Private collection, United Kingdom (Lindsay Album, no. 101)



738
[Henry Thoby Prinsep]
[1865]
Present whereabouts unknown



742 [Valentine Prinsep] [1867]; copyright June 14, 1867 HMADC Ph 967.96.3

735 IMAGE: 8.2 × 6 cm (3³/₁₆ × 2¹/₈ in.) MOUNT: 21.5 × 16.1 cm (8⁷/₁₆ × 6⁵/₁₆ in.) MEDIUM: Reduced, cabinet-sized print PROVENANCE: Russ Anderson, 1975 OTHER PRINTS: Private collection, United

Kingdom (large-format print; inscribed by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron / Arthur Prinsep taken at South Kensington Museum)

736

INSCRIPTIONS: Recto mount in pencil in an unknown hand: *Uncle Thoby*IMAGE: 25.3 × 19.7 cm (9 ¹⁵/₁₆ × 7 ³/₄ in.)

MOUNT: 35.2 × 25 cm (13 ³/₈ × 9 ¹³/₁₆ in.)

PROVENANCE: Presented by Hester

Thackeray Fuller to the Gernsheim

Collection, October 21, 1953

OTHER PRINTS: BLUO Henry Taylor Album, no. 90; Lindsay Album, no. 136

737

INSCRIPTIONS: Recto mount signed in ink by the sitter: H. T. Prinsep and indecipherable Arabic or Far Eastern inscription

IMAGE: 25.2 × 19.5 cm (9¹⁵/₁₆ × 7¹¹/₁₆ in.)

MOUNT: 35.2 × 25 cm (13⁷/₈ × 9¹¹/₁₆ in.)

PROVENANCE: Presented by Hester

Thackeray Fuller to the Gernsheim

Collection, October 21, 1953

OTHER PRINTS: BLUO Henry Taylor Album, no. 88; CCAC

738

INSCRIPTIONS: Recto mount in ink by JMC: From Life
IMAGE: Unknown
MOUNT: Unknown

PROVENANCE: Unknown

739

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Val Prinsep

IMAGE: 25 × 20.5 cm (9 13/16 × 8 13/16 in.)

MOUNT: 43.5 × 31.4 cm (17 1/8 × 12 3/8 in.)

PROVENANCE: Virginia Woolf; Sotheby's,

Belgravia, March 8, 1974, lot III; Samuel

Wagstaff, Jr., 1984

OTHER PRINTS: HRHRC Thackeray

Album 964:0312:0002; Mia Album, no. 9;

RPS 20552

REPRODUCED: Gernsheim 1975, p. 71;

Ovenden 1975, pl. 16

740

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater 1866 and signed in ink by the sitter below: H. T. Prinsep 1870; Colnaghi blindstamp IMAGE: 36.3 × 28.3 cm (14 ½ × II ½ in.)
MOUNT: 58.2 × 46.5 cm (22 ½ × 18 ½ in.)
PROVENANCE: Gift of Mrs. Curle, 1959
OTHER PRINTS: NPG x18014; AM; Mia
Album, no. 57; MoMA 546.60; Norman
Album, no. 13; WCP 92: 4774; YUBL
Gen. Mss. 340, Vol. 3, folder 20
REPRODUCED: Ovenden 1975, pl. 83; Weaver 1984, p. 112; Mulligan et al. 1994, p. 45

741

INSCRIPTIONS: Recto mount in pencil in an unknown hand: *Mr. Val Prinsep* and at upper right corner: *101*IMAGE: 24.7 × 19.8 cm (911/16 × 713/16 in.)

MOUNT: 34.1 × 28.1 cm (137/16 × 111/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

742

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron; verso mount in an unknown hand: Thomas Woolner

IMAGE: 35.3×26.3 cm ($13^{7/8} \times 10^{5/16}$ in.) MOUNT: 37.1×28.7 cm ($14^{5/8} \times 11^{5/16}$ in.) PROVENANCE: Anonymous gift



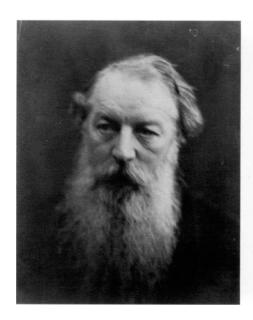
743 [Valentine Prinsep] [1867] WCP 01:6953



744
[Valentine Prinsep]
September 1874
LCL, no. 10



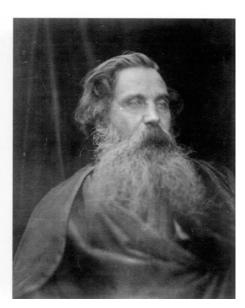
745 [Valentine Prinsep] [September 1874] RPS 2093



747
[James Rogers]
November 1867
MMA 41.21.17



748
[James Rogers]
[November 1867]
Present whereabouts unknown



749
[James Rogers]
[1867]
Present whereabouts unknown



746
Hercules Robinson
[1866-70]
Private collection, United Kingdom



[James Rogers]
[1867]
Present whereabouts unknown

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 34.9 × 27.1 cm (13 ¾ × 10 ½ in.)
MOUNT: 58.1 × 46.1 cm (22 ½ × 18 ½ in.)
PROVENANCE: Anton Lock; Christic's,
London, March 20, 1980, lot 315; Paul F.
Walter; Sotheby's, London, May 10, 2001,
lot 125

REPRODUCED: Lukitsh 1986, p. 50

744

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copy right Julia Margaret Cameron Sep. 1874; verso mount in pencil in an unknown hand: Val Prinsep

IMAGE: 34×25.8 cm $(13\frac{3}{8} \times 10\frac{1}{8}$ in.) Mount: 36.8×28.6 cm $(14\frac{1}{2} \times 11\frac{1}{4}$ in.)

PROVENANCE: Unknown OTHER PRINTS: RPS 2094

745

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Our Royal Cousin (Val Prinsep RA) Mrs. Julia M. Cameron 1874 IMAGE: 34 × 25.4 cm (13 1/8 × 10 in.)
MOUNT: 38.6 × 30.2 cm (15 3/16 × 11 7/8 in.)
PROVENANCE: Gift of Mrs. Beatrice Trench, 1029

OTHER PRINTS: LCL, no. 9 REPRODUCED: Lukitsh 1986, p. 74

746

INSCRIPTIONS: Recto album page in ink by JMC: Hercules Robinson and recto mount lithographed facsimile inscription by JMC: From Life Copyright Julia Margaret Cameron

IMAGE: 8.6×5.6 cm $(3\frac{1}{5} \times 2\frac{1}{16}$ in.) MOUNT: 10×6.4 cm $(3\frac{15}{16} \times 2\frac{1}{2}$ in.)

меріим: Carte-de-visite

PROVENANCE: Gift of the artist to Julia Norman; by descent within the Norman, Pryor, and Curtis families

747

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater Nov 1867 Julia Margaret Cameron and in ink in an unknown hand below: Charles Henry Cameron / Bombay Civil Service; Colnaghi blindstamp; verso mount in ink in an unknown hand: Charles Henry Cameron / Bombay Civil Service

IMAGE: 34.5×26.6 cm $(13\%_{16} \times 10\%_{16})$ in.) MOUNT: 54.2×38.5 cm $(21\%_{16} \times 15\%_{16})$ PROVENANCE: E. P. Goldschmidt & Co., 1941

748

INSCRIPTIONS: Unknown IMAGE: Unknown MOUNT: Unknown PROVENANCE: Unknown

749

INSCRIPTIONS: Unknown
IMAGE: Unknown
MOUNT: Unknown
PROVENANCE: Unknown

750

INSCRIPTIONS: Unknown IMAGE: Unknown MOUNT: Unknown PROVENANCE: Unknown



751 W[illia]m. [Michael] Rossetti May 1865; copyright July 18, 1865 JPGM Overstone Album 84.XZ.186.6



W[illia]m. M[ichael]. Rossetti
[May] 1865; copyright July 18, 1865
JPGM Overstone Album 84.xz.186.94



Mr. Sellwood Mrs. Tennyson's Father
[1864-65]
HRHRC Thackeray Album 964:0312:0040



755 The Late Sir John Simeon [1870]; copyright June 8, 1870 RPS 2005



James Spedding 1864; copyright May 30, 1864 JPGM Overstone Album 84.xz.186.8

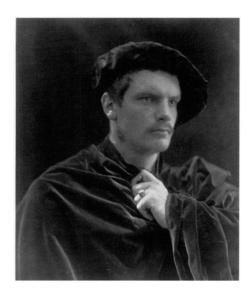


757

James Spedding

[1864]

RPS 2002



754 [Walter Senior] [1868] MFAB 01000.1975



758 [Leslie Stephen] 1872 LCL, no. 14

75¹

Wm. Rossetti and at upper left corner: 5
IMAGE: 25.4 × 20 cm (10 × 7⁷/8 in.)
MOUNT: 33.9 × 29.1 cm (13 ³/16 × 11 ⁷/16 in.)
PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984
OTHER PRINTS: GEH 81:1125:0004;
IUAM Miniature Album 75.38.61; Lindsay Album, no. 80; Mia Album, no. 42; NPG P126; private collection (cdv); TRC 5555; V&A 44-956
REPRODUCED: Ovenden 1975, pl. 71;
Hopkinson 1986, p. 89; Weaver 1986, p. 71; Mulligan et al. 1994, p. 56; Lukitsh 2001, p. 43

INSCRIPTIONS: Recto mount in ink by JMC:
Little Holland House Lawn May 1865 /

752

JMC: Lawn L.H.H. [Little Holland House] 1865 / Wm. M. Rossetti and at upper left corner: 93

IMAGE: 24.5 × 19.6 cm (9⁵/8 × 7¹¹/16 in.)

MOUNT: 33.9 × 29.1 cm (13⁵/16 × 11⁷/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: GEH 81:1121:0031; Lindsay Album, no. 38; RPS 2050 (arched top); TRC 5556

REPRODUCED: Lukitsh 1986, p. 43; Weaver 1986, p. 93

INSCRIPTIONS: Recto mount in ink by

753

INSCRIPTIONS: Recto mount in ink by JMC:

Mr. Selwood [sic] Mrs. Tennyson's Father

IMAGE: 25.4 × 19.7 cm (10 × 7¹/4 in.)

MOUNT: 35.2 × 25 cm (13⁷/8 × 9¹³/16 in.)

PROVENANCE: Presented by Hester

Thackeray Fuller to the Gernsheim

Collection, October 21, 1953

OTHER PRINTS: BLUO Henry Taylor Album,

no. 114

754

INSCRIPTIONS: Colnaghi blindstamp; verso mount in an unknown hand: No. 45
Mr. Senior
IMAGE: 29.I × 25 cm (II⁷/16 × 9 ¹³/16 in.)
MOUNT: 39.I × 29.5 cm (I5 ³/8 × II ⁵/8 in.)
PROVENANCE: Loan from Octavia Hughes, 1975

755

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater and in ink by JMC below: The Late Sir John Simeon (Bart); partial Colnaghi blindstamp
IMAGE: 30.3 × 24 cm (II 15/16 × 9 7/16 in.)
MOUNT: 51.6 × 39 cm (20 5/16 × 15 5/16 in.)
PROVENANCE: Gift of A. L. Coburn, 1930

756

INSCRIPTIONS: Recto mount in ink by JMC: Whitsuntide 1864, Hendon lawn / James Spedding and at upper right corner: 6 IMAGE: $23.3 \times 17.9 \text{ cm} (9^{3}/_{16} \times 7^{1}/_{16} \text{ in.})$ MOUNT: 33.9 × 29.1 cm ($13\frac{5}{16}$ × $11\frac{7}{16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: HRHRC Thackeray Album 964:0312:0036; LCL, no. 16 (oval); Lindsay Album, no. 108 (rectangle); Mia Album, no. 38 (oval); MM FM 1965 001 768; NMPFT Herschel Album 1984-5017/10 (rectangle); Norman Family Miniature Album, no. 9; private collection (cdv); TRC 5449A (cdv) REPRODUCED: Ford 1975, p. 33; Gernsheim 1975, p. 143; Ovenden 1975, pl. 3; Weaver 1984, p. 103; Weaver 1986, p. 71

757

INSCRIPTIONS: Recto mount in pencil by JMC: James Spedding

IMAGE: 25.3 × 20.4 cm (9 15/16 × 8 in.)

MOUNT: 33.2 × 26.5 cm (13 1/16 × 10 7/16 in.)

PROVENANCE: Gift of A. L. Coburn, 1930

OTHER PRINTS: BLUO Henry Taylor Album, no. 62B (cdv); private collection (cdv);

TRC 5449 (cdv)

758

INSCRIPTIONS: Recto mount in ink by

JMC: From Life Registered Photograph

Copy right Julia Margaret Cameron

Freshwater Easter of 1872 and in pencil
in an unknown hand below: Duke of

Devonshire (Lord Hartington); Colnaghi
blindstamp

IMAGE: 35.4 × 25.2 cm (13 15/16 × 9 15/16 in.)

IMAGE: 35.4×25.2 cm $(13^{15}/16 \times 9^{15}/16$ in.) MOUNT: 52.3×39.5 cm $(20^{9}/16 \times 15^{9}/16$ in.) PROVENANCE: Unknown



759
[Leslie Stephen]
[1872]
Private collection, United Kingdom



760 J[ohn]. Strachan Bridges R.A. 1864 JPGM Overstone Album 84.xz.186.110



761 Henry Taylor [1864] MMA 41.21.23



763 Henry Taylor [1864] RPS 2041



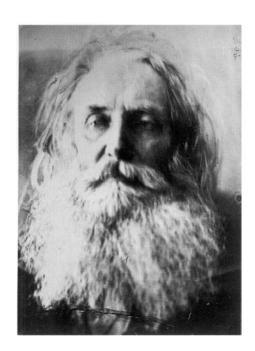
764
[Henry Taylor]
April 1864
BLUO Henry Taylor Album, no. 20



765
[Henry Taylor]
[1864]
Michael Mattis and Judith Hochberg
(Mia Album, no. 121)



762 [Henry Taylor] [1864] GEH Watts Album 71:0109:0008



766 Henry Taylor [1864] RPS 2043/1

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Julia Margaret Cameron The Cameron Studio, 70 Mortimer St. W

IMAGE: 35.2 × 26.8 cm (13 ⁷/₈ × 10 ⁹/₁₆ in.) MOUNT: 38.3 × 27.8 cm (15 ¹/₁₆ × 10 ¹⁵/₁₆ in.) PROVENANCE: Henry Halford Vaughan; by descent within the Vaughan family REPRODUCED: Maitland 1908, p. 197

760

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / J. Strachan Bridges / R.A. and at upper right corner: 108

IMAGE: 26.4 × 20.5 cm (10³/₈ × 8 ½ in.)

MOUNT: 33.8 × 28.4 cm (13⁵/₁₆ × 11 ½ in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

REPRODUCED: Weaver 1986, p. 97

761

INSCRIPTIONS: Recto mount in ink by JMC:
From Life / Henry Taylor / Author Philip
Van Artevelde / Registered Photograph / Julia
Margaret Cameron and in pencil at lower
left corner: 10/6 [10 shillings and sixpence]
IMAGE: 24.1 × 19 cm (9 ½ × 7 ½ in.)
MOUNT: 45.1 × 32.9 cm (17 ¾ × 12 15 ½ in.)
PROVENANCE: E. P. Goldschmidt & Co., 1941

762

IMAGE: 29 × 22.1 cm (II⁷/16 × 8 ¹¹/16 in.)
MOUNT: 29.6 × 24.3 cm (II ³/8 × 9 ⁹/16 in.)
PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;
Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

763

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron and signed in ink
by the sitter below: Henry Taylor

IMAGE: 25.3 × 20 cm (9¹⁵/₁₆ × 7⁷/₈ in.)

MOUNT: 31.5 × 25.1 cm (12³/₈ × 9⁷/₈ in.)

PROVENANCE: Gift of A. L. Coburn, 1930

764

INSCRIPTIONS: Recto mount in ink by JMC:

Given to Henry Taylor by his Friend the

Photographer Julia Margaret Cameron Taken
at Freshwater Bay April 1864

IMAGE: 19.1 × 17.4 cm (7½ × 6½ in.)

MOUNT: 33.5 × 26.5 cm (13½ × 10½ in.)

PROVENANCE: Bequest of the Taylor family,
1930

765

IMAGE: 23.5 × 19.8 cm (9 ½ × 7 ½ in.)

MOUNT: 35.1 × 26.1 cm (13 ½ × 10 ½ in.)

PROVENANCE: Maria "Mia" Jackson; by

descent to Sotheby's, Belgravia, June 21,

1974, lot 27; private collection; present

owners, 1990

766

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in pencil below: Henry Taylor 7/6 [7 shillings and sixpence]

IMAGE: 20.4 × I4.7 cm (8 × 5³/4 in.)

MOUNT: 38 × 28.5 cm (I4¹⁵/₁₆ × II ³/₁₆ in.)

MAGE: 20.4 × 14.7 cm (8 × 5 / 1 in.)

MOUNT: 38 × 28.5 cm (14 15 / 16 × 11 3 / 16 in.)

PROVENANCE: Gift of A. L. Coburn, 1930

OTHER PRINTS: YUBL Gen. Mss. 340, Vol. 3,

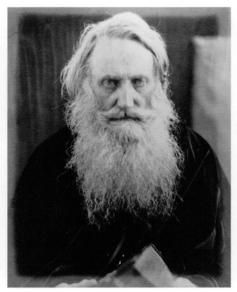
folder 18 (inscribed by JMC: This (I think)

is one / of my very finest pictures—JMC /

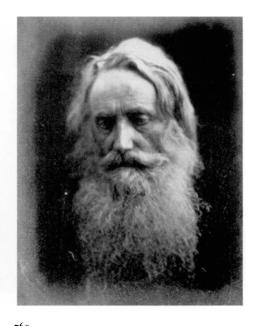
May 1873—No. 9)



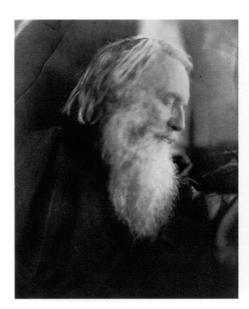
767 [Henry Taylor] [1864 ~ 66] RPS 2044



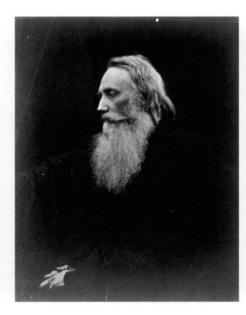
768 [Henry Taylor] [1864] TRC 5528



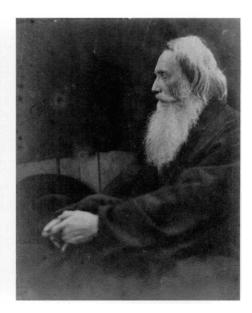
[Henry Taylor]
[1864]
Michael Mattis and Judith Hochberg
(Mia Album, no. 35)



771 [Henry Taylor] [1864] MMA 41.21.24



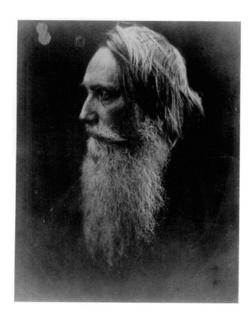
772 [Henry Taylor] [1864]; copyright October 10, 1864 V&A Ph 211-1969



773 [Henry Taylor] [1864]; copyright October 10, 1864 V&A Ph 210-1969



770 Henry Taylor 1864 JPGM Overstone Album 84.xz.186.4



774 [Henry Taylor] [1864] V&A Ph 212-1969

IMAGE: 25.9 × 20.3 cm (10 1/16 × 8 in.)

MOUNT: 26.4 × 20.3 cm (10 1/8 × 8 in.)

PROVENANCE: Unknown

OTHER PRINTS: HRHRC 964:0037:0099

(inscribed by JMC: To the editor of the

Athenaeum with Mrs. Charles Hay Cameron's

compliments / "Author of Philip van Artevelde,

St. Clement's Eve, Edwin the Fair, The

Statesman")

768

INSCRIPTIONS: Recto mount in pencil in an unknown hand: 36

IMAGE: 29 × 23.4 cm (II⁷/16 × 9 ¹/16 in.)

MOUNT: 33 × 24.4 cm (I3 × 9 ¹/8 in.)

PROVENANCE: By descent within the

Tennyson family; Pontin Collection, 1971

OTHER PRINTS: GEH 67:0088:0013-14

(platinum prints by A. L. Coburn)

REPRODUCED: Lukitsh 1986, p. 79

769

INSCRIPTIONS: Recto mount in ink in an unknown hand: Sir Henry Taylor

IMAGE: 26.5 × 21.3 cm (10⁷/₁₆ × 8³/₈ in.)

MOUNT: 35.1 × 26.1 cm (13¹³/₁₆ × 10¹/₄ in.)

PROVENANCE: Maria "Mia" Jackson; by descent to Sotheby's, Belgravia, June 21, 1974, lot 27; private collection; present owners, 1990

OTHER PRINTS: IWCC Miniature Album, no. 2; NPG x18077 (cdv)

REPRODUCED: Ovenden 1975, pl. 116; Hinton 1992, p. 41; Mulligan et al. 1994, p. 39

770

Inscriptions: Recto mount in ink by JMC: FreshWater 1864 / Henry Taylor and at upper right corner: 3 IMAGE: 24.9 × 19.5 cm $(9^{13}/_{16} \times 7^{11}/_{16} \text{ in.})$ MOUNT: 33.9 × 29.1 cm (13 $\frac{5}{16}$ × 11 $\frac{7}{16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: BLUO Henry Taylor Album, no. 14; GEH Watts Album 71:0109:0033 and 81:1122:0004; Lindsay Album, no. 122; RPS 2045; TRC 5529/1-13 (5529/1 inscribed by JMC: 7/6 [7 shillings and sixpence] and No 3 of the first Series) and 5530 (signed by the sitter and priced ro/ [ro shillings]); V&A 45.135 REPRODUCED: Lukitsh 1986, p. 42; Weaver 1986, p. 70

771

Inscriptions: Colnaghi blindstamp IMAGE: 25.4 \times 20.1 cm (10 \times 7 $^{7/8}$ in.) Mount: 45.3 \times 33 cm (17 $^{11}/_{10}$ \times 13 in.) Provenance: E. P. Goldschmidt & Co., 1941

772

IMAGE: 24.3 × 19.2 cm ($9^{9/16}$ × $7^{9/16}$ in.) PROVENANCE: Unknown

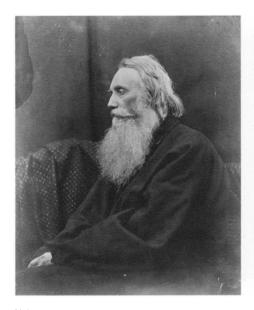
773

IMAGE: 24.2 × 19.2 cm ($9^{1/2} \times 7^{9/16}$ in.) PROVENANCE: Unknown

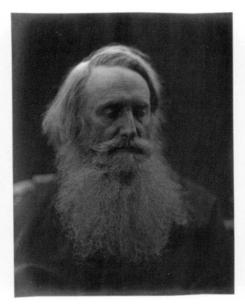
774

IMAGE: 24.2 × 19.3 cm $(9^{1/2} \times 7^{9/16} \text{ in.})$

PROVENANCE: Unknown



775 Henry Taylor [1864] MMA 41.21.25



776
Henry Taylor
[1864]; copyright October 10, 1864
JPGM Overstone Album 84.xz.186.12

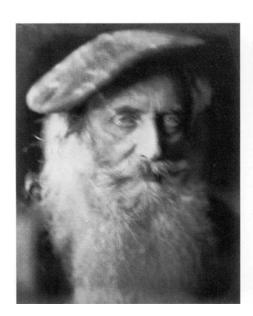


777

Henry Taylor

[1864]; copyright October 10, 1864

JPGM Overstone Album 84.xz.186.38



779

Prospero

Henry Taylor

May 1865

JPGM Overstone Album 84.xz.186.32



780

Study of Prospero
Henry Taylor

[May 1865]
RPS 2046/3

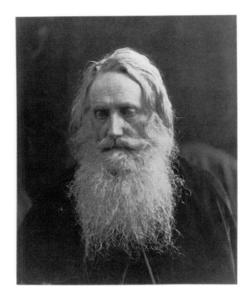


781

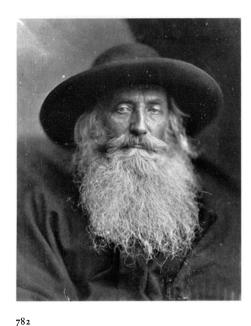
Henry Taylor

June 1, 1865

JPGM Overstone Album 84.xz.186.5



778 Henry Taylor [1865] NMPFT 1990-5036/11515



Henry Taylor
[1865]
Private collection, United Kingdom (Lindsay Album, no. 111)

INSCRIPTIONS: Recto mount in ink by JMC: Registered Photograph Julia Margaret Cameron and signed in ink by the sitter below: Henry Taylor and inscribed in pencil by JMC at lower left corner: 7/6 [7 shillings and sixpence]

IMAGE: 26.1 × 20.8 cm (10 1/4 × 8 3/16 in.)

MOUNT: 42.3 × 33 cm (16 3/8 × 13 in.)

PROVENANCE: E. P. Goldschmidt & Co., 1941

776

775

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater Henry Taylor and at upper right corner: 12

IMAGE: 24.9 × 19.5 cm (9¹³/₁₆ × 7¹¹/₁₆ in.)

MOUNT: 33.9 × 28.3 cm (13⁵/₁₆ × 11¹/₈ in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor

Album, no. 4; NMPFT Herschel Album

REPRODUCED: Ford 1975, p. 44; Weaver 1986, p. 72

777

1984-5017/21

INSCRIPTIONS: Recto mount in ink by JMC:

Henry Taylor

IMAGE: 25.9 × 21.8 cm (10 ½ to 1 ½ in.)

IMAGE: $25.9 \times 21.8 \text{ cm} (10 \%_1 \times 8 \%_1 \text{ in.})$ MOUNT: $34 \times 28.1 \text{ cm} (13 \%_8 \times 11 \%_1 \text{ in.})$ PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor
Album, no. 8; HRHRC Thackeray Album
964:0312:0008 and 964:0037:0053; IUAM
Miniature Album 75.38.39 (circle); Lindsay
Album, no. 40; Mia Album, no. 34;
MM FM 1965 001 763; NMPFT Herschel
Album 1984-5017/7 (inscribed by JMC:
Henry Taylor / Philip Van Artevelde);
Norman Album, no. 68; NPG x18078 (cdv);
private collection (carbon); TRC 5527; V&A
45.134 and E.2746-1990 (photogravure);
YUBL Gen. Mss. 340, Vol. 2, no. 11
REPRODUCED: Gernsheim 1948, pl. 45; Ford

reproduced: Gernsheim 1948, pl. 45; Ford 1975, p. 30; Ovenden 1975, pl. 9; Weaver 1986, p. 79

778

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / Henry Taylor and at lower left corner: 7/6 [7 shillings and sixpence]; Colnaghi blindstamp

IMAGE: 27.8 × 23.1 cm (10 $^{15}/_{16}$ × 9 $^{1}/_{16}$ in.) MOUNT: 43 × 32.5 cm (16 $^{15}/_{16}$ × 12 $^{13}/_{16}$ in.) PROVENANCE: Kodak Company Purchase,

OTHER PRINTS: WCP 98:6036 (inscribed by JMC: Study No. 3 / £1-10 Price raised to Thirty Shillings as accident has happened to negative)

779

INSCRIPTIONS: Recto mount in ink by JMC:

May 1865 Freshwater / Prospero / (Life) /

study of head frm. Henry Taylor

IMAGE: 26.8 × 21.4 cm (10 % × 8 % in.)

MOUNT: 34 × 28 cm (13 % × 11 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album,
no. 12; HRHRC 964:0037:0106; Lindsay

Album, no. 83; NMPFT Herschel Album
1984-5017/75; RPS 2047; TRC 5536; YUBL

Gen. Mss. 340, Vol. 3, folder 4 (inscribed
by JMC: Study No. 4)

REPRODUCED: Gernsheim 1948, pl. 30; Ford

780

p. 45

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Copyright Study of Prospero Julia

Margaret Cameron and signed in ink by the
sitter below: Henry Taylor

IMAGE: 27.2 × 21.9 cm (10 11/16 × 8 3/8 in.)

MOUNT: 37.3 × 28 cm (14 11/16 × 11 in.)

PROVENANCE: Unknown

OTHER PRINTS: BLUO Henry Taylor Album,
no. 115; V&A 44.958

REPRODUCED: Gernsheim 1975, p. 131; Weaver
1984, pp. 110-11

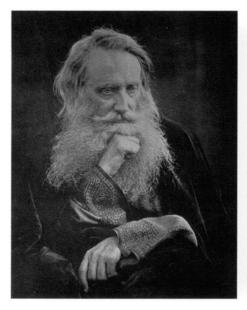
1975, p. 98; Weaver 1986, p. 77; Cox 1996,

781

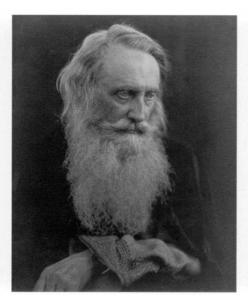
INSCRIPTIONS: Recto mount in ink by JMC: Freshwater June 1st 1865 / Henry Taylor and at upper right corner: 4 IMAGE: 24.9 × 19.7 cm $(9^{13}/16 \times 7^{3}/4 \text{ in.})$ MOUNT: 33.9 × 29.1 cm ($13^{5/16}$ × $11^{7/16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: JPGM 85.XM.129.1 and 86.xm.636.3; GEH 81:1119:0001; HRHRC 964:0037:0050 (carbon); Lindsay Album, no. 100; Mia Album, no. 52; Norman Album, no. 53; NPG x18020; private collection (cdv); RPS 2040/1-3; V&A 45.136; VHM Ph 2590; WCP 84:0984 REPRODUCED: Ovenden 1975, pl. 119; Bruson 1980, pl. 1; Weaver 1984, p. 111; Lukitsh 1986, p. 24; Weaver 1986, p. 70; Mulligan et al. 1994, p. 11; Lukitsh 2001, p. 39

782

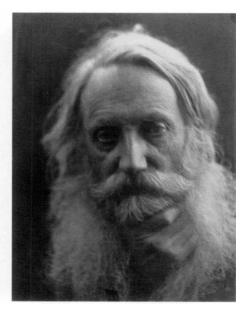
INSCRIPTIONS: Recto mount in ink by JMC: Henry Taylor and at upper right corner: III IMAGE: 24.7 × 19.4 cm (9¹¹/16 × 7⁵/8 in.) MOUNT: 34.1 × 28.1 cm (13⁷/16 × 11¹/16 in.) PROVENANCE: Gift of the artist to Sir Coutts Lindsay; by descent within the family OTHER PRINTS: RPS 2039; YUBL Gen. Mss. 340, Vol. 3, folder 17



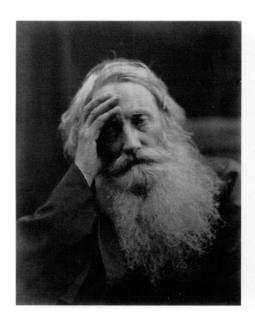
783 Henry Taylor | A Portrait [1865] NMPFT Herschel Album 1984-5017/71



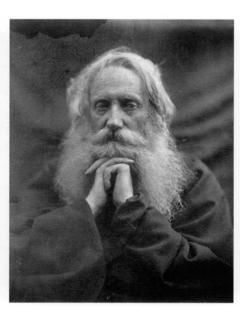
784 Henry Taylor [1865] V&A Ph 929-1913



[Henry Taylor]
[October 10, 1867]; copyright October 16, 1867
JPGM 84.xm.443.9



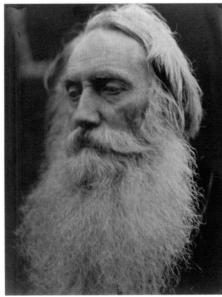
787 [Henry Taylor] [October 10, 1867]; copyright October 16, 1867 RPS 2048



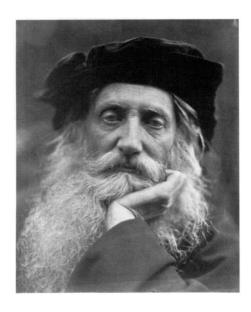
788 [Henry Taylor] [October 10, 1867]; copyright October 16, 1867 BLUO Henry Taylor Album, no. 11



789 [Henry Taylor] [October 10, 1867]; copyright October 16, 1867 IUAM Miniature Album 75.38.92



786
[Henry Taylor]
October 10, 1867; copyright October 16, 1867
NMPFT 1990-5036/11516



790
Henry Taylor
[October 10, 1867]; copyright October 16, 1867
JPGM 84.xm.349.1

INSCRIPTIONS: Recto mount in ink by JMC:

Henry Taylor / A Portrait and at upper right
corner: 71

IMAGE: 25.5 × 20.1 cm (10 × $7^{\frac{7}{8}}$ in.) MOUNT: 33.6 × 30.2 cm (13 $^{\frac{3}{16}}$ × 11 $^{\frac{7}{8}}$ in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT, 1983

OTHER PRINTS: BLUO Henry Taylor Album, no. 78; GEH 81:1129:0001; NGC 21280; Norman Album, no. 18; Norman Family Miniature Album, no. 17; NPG x18021 and x18022; private collection (cabinet and cdv); RPS 2042/1-3 (2042/2 [cabinet; mounted and with Colnaghi blindstamp]); TRC 5534; UCLAH 2000.31.1 (cdv; mounted and with Colnaghi blindstamp); V&A 2920-1925

REPRODUCED: Woolf and Fry 1926, pl. 12; Woolf and Fry 1973, pl. 12; Ford 1975, p. 94; Weaver 1984, p. 94; Hopkinson 1986, p. 77; Weaver 1986, p. 56

784

783

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and signed in ink by the sitter below: Henry Taylor

IMAGE: 29.2 × 23.8 cm (11 $\frac{1}{2}$ × 9 $\frac{3}{8}$ in.) MOUNT: 32.6 × 24.8 cm (12 $\frac{13}{16}$ × 9 $\frac{1}{4}$ in.) PROVENANCE: Gift of Alan S. Cole, April 19,

785

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Freshwater Isle of Wight Oct 10 1867 Julia Margaret Cameron (not enlarged) and in pencil by JMC at lower left corner: No. 1 of last series; Colnaghi blindstamp

IMAGE: 34.4×26.9 cm ($13\%_{16} \times 10\%_{16}$ in.) Mount: 58.2×46.2 cm ($22\%_8 \times 18\%_{16}$ in.) Provenance: Samuel Wagstaff, Jr., 1984 other prints: GEH 81:1121:0022 and 81:1124:0010

REPRODUCED: Lukitsh 1986, p. 62; Cox 1996, p. 67

786

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater Bay Isle of Wight Oct 10th 1867 Julia Margaret Cameron (not enlarged)

IMAGE: 35.3 × 27.6 cm (13 ⁷/₈ × 10 ⁷/₈ in.)
MOUNT: 48.7 × 38.5 cm (13 ³/₁₆ × 15 ¹/₈ in.)
PROVENANCE: Kodak Company Purchase,
1085

OTHER PRINTS: NPG x18077 (cdv)

787

IMAGE: 31.2 × 24.8 cm (12 ¹/₄ × 9 ³/₄ in.)
PROVENANCE: Unknown
OTHER PRINTS: Private collection, United
Kingdom (inscribed by JMC: No. 3 of large
series)

788

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Fresh Water
Bay Isle of Wight 12 Oct. 1867 Julia Margaret
Cameron and in pencil at lower left corner: 10/[10 shillings]

IMAGE: 31.4 × 25.1 cm (12 3/8 × 9 7/8 in.)

MOUNT: 35.5 × 26.9 cm (13 15/16 × 10 9/16 in.)

PROVENANCE: Bequest of the Taylor family,

1930

789

IMAGE: 7.7×6.2 cm $(3 \times 2^{7/16}$ in.) MOUNT: 21.5×16.1 cm $(8^{7/16} \times 6^{5/16}$ in.) MEDIUM: Reduced, cabinet-sized print PROVENANCE: Russ Anderson, 1975 OTHER PRINTS: Norman Family Miniature Album, no. 20

790

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Julia Margaret Cameron and lithographed facsimile signature below: Henry Taylor IMAGE: 34×28 cm ($13^{3}/8 \times 11$ in.) MOUNT: 40.6×33 cm (16×13 in.) PROVENANCE: André Jammes, 1984 OTHER PRINTS: AM; HRHRC 964:0037:0105 and 964:0037:0049 (photogravure); MM FM 1964 001 016; MMA 35.85.1; Norman Album, no. 5; private collection (cabinet); RPS 2037/1-2; V&A 1142-1963; YUBL Gen. Mss. 340, Vol. 3, folder 5 (inscribed in ink by JMC: Damaged copy—frm faulty sheet of | paper | A good and perfect | copy of this to be found / in the gallery) REPRODUCED: Hill 1973, pl. 14; Gernsheim 1975, p. 103; Weaver 1984, p. 110; Lukitsh 1986, p. 62; Wolf 1998, p. 39; Lukitsh 2001,



791 [Frederick Temple] [1866-70] RPS 23649



[Alfred Tennyson]
July 1864
NMPFT 1990-5036/11513



793 A[Ifred]. Tennyson [1864] GEH 81:1125:0001



795
A[Ifred]. Tennyson
[August 1865]
GEH 81:1126:0001



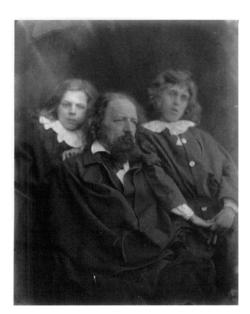
796
Alfred Tennyson
May 1865; copyright May 3, 1865
JPGM Overstone Album 84.xz.186.1



797
[Alfred Tennyson]
[May 1865]; copyright May 3, 1865
JPGM 84.x0.1265.1 (Idylls of the King, vol. 11)



794
A[Ifred]. Tennyson
[1864]
GEH 81:1121:0032



798 Alfred Tennyson with his sons Hallam and Lionel

[1865]; copyright May 3, 1865 MFAB 1977.811 791

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Archbishop Temple
IMAGE: 28.5 × 24.5 cm (II³/₁₆ × 9⁵/₈ in.)
MOUNT: 54 × 37 cm (2I ¹/₄ × I4 ⁹/₁₆ in.)
PROVENANCE: Unknown

792

INSCRIPTIONS: Recto mount in ink by JMC:

Registered Photograph Julia Margaret

Cameron / From Life / July 1864

IMAGE: 26.7 × 20.9 cm (10 ½ × 8 ½ in in.)

MOUNT: 35.2 × 27.4 cm (13 ½ × 10 ¾ in.)

PROVENANCE: Kodak Company Purchase,

1985

OTHER PRINTS: Lindsay Album, no. 39

INSCRIPTIONS: Recto mount in ink by JMC:

Registered Photograph Julia Margaret

793

Cameron / For the Signor and lithographed facsimile signature below: A. Tennyson;
Colnaghi blindstamp
IMAGE: 27.9 × 22.3 cm (II × 8 ¾ in.)
MOUNT: 37.8 × 28.2 cm (I4 ¾ × II ¼ in.)
PROVENANCE: Gerald Massey, 1940; gift of
Eastman Kodak Company, 1981
OTHER PRINTS: Lindsay Album, no. 74;
RPS 2057; V&A 45.132
REPRODUCED: Weaver 1984, p. 101; Lukitsh
1986, p. 38

794

INSCRIPTIONS: Recto mount in ink by JMC:

Registered Photograph Julia Margaret
Cameron and lithographed facsimile
signature below: A. Tennyson

IMAGE: 27.8 × 22.8 cm (10 15/16 × 8 15/16 in.)

MOUNT: 38 × 28.1 cm (14 15/16 × 11 1/16 in.)

PROVENANCE: Gabriel Cromer, 1939; gift of
Eastman Kodak Company, 1949

OTHER PRINTS: BLUO Henry Taylor
Album, no. 110; NMPFT Herschel Album
1984-5017/72

REPRODUCED: Ford 1975, pp. 72, 95;
Hopkinson 1986, p. 72

799

Registered Photograph Julia Margaret
Cameron and lithographed facsimile
signature below: A. Tennyson; Colnaghi
blindstamp

IMAGE: 24.9 × 19.5 cm (9¹³/16 × 7¹¹/16 in.)

MOUNT: 36.9 × 28.3 cm (14¹/2 × II ¹/8 in.)

PROVENANCE: Gabriel Cromer, 1939; gift of
Eastman Kodak Company, 1949

OTHER PRINTS: BLUO Henry Taylor Album,
no. 104; Lindsay Album, no. 78; NMPFT
1990-5036/11514; RPS 2054; V&A 45.133
(inscribed by JMC: August 1865)

INSCRIPTIONS: Recto mount in ink by JMC:

796

IMAGE: 25.6×21 cm ($10\frac{1}{16} \times 8\frac{1}{4}$ in.) MOUNT: 33.9×29.1 cm $(13^{5/16} \times 11^{7/16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: JPGM 84.XO.732.I.I.I (Idylls of the King, vol. 1, frontispiece; arched top); AIC 1998.282; BLUO Henry Taylor Album, no. 112; GEH 71:0011:0001 (Colnaghi blindstamp); HRHRC Thackeray Album 964:0312:0035, 964:0037:0055, and 964:0314:0003 (photogravure); Lindsay Album, no. 42; Mia Album, no. 15; MM ғм 1964 001 017; ММА 41.21.8 (Colnaghi blindstamp) and 66.633.1 (Colnaghi blindstamp); MoMA 120.52; NMPFT Herschel Album 1984-5017/73; Norman Album, no. 19 (inscribed by JMC: The dirty Monk "so called by the Laureate with whom this Portrait is a favorite"); NPG x18023, x18024, x44991, and x18053 (cabinet); private collection (cdv); RPS 2055/1 (oval vignette) and 2055/2; TRC 5371; YUBL Gen. Mss. 340, Vol. 3, nos. 13a&b; V&A 1143-1963

INSCRIPTIONS: Recto mount in ink by JMC:

at upper right corner: 1

FreshWater May 1865 / Alfred Tennyson and

REPRODUCED: Ritchie and Cameron 1893, pl. 3; Tennyson 1897, vol. 2, facing p. 120; Woolf and Fry 1926, pl. 4; Gernsheim 1948, pl. 22; Hill 1973, pl. 17; Woolf and Fry 1973, pl. 4; Ford 1975, p. 96; Gernsheim 1975, p. 30; Ovenden 1975, p. 18; Weaver 1984, p. 98; Hopkinson 1986, p. 73; Lukitsh 1986, p. 48; Weaver 1986, p. 69; Mulligan et al. 1994, p. 52; Cox 1996, p. 43; Lukitsh 2001, p. 41

797

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron

IMAGE: 25.7 × 20.9 cm (10 ½ × 8 ⅙ in.)

MOUNT: 43.1 × 33 cm (16 ½ × 13 in.)

PROVENANCE: Arnold Crane, 1984

OTHER PRINTS: JPGM 84.X0.732.I.2.I; MMA 41.21.22; V&A Ph 35-1939

798

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Julia Margaret Cameron / Alfred
Tennyson with / his sons Hallam and Lionel;
Colnaghi blindstamp
IMAGE: 27.6 × 21.8 cm (10⁷/8 × 8 */16 in.)
MOUNT: 32.9 × 26.5 cm (12 **5/16 × 10 **7/16 in.)
PROVENANCE: Gift of David Bakalar,
December 15, 1977
OTHER PRINTS: BLUO Henry Taylor Album,
no. 106; HRHRC 964:0037:0058; MoPA
2000.030.001; RPS 2059
REPRODUCED: Tennyson 1911, facing p. 188



799
[Alfred Tennyson with his sons Hallam and Lionel]
[1865]; copyright May 3, 1865
NPG P285



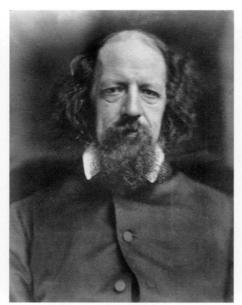
800
[Alfred Tennyson]
[1866]
NMPFT Herschel Album 1984-5017/84



801 A[Ifred]. Tennyson July 4[, 1866]; copyright July 9, 1866 La Salle National Bank 68.8.2



803 A[Ifred]. Tennyson 1867 GEH 81:1121:0038



804 A[lfred]. Tennyson [1867] NPG P284



805
Alfred Tennyson
[1867]
BLUO Henry Taylor Album, no. 101



802 A[lfred]. Tennyson [July 4, 1866] MMA 1997-382.36



[Alfred Tennyson]
[1867]
Present whereabouts unknown

INSCRIPTIONS: Recto mount in ink by JMC: Julia Margaret Cameron

IMAGE: 23.7 × 19.9 cm (9 ½10 × 7 ½10 in.)

MOUNT: 46 × 36 cm (18 ½8 × 14 ½16 in.)

PROVENANCE: By descent from Thomas

Pateshall Monnington, 1984

800

INSCRIPTIONS: Recto mount in ink by JMC at upper right corner: 84

IMAGE: 33.1 × 26 cm (13 × 10 ½ in.)

MOUNT: 33.7 × 30 cm (13 ½ × 11 ½ 6 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

REPRODUCED: Ford 1975, p. 107

801

INSCRIPTIONS: Recto mount in ink by JMC:

From Life July 4th Julia Margaret Cameron
and lithographed facsimile signature below:
A. Tennyson

IMAGE: 27.6 × 21.9 cm (10⁷/s × 8⁵/s in.)

MOUNT: 36.2 × 29.8 cm (14¹/4 × 11³/4 in.)

PROVENANCE: Robert Schoelkopf, 1968

PROVENANCE: Robert Schoelkopf, 1968
OTHER PRINTS: NMPFT Herschel Album
1984-5017/74; RPS 2058
REPRODUCED: Ford 1975, p. 97

802

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life July 4th 1864
Julia Margaret Cameron and signed in ink by the sitter below: A. Tennyson

IMAGE: 35 × 27 cm (13 ¾ × 10 ¾ in.)

MOUNT: 51.8 × 44.5 cm (20 ¾ × 17 ½ in.)

PROVENANCE: Sean Thackrey; Colnaghi,
March 29, 1978, cat. 166; Rubel Collection;
Hans P. Kraus, Jr., 1997

OTHER PRINTS: YUBL Gen. Mss. 340, Vol. 1,
no. 11 (inscribed by JMC: July 4, 1866)

REPRODUCED: Kraus 1997, p. 51

803

From Life Freshwater 1867 Julia Margaret
Cameron and lithographed facsimile
signature below: A. Tennyson; Colnaghi
blindstamp
IMAGE: 33.3 × 27 cm (13 1/8 × 10 1/8 in.)
MOUNT: 52.7 × 43.5 cm (20 1/4 × 17 1/8 in.)
PROVENANCE: Gabriel Cromer, 1939; gift of
Eastman Kodak Company, 1949
OTHER PRINTS: NMPFT Herschel Album
1984-5017/3; RPS 2060 (carbon)
REPRODUCED: Ford 1975, p. 26; Lukitsh 1986,
p. 48; Lukitsh 2001, p. 85

INSCRIPTIONS: Recto mount in ink by JMC:

804

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and lithographed facsimile signature below: A. Tennyson; Colnaghi blindstamp IMAGE: 33×25.2 cm $(13 \times 9^{15}/_{16}$ in.) MOUNT: 50.2×36.5 cm $(19^{3/4} \times 14^{3/8}$ in.) PROVENANCE: By descent from Thomas Pateshall Monnington, 1984 OTHER PRINTS: AM; HRHRC 964:0037:0056 and 964:0037:0108; JPGM 84.xm.443.58 (oval); NMPFT Herschel Album 1984-5017/6; private collection (cdv); RPS 2053 REPRODUCED: Ford 1975, p. 29; Gernsheim 1975, p. 142; Weaver 1984, p. 100; Weaver 1986, p. 55

805

INSCRIPTIONS: Recto mount in pencil by JMC: Alfred Tennyson

IMAGE: 25.5 × 19.9 cm (10 × 7 ½/16 in.)

MOUNT: 34 × 28.3 cm (13 ½ × 11 ½ in.)

PROVENANCE: Bequest of the Taylor family, 1930

OTHER PRINTS: BNF D.05963/4

806

INSCRIPTIONS: Unknown
IMAGE: 25.6 × 20 cm (10 ½6 × 7½ in.)
MOUNT: Unknown
PROVENANCE: Sotheby's, Belgravia,
October 28, 1981, lot 382



807 Alfred Tennyson [1867]; carbon print copyright October 18, 1875 NMPFT Herschel Album 1984-5017/76



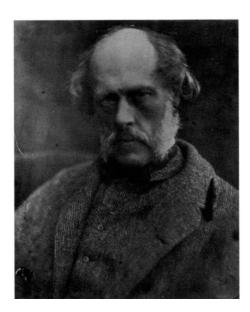
808
A[Ifred]. Tennyson
June 3, 1869
RPS 2061



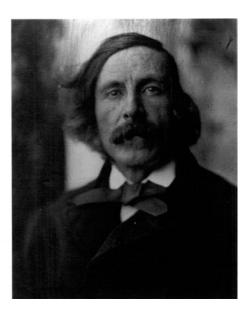
809
[Alfred Tennyson]
June 3, 1869
Present whereabouts unknown



[Charles Turner Tennyson]
[1864-66]
IUAM Miniature Album 75.38.88



812 [Frederick Tennyson] [1865] TRC 5404

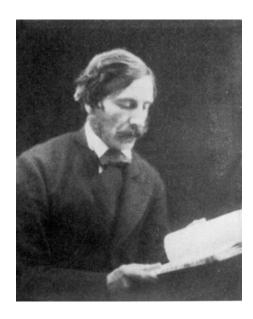


813 [Horatio Tennyson] 1867 TRC 5442



810
A[lfred]. Tennyson

June 3, 1869; copyright June 7, 1869; carbon print copyright October 18, 1875 V&A Ph 932-1913



814 Horatio Tennyson

1868 Present whereabouts unknown

807

INSCRIPTIONS: Recto mount in ink by JMC at upper right corner: 76 and in index at rear of album: Alfred Tennyson 3/4

IMAGE: 32.8 × 27 cm (12 ^{7/8} × 10 ^{5/8} in.)

MOUNT: 33.7 × 32 cm (13 ^{1/4} × 12 ^{9/16} in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

OTHER PRINTS: IWCC Miniature Album,

no. 1; MFAB 42.336 (carbon); Norman Family Miniature Album, no. 4; NPG x44992 (carbon); private collection (cdv); RPS 2515/1 (carbon); TRC 5377 (carbon) REPRODUCED: Boord 1890, pl. 3; Ritchie and Cameron 1893, pl. 4; Tennyson 1897, vol. 2, facing p. 84; Ford 1975, p. 99; Weaver 1984, p. 99; Hinton 1992, p. 39

808

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater June 3rd 1869 Copyright Julia Margaret Cameron Registered Photograph and lithographed facsimile signature below: A. Tennyson; Colnaghi blindstamp

IMAGE: 30.3 × 24.4 cm (II 15/16 × 9 5/8 in.)

MOUNT: 58 × 46.2 cm (22 15/16 × 18 5/16 in.)

PROVENANCE: Gift of Isabel Summerhayes,
1968

809

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Freshwater June 3rd 1869
copyright Julia Margaret Cameron Registered
Photograph; Colnaghi blindstamp
IMAGE: 27.5 × 22.5 cm (10 13/16 × 8 3/8 in.)
MOUNT: Unknown
PROVENANCE: Sotheby's, Belgravia,

December 4, 1973, lot 45

810

INSCRIPTIONS: Recto mount in ink by JMC: From Life. Registered Photograph taken at Freshwater June 3rd 1869 Copyright Julia Margaret Cameron and lithographed facsimile signature below: A. Tennyson IMAGE: 30.4 × 24.4 cm (II¹⁵/16 × 9 5/8 in.) MOUNT: 40.6 × 28.7 cm (I6 × II 5/16 in.) PROVENANCE: Gift of Alan S. Cole, April 19, 1913

OTHER PRINTS: V&A E.2749-1990
(photogravure); AIC 1949.879 (carbon);
BNF D.05963/5; GEH 81:1129:0005;
HRHRC 964:0037:0057; IUAM Miniature
Album 75.38.35; MFAB 42.337 (carbon);
MMA 66.633.2 and 49.55.319 (carbon);
NMPFT 1939-113/12; Norman Album, no. 6
(inscribed by JMC in index at rear of
album: Last Portrait of Alfred Tennyson
taken 3rd June 1869); NPG P9, P124, and
X18054 (cabinet); RPS 2056/1; TRC 5378;
UCLA *98 Cameron (two loose prints, one

of which is inscribed by JMC: Thirty shillings Genuine Autograph / JMC) and UCLA Aubrey Ashworth Taylor Album, no. 15 (inscribed by JMC in index at rear of album: the last portrait of him); VHM Ph 2591

REPRODUCED: Gernsheim 1948, pl. 52; Woolf and Fry 1973, pl. 38; Gernsheim 1975, p. 93; Bruson 1980, pl. 2; Weaver 1984, p. 99; Lukitsh 1986, p. 48

811

IMAGE: 7.9 × 6 cm (3¹/s × 2³/s in.)

MOUNT: 21.5 × 16.1 cm (8⁷/16 × 6⁵/16 in.)

MEDIUM: Reduced, cabinet-sized print

PROVENANCE: Russ Anderson, 1975

OTHER PRINTS: Private collection, United

Kingdom (cdv; inscribed by JMC: Charles

Turner Tennyson / Brother of Alfred

Tennyson / & equal as a Poet)

812

IMAGE: 25.7×20.6 cm ($10^{1/8} \times 8^{1/8}$ in.) MOUNT: 47.5×34.5 cm ($18^{11/16} \times 13^{9/16}$ in.) PROVENANCE: By descent within the Tennyson family; Clark Collection, 1965

813

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph Copyright
Julia Margaret Cameron 1867

IMAGE: 34.9 × 26.7 cm (13 ¾ × 10 ½ in.)

MOUNT: 56.7 × 46.2 cm (22 ¼ to × 18 ¼ to in.)

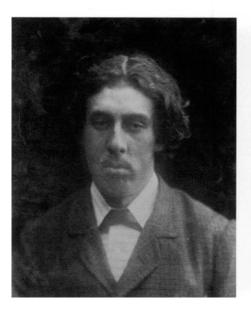
PROVENANCE: By descent within the

Tennyson family; Clark Collection, 1965

814

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater Copyright Registered Photograph Freshwater 1868 Julia Margaret Cameron and in pencil by the sitter below: H. Tennyson; verso mount in pencil by JMC: Horatio Tennyson Brother For the Window [indicating that the print was meant to be displayed in the window at Colnaghi]

IMAGE: 33 × 27 cm (13 × 10 1/8 in.)
MOUNT: Unknown
PROVENANCE: Sotheby's, Belgravia, June 27,
1980, lot 308



815 [Lionel Tennyson] October 12, 1874 TRC 5462



816 [Lionel Tennyson] [1874] RPS 2053



817
[Lionel Tennyson]
[1874]
Present whereabouts unknown



819 [R. G. Thompson] July 3, 1866; copyright July 5, 1866 NMPFT 1955-71/2



R. G. Thompson

July 3, 1866; copyright July 5, 1866

YUBL Gen. Mss. 340, Vol. 1, no. 5



821 [R. G. Thompson] [July 3, 1866]; copyright July 5, 1866 YUBL Gen. Mss. 340, Vol. 1, no. 25



818
[Lionel Tennyson]

[1874] Present whereabouts unknown



822 Anthony Trollope [October 1864] NPG P214

815

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater
Oct 12th 74 / My gift to the beloved Mother
IMAGE: 33 × 26.8 cm (13 × 10"/16 in.)
MOUNT: 44.8 × 33.4 cm (17 1/8 × 13 1/8 in.)
PROVENANCE: By descent within the
Tennyson family; Clark Collection, 1965

816

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 31.2 × 24.8 cm (12 ½ × 9 ¾ in.) MOUNT: 48.1 × 35.8 cm (18 ½ × 14 ½ in.) PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

817

INSCRIPTIONS: Spooner blindstamp IMAGE: 31.7 × 21.4 cm (12 ⁷/10 × 8 ⁷/10 in.) MOUNT: Unknown PROVENANCE: Sotheby's, London, October 29, 1980, lot 210

818

INSCRIPTIONS: Spooner blindstamp IMAGE: 31.4 × 21.2 cm (12 1/8 × 8 1/16 in.) MOUNT: Unknown PROVENANCE: Sotheby's, Belgravia, June 27, 1980, lot 312

819

INSCRIPTIONS: Recto mount in ink by JMC: From Life 3rd July 1866 Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 35.1 × 27.5 cm (13¹³/₁₆ × 10¹³/₁₆ in.)

MOUNT: 52.4 × 43 cm (20⁵/₈ × 16¹⁵/₁₆ in.)

PROVENANCE: Gift of the artist to Sarah

Prinsep; purchased privately, 1955

INSCRIPTIONS: Recto mount in ink by JMC:

820

From Life Julia Margaret Cameron
July 3rd 1866 / R. G. Thompson; Colnaghi
blindstamp
IMAGE: 34.1 × 26.5 cm (13⁻⁷/16 × 10⁻⁷/16 in.)
MOUNT: 57.3 × 46 cm (22 ⁻⁹/16 × 18 ¹/8 in.)
PROVENANCE: Gift of the artist to the
Tennyson family; by descent within the
Tennyson and Prinsep families; Colonel
E. S. M. Prinsep, 1949
NOTES: This image was included in an album
titled "Photographs From The Life, 1866,"
which contains experimental work JMC
created with her larger camera.

821

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 27.5 × 21.8 cm (10 ½ 16 × 8 ½ 16 in.)
MOUNT: 37.9 × 28.5 cm (14 ½ 15 × 11 ½ 16 in.)
PROVENANCE: Gift of the artist to the
Tennyson family; by descent within the
Tennyson and Prinsep families; Colonel
E. S. M. Prinsep, 1949
NOTES: This image was included in an album
titled "Photographs From The Life, 1866,"
which contains experimental work JMC
created with her larger camera.

822

INSCRIPTIONS: Recto mount in ink by JMC: Julia Margaret Cameron and signed in ink by the sitter at lower right corner: Anthony Trollope; Colnaghi blindstamp IMAGE: 25.4×19.7 cm ($10 \times 7^{3/4}$ in.) MOUNT: 38×28.9 cm ($14^{15/16} \times 11^{17/8}$ in.) PROVENANCE: Christie's, London, October 28, 1982, lot 171



823 Anthony Trollope October 1864 NMPFT Herschel Album 1984-5017/32



824 Henry Halford Vaughan 1864; copyright June 30, 1864 JPGM Overstone Album 84.xz.186.61



825 Henry Halford Vaughan [1864–70] NPG x18079



827 G[eorge]. F[rederic]. Watts 1864; copyright December 12, 1864 JPGM Overstone Album 84.xz.186.49



828
G[eorge]. F[rederic]. Watts
October 1865; copyright November 11, 1865
JPGM 84.xm.443.55



829 [George Frederic Watts] [1865] NPG P125



826
G[eorge]. F[rederic]. Watts
1864; copyright June 30, 1864
JPGM Overstone Album 84.xz.186.55



830 The Lord Bishop of Winchester Samuel Wilberforce

August 12, 1871; copyright August 18, 1871 LoC PH Cameron, no. 6 (B size)

823

INSCRIPTIONS: Recto mount in ink by

JMC: Anthony Trollope and at upper right
corner: 32

IMAGE: 25 × 21.2 cm (9 11/16 × 8 11/16 in.)

MOUNT: 33.7 × 30.2 cm (13 1/4 × II 17/8 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1874, lot 34; NPG; NMPFT, 1983

OTHER PRINTS: HRHRC 964:0037:0100
(printed in reverse)

REPRODUCED: Ford 1975, p. 55

824

INSCRIPTIONS: Recto mount in ink by JMC:

Hendon Lawn 1864 / Henry Halford Vaughan
and at upper right corner: 62

IMAGE: 19.4 × 16.4 cm (75/8 × 67/16 in.)

MOUNT: 33.9 × 29.1 cm (135/16 × 117/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: NMPFT Herschel Album
1984-5017/20; WCP 85: 2023 (circle)

REPRODUCED: Ford 1975, p. 43; Weaver 1986,
p. 84

825

INSCRIPTIONS: Recto mount in ink by JMC:

From Life copy right Julia M. Cameron /

Henry Halford Vaughan

IMAGE: 8.1 × 5.8 cm (3 ½/16 × 2 ½/4 in.)

MOUNT: 10.1 × 6.4 cm (3 15/16 × 2 ½/2 in.)

MEDIUM: Carte-de-visite PROVENANCE: Gift of Mrs. Curle, 1959 OTHER PRINTS: HRHRC 964:0037:0030 (cdv)

826

INSCRIPTIONS: Recto mount in ink by JMC: Cromwell Place Balcony 1864 / G. F. Watts and at upper right corner: 56 IMAGE: 21.8×19.5 cm $(8\%_{16} \times 7\%_{16} \text{ in.})$ MOUNT: 33.8×28.2 cm $(13^{5/16} \times 11^{1/16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: BLUO Henry Taylor Album, no. 102; GEH 81:1124:0005 (circle); HRHRC 964:0037:0005 and 964:0037:0061 (photogravure); IUAM Miniature Album 75.38.27; IWCC Miniature Album, no. 4 (circle); Lindsay Album, no. 114; MDO рно 1984-46; Mia Album, no. 56 (circle); MMA 49.55.321 (carbon; arched top); MoMA 547.60 (cabinet); Norman Album, no. 11 (circle); Norman Family Miniature Album, no. 21; private collection (cdv); RPS 2296/1 (circle), 2318/3 (rectangle), and 2023 (carbon); TRC 5408 and 5409 (circle); V&A E.2748-1990 (photogravure); Vernon Collection CAM-021 (carbon); YUBL Gen. Mss. 340, Vol. 1, no. 13 (circle) REPRODUCED: Woolf and Fry 1926, pl. 6;

REPRODUCED: Woolf and Fry 1926, pl. 6; Hill 1973, pl. 11; Woolf and Fry 1973, pl. 6; Ford 1975, p. 32; Gernsheim 1975, p. 101; Ovenden 1975, pl. 15; Lukitsh 1986, p. 19; Weaver 1986, p. 83; Hinton 1992, p. 45; Cox 1996, p. 31 NOTES: This photograph was most likely taken at the home of John Everett Millais, 7 Cromwell Place, London.

827

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / G. F. Watts and at upper right corner: 50 IMAGE: $25.4 \times 20 \text{ cm} (10 \times 7^{7/8} \text{ in.})$ MOUNT: 33.8×28.2 cm $(13^{5/16} \times 11^{1/16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: JPGM 84.XM.349.7; BLUO Henry Taylor Album, no. 100; BNF D.05963/3; GEH 81:1129:0007; HRHRC Thackeray Album 964:0312:0016; Lindsay Album, no. 33; NMPFT Herschel Album 1984-5017/8 and 1984-5017/38; NPG P215; V&A Ph 17-1939 REPRODUCED: Ford 1975, p. 31; Gernsheim 1975, p. 123; Weaver 1986, pp. 19, 81

828

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater Oct 65 Julia Margaret Cameron / not enlarged G. F. Watts IMAGE: 36.5×28.9 cm $(14^{3/8} \times 11^{3/8} in.)$ MOUNT: 40.5 × 33.3 cm (15 15/16 × 13 1/8 in.) PROVENANCE: Lincoln City Library; Sotheby's, Belgravia, June 24, 1983, lot 110; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: GEH 81:1129:0007; HRHRC 964:0037:0060; IUAM Miniature Album 75.38.60 (arched top); IWCC Miniature Album, no. 5 (oval); MAG HA 1647; Norman Album, no. 12 (arched top); private collection (cdv); RPS 2022/1-2; UCLA Aubrey Ashworth Taylor Album, no. 12 REPRODUCED: Hinton 1992, p. 47

829

INSCRIPTIONS: Recto mount in ink by JMC: Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 25.4 × 20 cm (10 × 7⁷/8 in.)

MOUNT: 35.7 × 26 cm (14 ½ 10 ¼ in.)

PROVENANCE: Gift of H. Saxe Wyndham, 1939

OTHER PRINTS: GEH 67:0088:0004

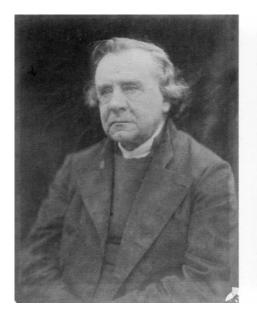
(platinum print by A. L. Coburn);

JPGM 85.XM.129.2; RPS 2024; TRC 5406

REPRODUCED: Weaver 1984, p. 114

830

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater 12 Aug
1871 and in pencil below: The Lord Bishop
of Winchester; Colnaghi blindstamp
IMAGE: 35.6 × 27.2 cm (14 × 10 11/16 in.)
MOUNT: 50.2 × 37.5 cm (19 1/4 × 14 1/4 in.)
PROVENANCE: Robert Schoelkopf, 1973



831 [The Lord Bishop of Winchester] Samuel Wilberforce October 1872; copyright July 23, 1873 JPGM 95.XM.54.5



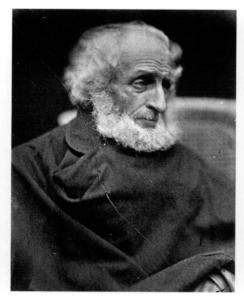
832 [Herbert Wilson] [1868]; copyright April 28, 1868 HRHRC 964:0037:0113



833 [Herbert Wilson] 1868; copyright April 28, 1868 Present whereabouts unknown



835 [Unknown Man] [1864] Michael Mattis and Judith Hochberg (Mia Album, no. 10)



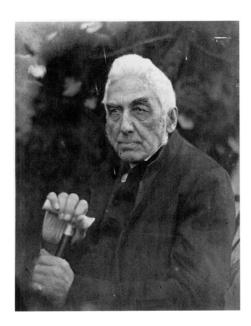
836
[Unknown Man]
[1864]
Private collection, United Kingdom (Lindsay Album, no. 104)



837 **A Study** Unknown man [1864-65] V&A 45.161



834
Philip Stanhope Worsley
[1866]
Gilman Paper Company



838

Dean of St. Paul's

Henry Hart Milman

[1864-65]

NMPFT 1990-5036/11501

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copy right Julia Margaret Cameron Freshwater Isle of Wight Oct. 1872 / Lavington House / Petworth

IMAGE: 36 × 28 cm (14 ½, × II in.)

MOUNT: 45.5 × 40.5 cm (17 ½ × I5 ½, in.)

PROVENANCE: By descent within the

Norman family; Charles Isaacs; Cinema

Consultants, Inc., 1995

OTHER PRINTS: MFAB 42.338 (carbon);

MMA 35.85.2 and 41.21.20 (lithographed inscription by the sitter: I have this day found the beautiful present you have sent me I am / carrying the picture off for Lavington its proper home I hope you are as well / satisfied with it as I am because I know there is a reward for labour / is satisfied and I know all the labour intellectual & physical, which / you took on that afternoon. I am ever most sincerely yours, Winton); RPS 2027/1-2 (albumen and carbon)

REPRODUCED: Lukitsh 1986, p. 72

832

IMAGE: 32.1×25.4 cm ($12 \frac{1}{2} \times 10$ in.) MOUNT: 48.3×37.5 cm ($19 \times 14 \frac{1}{2}$ in.) PROVENANCE: Helmut Gernsheim OTHER PRINTS: MDO PHO 1984-36 REPRODUCED: Gernsheim 1948, pl. 32; Gernsheim 1975, p. 147

833

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Freshwater 1868 Julia Margaret Cameron
IMAGE: 33.7 × 26.5 cm (13 1/4 × 10 7/16 in.)
MOUNT: Unknown
PROVENANCE: Sotheby's, Belgravia,
October 24, 1975, lot 210

834

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and lithographed facsimile signature below: Philip Stanhope Worsley

IMAGE: 30.4 × 25.1 cm (II ¹³/₁₀ × 9 ³/₈ in.)

MOUNT: 41.1 × 30.5 cm (16 ½₁₀ × 12 in.)

PROVENANCE: Christic's, London, June 26, 1980, lot 456

OTHER PRINTS: RPS 2010; YUBL Gen. Mss. 340, Vol. 1, no. 33 (inscribed by JMC: This Portrait not to be sold)

REPRODUCED: Lukitsh 2001, p. 53

835

IMAGE: 23.5 × 20.1 cm (9 ½ × 7 ½ in.)

MOUNT: 35.1 × 26.1 cm (13 ½ 6 × 10 ½ in.)

PROVENANCE: Maria "Mia" Jackson; by

descent to Sotheby's, Belgravia, June 21,
1974, lot 27; private collection; present
owners, 1990

REPRODUCED: Ovenden 1975, pl. 33

836

INSCRIPTIONS: Recto mount in ink by JMC at upper right corner: 104

IMAGE: 25.2 × 19.4 cm (9¹⁵/₁₆ × 7⁵/₈ in.)

MOUNT: 34.1 × 28.1 cm (13⁷/₁₆ × 11 ¹/₁₆ in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

837

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Julia Margaret Cameron / A Study
IMAGE: 36.7 × 29 cm (14⁷/16 × 11⁷/16 in.)
MOUNT: 47.2 × 34 cm (18⁹/16 × 13³/8 in.)
PROVENANCE: Gift of the artist,
September 27, 1865
OTHER PRINTS: GEH 81:1121:0010 (Colnaghi blindstamp)
REPRODUCED: Lukitsh 1986, p. 70

838

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron and in pencil
below: Dean of St. Paul's; Colnaghi
blindstamp

IMAGE: 25.4 × 19.9 cm (10 × 7¹³/16 in.)

MOUNT: 50.2 × 36.4 cm (19³/4 × 14³/16 in.)

PROVENANCE: Kodak Company Purchase,
1985

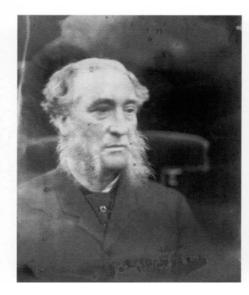
OTHER PRINTS: BLUO Henry Taylor Album,

other prints: BLUO Henry Taylor Album no. 69; IUAM Miniature Album 75.38.91; Lindsay Album, no. 98; private collection (cdv; inscribed by JMC: *Milman late Dean* of St. Paul's); RPS 2070/1-2

NOTES: The recent identification of this subject occurred too late to place his picture in alphabetical order.



839 [Unknown Man] [1864-70] IUAM Miniature Album 75.38.93



840 [Unknown Man] [1864–66] AIC 1998.247



841 [Unknown Man] [1864–66] V&A Ph 359-1981



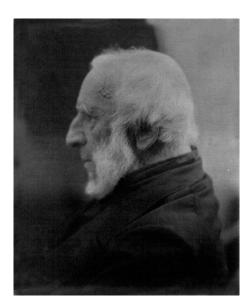
843 [Unknown Man] 1868 Private collection, United Kingdom



844 [Unknown Man] [1868–72] RPS 2051



845 [Unknown Man] [1868-72] RPS 2035/2



842 [Unknown Man] July 1867 Stephen White, Collection II



[Unknown Man] [1868-72] RPS 2072

IMAGE: 7.9×6 cm $(3\frac{1}{8} \times 2\frac{3}{8}$ in.) MOUNT: 21.5×16.1 cm $(8\frac{7}{16} \times 6\frac{5}{16}$ in.) MEDIUM: Reduced, cabinet-sized print PROVENANCE: Russ Anderson, 1975

840

841

INSCRIPTIONS: Colnaghi blindstamp IMAGE: $25.4 \times 19.9 \text{ cm} (10 \times 7^{13/16} \text{ in.})$ MOUNT: $38 \times 28.5 \text{ cm} (14^{15/16} \times 11^{3/16} \text{ in.})$ PROVENANCE: Undocumented gift, 1941, found in museum vault, 1965

842

INSCRIPTIONS: Recto mount in ink by JMC:
From Life July 1867 Julia Margaret Cameron;
Colnaghi blindstamp
IMAGE: 28.7 × 23.4 cm (II 1/16 × 9 1/16 in.)
MOUNT: 56 × 44.2 cm (22 1/16 × 17 1/8 in.)
PROVENANCE: Christie's, London, May 1,
1996, lot 64, and November 22, 1996, lot 84;
Harry H. Lunn, Jr., 1997; Gary Edwards,
1998

843

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Freshwater 1868 Julia Margaret Cameron and in ink in an unknown hand at lower left corner: From Mrs. J. W. Faraday; Colnaghi blindstamp

IMAGE: 35-3 × 25.1 cm (13⁻⁷/* × 9⁻⁷/* in.)

MOUNT: 58 × 46 cm (22 ¹³/₁₆ × 18 ¹/* in.)

PROVENANCE: Unknown

844

IMAGE: Diam. 27.8 cm (10 $^{15}/_{16}$ in.) MOUNT: 49.2 × 39.1 cm (19 $^{3}/_{8}$ × 15 $^{3}/_{8}$ in.) PROVENANCE: Gift of Colonel Cameron, 1939

845

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 34.8×25.5 cm ($13^{11}/_{16} \times 10$ in.) MOUNT: 51×39 cm ($20^{1}/_{16} \times 15^{5}/_{16}$ in.) PROVENANCE: Gift of Colonel Cameron, 1939 OTHER PRINTS: RPS 2035/I

840

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 35.1×27 cm ($13^{11}/_{16} \times 10^{5/8}$ in.) MOUNT: 50.3×40.9 cm ($19^{13}/_{16} \times 16^{1}/_{16}$ in.) PROVENANCE: Unknown



847 [Unknown Man] [1868–72] RPS 2071



848 [Unknown Man] [1868-72] JPGM 95.XM.54.2



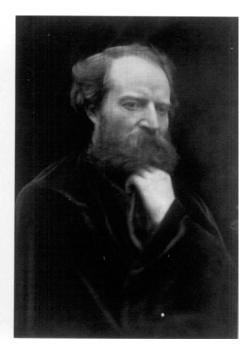
849 [Unknown Man] [1868–72] Present whereabouts unknown



851 [Unknown Man] [1868-72] RPS 2074/1



852 [Unknown Man] [1868] RPS 2021



853 [Unknown Man] [1868-74] AIC 1998.283



850 [Unknown Man] [1868–72] NMPFT 1990-5036/2



854 [Unknown Man] [1868–74] RPS 2019

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: $34.6 \times 24.7 \text{ cm} (13^{\frac{5}{8}} \times 9^{\frac{11}{16}} \text{ in.})$ MOUNT: $50.2 \times 38.5 \text{ cm} (19^{\frac{3}{4}} \times 15^{\frac{1}{6}} \text{ in.})$ PROVENANCE: Unknown

848

INSCRIPTIONS: Recto mount in ink by JMC:

Total failure I grieve to say thro' working
at express rate / Not leaving time to drain my
plate. Grateful however to have sitter /
& hoping for future fairer sitting; Colnaghi
blindstamp

IMAGE: 33.9 × 26.7 cm (13⁵/₁₆ × 10 ¹/₂ in.)
MOUNT: 57.9 × 45.5 cm (22 ¹³/₁₆ × 17 ⁷/₈ in.)
PROVENANCE: By descent within the
Norman family; Charles Isaacs; Cinema
Consultants, Inc., 1995

849

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph CopyRight Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 35 × 26 cm (13 ¾ × 10 ¼ in.)

MOUNT: Unknown

PROVENANCE: Philipps, New York, May 5,

850

1979, lot 141

IMAGE: 8.5×5.4 cm $(3\sqrt[5]{_{16}} \times 2\sqrt[1]{_{8}}$ in.) MOUNT: IO.I × 6.4 cm $(3\sqrt[15]{_{16}} \times 2\sqrt[1]{_{2}}$ in.) MEDIUM: Carte-de-visite PROVENANCE: Erich Sommer; Christie's, London, May 7, 1999, lot 83

851

IMAGE: 35.5×28.1 cm $(13^{15}/_{16} \times 11^{1}/_{16}$ in.) MOUNT: 49.6×38.5 cm $(19^{1/2} \times 15^{1/8}$ in.) PROVENANCE: Unknown

852

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Freshwater 1868 Registered photo. copyright Julia Margaret Cameron; partial Colnaghi blindstamp

IMAGE: 34.5×26.6 cm ($13\%_{10} \times 10\%_{10}$ in.) MOUNT: 48.7×39.9 cm ($19\%_{10} \times 15\%_{10}$ in.) PROVENANCE: Gift of A. L. Coburn, 1930 OTHER PRINTS: NMPFT 1990-5036/11507

853

IMAGE: 31.2 × 21.8 cm (12 $\frac{1}{4}$ × 8 $\frac{9}{16}$ in.) MOUNT: 44.1 × 35.3 cm (17 $\frac{3}{8}$ × 13 $\frac{7}{8}$ in.) PROVENANCE: Estate of Vanessa Bell, 1998

854

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph copyright Julia Margaret Cameron and in ink below [possibly by John Dudley Johnston, RPS Curator]: Man in Eastern Costume; Colnaghi blindstamp IMAGE: 34.6 × 25.8 cm (13 ⁵/₈ × 10 ¹/₈ in.) MOUNT: 50.6 × 35.8 cm (19 ¹⁵/₁₆ × 14 ¹/₁₆ in.) PROVENANCE: Gift of A. L. Coburn, 1930 OTHER PRINTS: IUAM Miniature Album 75.38.66



855 [Unknown Man] [1868-74] RPS 2073/1



856 [Unknown Man] [1868-74] AIC 1998.255



857 [Unknown Man] [1868-74] AIC 1998.270

Inscriptions: Partial Colnaghi blindstamp Image: 36×24.2 cm (14 $\frac{1}{16} \times 9 \frac{1}{2}$ in.) mount: 48.3×38.4 cm (19 $\times 15 \frac{1}{6}$ in.)

PROVENANCE: Unknown

856

IMAGE: 37 \times 30.4 cm (14 4 /16 \times 11 15 /16 in.) PROVENANCE: Estate of Vanessa Bell, 1998

857

INSCRIPTIONS: Verso mount in ink in an unknown hand at lower right corner: Garnett Bell / Coll

IMAGE: 33.6 × 24.7 cm (13 17 ₁₆ × 9 117 ₁₆ in.) MOUNT: 44.2 × 35.4 cm (17 37 ₈ × 13 157 ₁₆ in.) PROVENANCE: Estate of Vanessa Bell, 1998



Children

Tulia Margaret Cameron was surrounded by children throughout her life. She more than fulfilled her role as a mother, giving birth to one daughter and five sons and adopting at least five additional children. Others were related by blood or well known to her through social circles or life in Freshwater. Children were natural subjects for Cameron's art, and because of their ready availability as models, they inspired some of her earliest experiments (see chapter 1). Her photographs of Annie Philpot (cat. nos. 1–3), Daisy Bradley (cat. no. 5), William Bayley (cat. no. 926), and Edmond Burrowes (cat. no. 927) show her enthusiasm for shaping their physical and photogenic potential into compositions of diverse aesthetic and narrative content.

Children were highly popular subjects for Victorian artists, who tended to conceive of them as natural, spiritualized beings whose innocence was untouched by the experience of original sin. In *The History of Our Lord as Exemplified in Works of Art* the art historian and Christian iconographer Anna Jameson advised her Victorian readership that "we need sometimes to be reminded of the sacredness of childhood." This ennoblement also helped to idealize the Victorian home as a locus of peace and innocence where life was kind and duty natural. As a prime focus within the domestic sphere, children inspired the Victorian middle classes to recover the humanity that was so threatened by the intense pressures of competitive public life.

Cameron's approach with her child models varied from insistent directing to delighted appreciation. Her objective was always in keeping with the prevailing cultural tendency to characterize them as paradigms of angelic beauty and virtue. They could be kidded and cajoled into performing elaborate roles in front of the camera, where they were to be at the mercy of her choreographic and directorial whim. She had favorites, of course, most notably the Keown children—Kate, Elizabeth, Alice, and Percy—whose father was a military officer stationed on the island, and Freddy Gould, the son of a fisherman. Their rosy, androgynous looks were made to serve as pictorial types ranging from the biblical figures of the infant Samuel, John the Baptist, and the Christ child to characters from the poetry of Aubrey de Vere (cat. nos. 862–64), Charles Kingsley (cat. nos. 866–68), and Alfred Tennyson (cat. nos. 905–11).

Laura and Rachel Gurney (Cameron's sister Sarah Prinsep's granddaughters) were highly favored by Cameron for their suitability to play the role of angels in her art. In the 1920s Laura Gurney Troubridge recalled with some good humor the spirit of a Cameron sitting:

Rachel and I were pressed into the service of the camera. Our *roles* were no less than those of two of the angels of the Nativity, and to sustain them we were scantily clad, and each had a pair of heavy swan's wings fastened to her narrow shoulders, while Aunt Julia, with ungentle hand, touzled our hair to get rid of its prim nursery look. No wonder those old photographs of us, leaning over imaginary ramparts of heaven, look anxious and wistful. This is how we felt, for we never knew what Aunt Julia was going to do next, nor did any one else. . . . All we were conscious of was that once in her clutches, we were perfectly helpless.²

CAT. NO. 867 Water Babies (detail)

Rarely do Cameron's child sitters get the better of her in a portrait session. Margie Thackeray (cat. no. 1043) may be an exception, her steely, unblinking gaze returning Cameron's attention with interest. Occasionally the strain of a protracted sitting short-circuits Cameron's narrative intentions and is all too evident in the sullen, distracted expressions of her younger subjects. Lionel Tennyson (cat. nos. 1026–40) was particularly broody, rarely summoning the energy or enthusiasm for a positive expression before the camera.

This chapter is composed of 205 photographs, onesixth of Cameron's total output. The first 16 pictures consist of groupings that demonstrate the serial nature of her working methods, beginning with a sequence of mostly paired children—made in the first two years of her practice—illustrating characters from literature. This is followed by an important series of "life-sized heads" (cat. nos. 874-84) that were part of an extensive experiment in the spring and summer of 1866 with a large-format camera using fifteen-by-twelve-inch negatives. In these heads Cameron concentrates on the human face as a meaningful visual form, exploring the different effects of lighting and depth of field to achieve subtle variations of character and mood. Through her plastic illumination of the head, in particular the eyes, Cameron dissolved the boundary between the photograph as an image and life itself. Of the twelve works that compose this series, eleven are presented here.³ Six of these (or other prints of the images) are numbered in Cameron's hand (nos. 3-7 and 12), and although the rest are not clearly identified by her as being part of the series, they have been grouped together because they clearly correspond in aesthetic and ambition.

These life-sized heads are succeeded by a significant gathering of twenty pictures of cherubs, most from the winter of 1872 (cat. nos. 885-904). A fascination with skin and the fleshiness of children is very apparent in these studies, with girls and boys being used interchangeably to perform the roles of Cupid and other angels. These are followed by individual and group pictures illustrating the aforementioned Tennyson poetry and an 1869 portrait series of girls dressed in Italianate costume (cat. nos. 912-18). The balance of the chapter brings together in alphabetical order both single and group portraits of children as themselves and dressed in character, assuming roles from literary, dramatic, or religious narratives. One minor exception to this organizational principle is the inclusion of three photographs that show Charles Norman with his daughters (cat. nos. 1006 – 8) after the 1873 death of his wife, Julia, in childbirth. They are included here among other studies of the Norman children made at the same time.

JC

NOTES

For full citations of sources listed in author-date style, see selected references.

- 1. Anna Jameson, *The History of Our Lord as Exemplified in Works of Art* (London: Longman, Green, Longman, Roberts and Green, 1865), vol. 1, p. 289.
 - 2. Troubridge 1925, p. 34.
- 3. The remaining picture was not a life-sized head of a child but rather of May Prinsep as *Beatrice* (cat. no. 406). Cameron inscribed a print of the image (MMA 1990.1074.2) as follows: "for the Signor from JMC / No. 9 of a series of life sized heads."



CAT. NO. 954 Prayer



CAT. NO. 986 [Kate Keown]



CAT. NO. 1000 [Charlotte Norman]



CAT. NO. 889 [Laura Gurney]



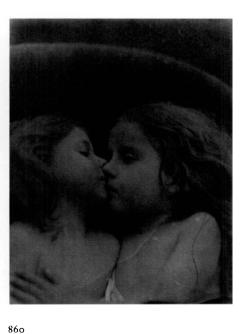
CAT. NO. 924 Days at Freshwater



858
The Turtle Doves
Alice Keown, Elizabeth Keown
[1864]
V&A Ph 241-1982



859
The turtle doves
Alice Keown, Elizabeth Keown
[1864]
HRHRC Thackeray Album 964:0312:0046



The Double Star Alice Keown, Elizabeth Keown April 1864 JPGM Overstone Album 84.xz.186.75



The Infant Bridal
Freddy Gould, Elizabeth Keown
1864
JPGM Overstone Album 84.xz.186.24



863 [The Infant Bridal] Freddy Gould, Elizabeth Keown [1864] V&A Ph 251-1982



The Infant Bridal
Elizabeth Keown, Freddy Gould

[1864]
HRHRC Thackeray Album 964:0312:0032



861
[Group]
Unknown girls
[1864–66]

IUAM Miniature Album 75.38.80



Seraphim and Cherubim Elizabeth Keown, Alice Keown (?), Freddy Gould

1864 JPGM Overstone Album 84.xz.186.56

858

INSCRIPTIONS: Verso print in ink by JMC at bottom edge: *The Turtle Doves*IMAGE: 18.8 × 14.4 cm (7³/₈ × 5¹¹/₁₆ in.)

PROVENANCE: Unknown

REPRODUCED: Lukitsh 2001, p. 29

859

INSCRIPTIONS: Recto mount in ink by JMC:

The turtle doves

IMAGE: 19.7 × 14.8 cm (7³/₄ × 5¹³/₁₆ in.)

MOUNT: 35.2 × 25 cm (13⁷/₈ × 9¹³/₁₆ in.)

PROVENANCE: Presented by Hester

Thackeray Fuller to the Gernsheim

Collection, October 21, 1953

OTHER PRINTS: JPGM 84.XM.443.26 (closer trimming); Lindsay Album, no. 99;

NMPFT Herschel Album 1984-5017/93

(closer trimming); NPG x18080 (cdv);

private collection (cdv); YUBL Gen.

Mss. 340, Vol. 1, no. 23

REPRODUCED: Ford 1975, p. 115

860

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater April 1864 / The Double Star and at upper right corner: 75

IMAGE: 25.4 × 20 cm (10 × 7⁷/8 in.)

MOUNT: 33.9 × 29.1 cm (13⁵/16 × 11⁷/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: JPGM 84.XM.443.77

(cabinet); BLUO Henry Taylor

Album, no. 84; HRHRC Thackeray

Album 964:0312:0033; Lindsay Album, no. 123; V&A 45.158

REPRODUCED: Weaver 1986, pp. 35, 88

861

IMAGE: 7.5×6 cm ($2^{15}/_{16} \times 2^{3}/_{8}$ in.) MOUNT: 21.5×16.1 cm ($8^{7}/_{16} \times 6^{5}/_{16}$ in.) MEDIUM: Reduced, cabinet-sized print PROVENANCE: Russ Anderson, 1975 OTHER PRINTS: Private collection (cdv)

862

INSCRIPTIONS: Recto mount in ink by JMC: Freshwater 1864 / The Infant Bridal and at upper right corner: 23

IMAGE: 23.3 × 19.5 cm (9³/₁₆ × 7¹¹/₁₆ in.)

MOUNT: 34 × 28.1 cm (13³/₈ × 11¹/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album, no. 94 (cabinet); HRHRC Thackeray

Album 964:0312:0041 (inscribed by JMC: First Love); Lindsay Album, no. 90 (inscribed by JMC: First Love); V&A Ph 217-1969

REPRODUCED: Weaver 1986, p. 75; Cox 1996, p. 21; Lukitsh 2001, p. 31

863

IMAGE: $25.3 \times 19.7 \text{ cm } (9^{15}/_{16} \times 7^{3}/_{4} \text{ in.})$ PROVENANCE: Unknown

864

INSCRIPTIONS: Recto mount in ink by JMC:

The Infant Bridal

IMAGE: 25 × 19.8 cm (9 13/16 × 7 13/16 in.)

MOUNT: 35.2 × 25 cm (13 7/8 × 9 13/16 in.)

PROVENANCE: Presented by Hester

Thackeray Fuller to the Gernsheim

Collection, October 21, 1953

OTHER PRINTS: Lindsay Album, no. 77;

V&A 216-1969 (arched top)

865

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / Seraphim and Cherubim and at upper left corner: 57

IMAGE: 23.4 × 21.6 cm (9³/16 × 8¹/2 in.)

MOUNT: 33.8 × 28.2 cm (13⁵/16 × 11¹/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album, nos. 31 and 32 (trimmed to two separate prints); HRHRC Thackeray Album 964:0312:0044-0045 (trimmed to two separate prints); V&A 45.156/1-2 (trimmed to two separate prints) and Ph 220-1969

REPRODUCED: Weaver 1986, p. 83



866
The Water Babies
Alice Keown, Elizabeth Keown
1864
JPGM Overstone Album 84.xz.186.34



Water Babies
Alice Keown, Elizabeth Keown
1864
JPGM Overstone Album 84.xz.186.111



868
Water Babies again
Elizabeth Keown, Alice Keown
1864
JPGM Overstone Album 84.xz.186.70



870 A Story of the Heavens Freddy Gould, Elizabeth Keown [1866] JPGM 84.XM.443.13



871 [Group] Freddy Gould, Elizabeth Keown [1866] RPS 2140



872
Cherub and Seraph
Freddy Gould, Elizabeth Keown
[1866]
NMPFT 1990-5036/11505



The bereaved Babes Elizabeth Keown, Alice Keown

JPGM Overstone Album 84.xz.186.86



873 [Group] Freddy Gould, Elizabeth Keown [1866] YUBL Gen. Mss. 340, Vol. 2, no. 2

866

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater / The Water Babies / 1864

IMAGE: 20.8 × 20.6 cm (8 ½,6 × 8 ½,8 in.)

MOUNT: 34 × 28.1 cm (13 ½,8 × 11 ½,6 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

REPRODUCED: Weaver 1986, p. 78

867

FreshWater / 1864 / Water Babies and at upper right corner: 109

IMAGE: 24.9 × 21.9 cm (9¹³/16 × 8⁵/8 in.)

MOUNT: 33.8 × 28.5 cm (13⁵/16 × 11³/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album, no. 35; Lindsay Album, no. 71 (circle)

REPRODUCED: Weaver 1986, p. 97

INSCRIPTIONS: Recto mount in ink by JMC:

868

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / Water Babies again and at upper right corner: 70

IMAGE: I4.1 × 20.6 cm (5%1.6 × 81%8 in.)

MOUNT: 33.9 × 29.1 cm (135/16 × 117/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album, no. 13; Lindsay Album, no. 112 (oval)

REPRODUCED: Weaver 1986, p. 87

869

INSCRIPTIONS: Recto mount in ink by JMC:

Freshwater 1864 / The bereaved Babes / The

Mother moved! and at lower right corner: 86

IMAGE: 14.3 × 19.6 cm (5 1/8 × 7 11/16 in.)

MOUNT: 33.9 × 29.1 cm (13 1/16 × 11 1/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

REPRODUCED: Weaver 1986, p. 91

NOTES: This picture is a detail of cat. no. 72.

870

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Julia Margaret Cameron / A Story
of the Heavens; Colnaghi blindstamp

IMAGE: 13.8 × 18.5 cm (5⁷/16 × 7¹/4 in.)
MOUNT: 28.5 × 38 cm (11³/16 × 14¹⁵/16 in.)
PROVENANCE: Sotheby's, Belgravia,
October 24, 1975, lot 217; Samuel Wagstaff,
Jr., 1984
OTHER PRINTS: BLUO Henry Taylor Album,
no. 23; IUAM Miniature Album 75.38.64
REPRODUCED: Weaver 1986, p. 50
NOTES: This picture is a detail of cat. no. 1096.

871

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 16.6 × 21.8 cm (6 ½ × 8 ½ in.)

MOUNT: 37.8 × 49.8 cm (14 ½ × 19 ½ in.)

PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

NOTES: This picture is a detail of cat. no. 1096.

872

INSCRIPTIONS: Recto mount in ink by JMC:

From Life not enlarged Julia Margaret

Cameron and in pencil below: Cherub and
Seraph and at lower left corner: For the
Signor / fm JMC; Colnaghi blindstamp

IMAGE: 23.3 × 28.8 cm (9 ³/16 × II ³/16 in.)

MOUNT: 37.2 × 46.8 cm (14 ⁵/8 × I8 ⁷/16 in.)

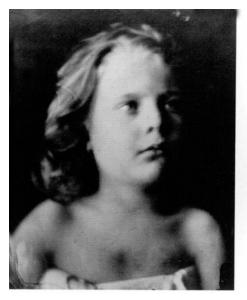
PROVENANCE: Kodak Company Purchase,
1985

OTHER PRINTS: NMPFT Herschel Album
1984-5017/4I; GEH 81:1121:0016; NPG
x18006 (oval); private collection (cdv); RPS
2141 (oval)

REPRODUCED: Ford 1975, p. 64

873

INSCRIPTIONS: Recto mount illegible pencil inscription by JMC
IMAGE: Diam. 29 cm (11½ in.)
MOUNT: 57.4 × 48.9 cm (22½ in.)
PROVENANCE: Gift of the artist to the
Tennyson family; by descent within the Tennyson and Prinsep families;
Colonel E. S. M. Prinsep, 1949



874 [Freddy Gould] [1866] NMPFT 1990-5036/11510



875 [Kate Keown] [1866] Gilman Paper Company



[Kate Keown]
[1866]
HRHRC 964:0037:0116



878

Baby Blossom
Alice Keown

[1866]

Gary and Barbara Hansen



879
The God of Love
Freddy Gould
[1866]
NMAH 6313.D



880 [Freddy Gould] [1866] HRHRC 964:0037:0119



877 [Alice Du Cane] [1866] V&A Ph 940-1913



[Freddy Gould]
1866
V&A Ph 939-1913

From Life Not enlarged Julia Margaret
Cameron and in pencil below: Damaged
copy—for the Signor and in ink at lower left
corner: No. 3 of series of twelve Life Sized
heads; Colnaghi blindstamp

IMAGE: 35.6 × 28.7 cm (14 × 11 1/16 in.)
MOUNT: 50.7 × 37.4 cm (19 15/16 × 14 11/16 in.)
PROVENANCE: Kodak Company Purchase, 1985
OTHER PRINTS: NMPFT Herschel Album
1984-5017/81
REPRODUCED: Ford 1975, p. 104

INSCRIPTIONS: Recto mount in ink by JMC:

875

INSCRIPTIONS: Recto mount in ink by

JMC: From Life not enlarged Julia Margaret

Cameron / For the Signor / from JMC and in

pencil below: No. 4 series of twelve life sized

beads; Colnaghi blindstamp

IMAGE: Diam. 29 cm (11⁷/16 in.)

MOUNT: 58.1 × 46.1 cm (22⁷/8 × 18 ¹/8 in.)

PROVENANCE: Lee Witkin Gallery; private

collection, 1975–97; Lawrence Miller

Gallery, 1997

OTHER PRINTS: IWCC Miniature Album,

no. 20; private collection (cdv); YUBL Gen.

Mss. 340, Vol. 1, no. 15

REPRODUCED: Hinton 1992, p. 77

876

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in lower left corner: No 5 of series of twelve life sised [sic] heads and in pencil [possibly by Dante Gabriel Rossetti] at lower right corner: D. G. R. #2; Colnaghi blindstamp IMAGE: Diam. 29 cm (11 7/16 in.) MOUNT: 55.1×43.6 cm $(21^{11}/_{16} \times 17^{1/8} \text{ in.})$ PROVENANCE: Dante Gabriel Rossetti; by descent within the Rossetti family; Helmut Gernsheim OTHER PRINTS: GEH 81:1128:0001 (cdv); Norman Album, no. 16 (rectangle); private collection (cdv); TRC 5454 (rectangle); YUBL Gen. Mss. 340, Vol. 1, no. 18 (oval) REPRODUCED: Lukitsh 1986, p. 39; Lukitsh 2001, p. 51

NOTES: There are seven prints in the HRHRC's collection that were presented to Dante Gabriel Rossetti by JMC in 1867. See references at cat. nos. 387, 509-10, 513, 876, 880, and 985.

877

INSCRIPTIONS: Recto mount in ink by JMC: From Life untouched negative not enlarged Julia Margaret Cameron Freshwater Bay Isle of Wight; V&A Science and Art Library blindstamp; Colnaghi blindstamp

IMAGE: 23.5 × 28.6 cm (9 ½ × II ¼ in.)

MOUNT: 33.4 × 4I.3 cm (13 ½ × 16 ¼ in.)

PROVENANCE: Gift of Alan S. Cole, April 19, 1913

OTHER PRINTS: GEH 81:1124:0003 (circle); HRHRC 964:0037:0066; IWCC Miniature Album, no. 14 (inscribed by JMC: Alice No. 6 [of a series of life-sized heads]);
MIA 78.5.4 (cdv); Norman Album, no. 2;
RPS 2120 (inscribed by JMC: Alice); YUBL
Gen. Mss. 340, Vol. 1, no. 8
REPRODUCED: Gernsheim 1975, p. 168;
Weaver 1984, p. 46; Hinton 1992, p. 65

878

INSCRIPTIONS: Recto mount in ink by

JMC: From Life not enlarged Julia Margaret
Cameron and in pencil below: Baby Blossom;
Colnaghi blindstamp

IMAGE: 33.8 × 27.8 cm (13 1/16 × 10 15/16 in.)

MOUNT: 52.2 × 45.3 cm (20 1/16 × 17 11/16 in.)

PROVENANCE: Christie's, London, March 28,
1985, lot 200

OTHER PRINTS: Private collection, United
Kingdom (inscribed by JMC: Alice /
for the Signor / This copy for the Signor / No.

7 of this series of twelve life sized heads)

87

INSCRIPTIONS: Recto mount in ink by JMC:

From Life not enlarged No. 12 Julia Margaret
Cameron / The God of Love and at lower
left corner: 16 s [16 shillings] No. 12 of series
of life sized heads; Colnaghi blindstamp
IMAGE: 35.3 × 28 cm (13⁷/8 × 11 in.)
MOUNT: 57 × 46 cm (22⁷/16 × 18 ¹/8 in.)
PROVENANCE: Brussels Associates, New York,
1961
OTHER PRINTS: YUBL Gen. Mss. 340, Vol. 1,
no. 9

88o

From Life Julia Margaret Cameron and in pencil [possibly by Dante Gabriel Rossetti] at lower right corner: D. G. R. #7; Colnaghi blindstamp IMAGE: 34×26.3 cm ($13^{3}/8 \times 10^{5}/16$ in.) MOUNT: 52.7×42.1 cm $(20^{3}/4 \times 16^{9}/16$ in.) PROVENANCE: Dante Gabriel Rossetti; by descent within the Rossetti family; Helmut Gernsheim OTHER PRINTS: YUBL Gen. Mss. 340, Vol. 1, no. 10 NOTES: There are seven prints in the HRHRC's collection that were presented to Dante Gabriel Rossetti by JMC in 1867. See references at cat. nos. 387, 509-10, 513, 876, 880, and 985.

INSCRIPTIONS: Recto mount in ink by JMC:

881

INSCRIPTIONS: Recto mount in ink by JMC:
From Life not enlarged Freshwater 1866 Julia
Margaret Cameron

IMAGE: 32.4 × 28.5 cm (12 ¾ × 11 ¾ 6 in.)
MOUNT: 40.6 × 33.5 cm (16 × 13 ¾ 6 in.)
PROVENANCE: Gift of Alan S. Cole, April 19,
1913
OTHER PRINTS: TRC 5433; YUBL Gen. Mss.
340, Vol. 1, no. 12
REPRODUCED: Weaver 1984, p. 46



882 [Freddy Gould] [1866] YUBL Gen. Mss. 340, Vol. 1, no. 14



883
Aspiration
Freddy Gould
[1866]; copyright March 23, 1866
GEH 81:1121:0013



884
The beauty of Holiness
Freddy Gould
[1866]
JPGM 84.XM.443.24



886 [Group] Rachel Gurney, Laura Gurney [November 1872] Private collection, United Kingdom



Thy will be done
Laura Gurney
[October] 1872; copyright November 9, 1872
GEH 81:1121:0015



888
The Rising of the New Year
Laura Gurney
[1872]
HRHRC 964:0037:0013



885 Not Sleepy Laura Gurney, Rachel Gurney November 1872 Present whereabouts unknown



[Laura Gurney]
[1872]
JPGM 84.XM.443.3

IMAGE: 28.9 × 23.3 cm (II ¹/₈ × 9 ¹/₁₆ in.)

MOUNT: 57.4 × 48.9 cm (22 "/₁₆ × 19 ¹/₄ in.)

PROVENANCE: Gift of the artist to the

Tennyson family; by descent within
the Tennyson and Prinsep families;
Colonel E. S. M. Prinsep, 1949

OTHER PRINTS: YUBL Gen. Mss. 340, Vol. 2,
no. 4 (inscribed by JMC: Freddy); private
collection, United States

NOTES: This image was included in an album

titled "Photographs From The Life, 1866," which contains experimental work JMC created with her larger camera.

883

INSCRIPTIONS: Recto mount in ink
by JMC: From Life not enlarged Julia
Margaret Cameron / For the Signor / from
JMC and in pencil below: Aspiration;
Colnaghi blindstamp

IMAGE: Diam. 29 cm (11⁷/16 in.)

MOUNT: 58 × 46.2 cm (22 ¹³/16 × 18 ³/16 in.)

PROVENANCE: Gabriel Cromer, 1939; gift of

Eastman Kodak Company, 1949

OTHER PRINTS: YUBL Gen. Mss. 340, Vol. 1,

no. 28

REPRODUCED: Lukitsh 1986, p. 63

884

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / The beauty of Holiness

IMAGE: Diam. 19.3 cm (7"/16 in.)

MOUNT: 27.2 × 25.9 cm (10 "/16 × 10 "/16 in.)

PROVENANCE: Christie's, South Kensington,

October 28, 1982, lot 174; Samuel Wagstaff,

Ir., 1984

OTHER PRINTS: GEH 81:1121:0004; IUAM Miniature Album 75.38.18; IWCC Miniature Album, no. 21; Norman Album, no. 65; private collection (cdv); TRC 5432; UCLA Aubrey Ashworth Taylor Album, no. 50; VHM Ph 2614; WCP 94:5078 REPRODUCED: Ovenden 1975, pl. 112; Bruson 1980, pl. 25; Lukitsh 1986, p. 63; Hinton 1992, p. 79; Mulligan et al. 1994, p. 38;

885

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Julia Margaret Cameron Freshwater Nov 1872 and in pencil below: Not Sleepy; Colnaghi blindstamp

IMAGE: 33.7 × 27 cm (13 ¹/₄ × 10 ⁵/₈ in.) MOUNT: Unknown PROVENANCE: Sotheby's, Belgravia, July 1,

1977, lot 310

Hamilton 1996, pl. 10

886

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 33 × 27 cm (13 × 10 % in.)
MOUNT: 43 × 35.5 cm (16 % in.)
PROVENANCE: Gift of the artist to Sarah
Prinsep; by descent within the Prinsep
family to Lucilla van den Bogaerde

887

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater Oct 1872 and in pencil by JMC below: Thy will be done and in lower right corner: Year 1872; Colnaghi blindstamp

IMAGE: 32.5 × 29 cm (12¹³/₁₆ × 11⁷/₁₆ in.)

MOUNT: 58 × 45.9 cm (22¹³/₁₆ × 18 ¹/₁₆ in.)

PROVENANCE: Gabriel Cromer, 1939; gift of

Eastman Kodak Company, 1949

OTHER PRINTS: RPS 2117/1-2

OTHER PRINTS: RPS 2117/1-2 REPRODUCED: Lukitsh 1986, p. 23

888

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron / The Rising of the
New Year and in pencil below: The Rising of
the New Year.; Colnaghi blindstamp
IMAGE: Diam. 23.5 cm (9½ in.)
MOUNT: 49.8 × 40.6 cm (19½ × 16 in.)
PROVENANCE: Helmut Gernsheim
OTHER PRINTS: NMAH 4161.B2 (rectangle;
inscribed by JMC: On the Wings of
Morning); RPS 20575
REPRODUCED: Gernsheim 1975, p. 82

889

IMAGE: 32.7 × 24.3 cm (12 1/8 × 9 1/16 in.)

MOUNT: 43.3 × 31.6 cm (17 1/16 × 12 1/16 in.)

PROVENANCE: Virginia Woolf; Robert

Mapplethorpe; Sotheby's, New York,

May 24, 1982, lot 225; Samuel Wagstaff, Jr.,
1984

REPRODUCED: Hill 1973, pl. 18; Cox 1996,
p. 89; Wolf 1998, p. 19



890 [Rachel Gurney] [1872] JPGM 84.XM.443.2



891 [Rachel Gurney] [1872] WCP 96:5531



892 The Infant Jupiter Unknown boy [1872] RPS 2119/1



894 Infant Jupiter Unknown boy [1872] RPS 2115



895 [Unknown Child] [1872] RPS 2123/4



896
An Angel unwinged by your desire
Daisy Taylor (?)
September 1873
WCP 93:4855



893
[The Infant Jupiter]
Unknown boy

[1872] RPS 2182



897 [Daisy Taylor (?)]

[1872] NPG x18027

890

IMAGE: 32.7 × 25.4 cm (12 1/4 × 10 in.)

MOUNT: 43.3 × 31.6 cm (17 1/16 × 12 1/16 in.)

PROVENANCE: Virginia Woolf; Robert

Mapplethorpe; Sotheby's, New York,

May 24, 1982, lot 225; Samuel Wagstaff, Jr.,

1984

OTHER PRINTS: RPS 2562 and 20568 REPRODUCED: Weaver 1984, p. 44

891

IMAGE: 26.7×21.6 cm ($10\frac{1}{2} \times 8\frac{1}{2}$ in.) PROVENANCE: Charles Isaacs, 1996

892

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron / The Infant Jupiter; partial Colnaghi blindstamp IMAGE: 34.8 × 28.4 cm (13 11/16 × 11 3/16 in.) MOUNT: 46.8 × 38.9 cm (18 7/16 × 15 3/16 in.) PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

893

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life registered Photograph Copyright Julia Margaret Cameron; partial Colnaghi blindstamp IMAGE: Diam. 23.5 cm (9 1/4 in.)
MOUNT: 47.8 × 38.6 cm (18 11/16 × 15 1/16 in.)
PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

894

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron and in lower left corner: 7/ [7 shillings] Infant Jupiter
IMAGE: 27.8 × 21.1 cm (10 15/16 × 8 5/16 in.)
MOUNT: 58.4 × 46.4 cm (23 × 18 1/4 in.)
PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

895

INSCRIPTIONS: Recto print stamp at lower right corner: Autotype

IMAGE: 32.8 × 29.9 cm (12 1/4 × II 1/4 in.)

MOUNT: 50.5 × 39.2 cm (19 1/4 × I5 1/16 in.)

MEDIUM: Carbon

PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

OTHER PRINTS: MFAB 42.367 (carbon; inscribed in an unknown hand: Cupid's Pencil of Light); RPS 2123/1-3 (carbon)

REPRODUCED: Weaver 1984, p. 44; Hopkinson 1986, p. 127; Lukitsh 2001, p. 107

896

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater Sep 1873
and at lower right corner: For my Julia from
her Mother hoping for her Angel as my next
study. An Angel unwinged by your desire.;
Colnaghi blindstamp
IMAGE: 27.3 × 34.8 cm (10³/₄ × 13¹¹/₁₆ in.)
MOUNT: 45.3 × 58 cm (17¹³/₁₆ × 22¹³/₁₆ in.)
PROVENANCE: By descent within the Norman
family; Charles Isaacs, 1993
OTHER PRINTS: RPS 2118
REPRODUCED: Weaver 1984, p. 43

897

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater / For Florence & Old Boy / with a kiss from Auntie Julia; Colnaghi blindstamp

IMAGE: 36.4 × 24.6 cm (14 ⁵/16 × 9 ¹¹/16 in.)

MOUNT: 58.1 × 46.2 cm (22 ⁷/8 × 18 ³/16 in.)

PROVENANCE: By descent within the family of Maria and Mary Jackson; Mrs. Curle,



898
Cupid Reposing
Daisy Taylor (?)
November 1872
GEH 81:1121:0006



899 [Cupid Escaped from his Mother] Daisy Taylor (?) [1873] HRHRC 964:0037:0124



Cupid Considering
Daisy Taylor (?)
[August] 1872
GEH 81:1121:0014



902 [Cupid] Mabel Hood (?) [1872] RPS 2122/2



903 Venus Chiding Cupid and Removing His Wings Daisy Taylor (?), Mary Hillier [1872] JPGM 84.XM.443.4



[Group]

Laura Gurney, Mary Hillier, Rachel Gurney,
Daisy Taylor (?)

November 1872

Present whereabouts unknown



901

Cupid Considering Daisy Taylor (?)

August 1872 RPS 2116



90

Philip Ray[,] Annie Lee & Enoch Arden Jeannie Senior, two unknown boys

(possibly her brothers)

[1864 – 66] MFAB 0150.1977

898

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater Nove. 1872 and in pencil below: Cupid Reposing and at lower right corner: 7/6 [7 shillings and sixpence]; Colnaghi blindstamp IMAGE: 34.7 × 29.1 cm (13 ½ × 11 ½ in.) MOUNT: 58.5 × 46.4 cm (23 × 18 ½ in.) PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949

899

MOUNT: 52.4 × 41.3 cm (20 1/2 × 16 1/4 in.)
PROVENANCE: Presented by Miss Joan
Howson, May 1953
OTHER PRINTS: Gary and Barbara Hansen
(rectangle; inscribed by JMC: From Life
Registered Photograph copyright Julia
Margaret Cameron Freshwater 1873 / Cupid
Escaped from his Mother / See Theocritus /
A gift to the giver of my Camera / from their
grateful Mother); VHM Ph 2616
REPRODUCED: Bruson 1980, pl. 27

IMAGE: 30.3 \times 26.8 cm (11 $^{15}/_{16}$ \times 10 $^{9}/_{16}$ in.)

900

INSCRIPTIONS: Recto mount in ink by

JMC: From Life Registered Photograph
copyright Julia Margaret Cameron
Freshwater 1872 and in pencil below:
Cupid Considering; Colnaghi blindstamp
IMAGE: 34.2 × 27.5 cm (13⁷/10 × 10¹¹/10 in.)
MOUNT: 58.2 × 46.3 cm (22⁷/8 × 18 ⁷/10 in.)
PROVENANCE: Gabriel Cromer, 1939; gift of
Eastman Kodak Company, 1949
REPRODUCED: Lukitsh 1986, p. 73
NOTES: Cat. no. 901 is a tighter cropping of
this image.

901

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater Aug 1872 / Cupid Considering; partial Colnaghi blindstamp

IMAGE: 26.6×28.9 cm ($10^{\frac{7}{16}} \times 11^{\frac{3}{16}}$ in.) MOUNT: 40.8×48.7 cm ($16^{\frac{1}{16}} \times 19^{\frac{3}{16}}$ in.) PROVENANCE: Unknown

902

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Nestling Angel

IMAGE: 35.5 × 27.8 cm (13 15/16 × 10 15/16 in.)

MOUNT: 38.8 × 30.3 cm (15 1/4 × II 15/16 in.)

MEDIUM: Carbon

PROVENANCE: Gift of Mrs. Beatrice Trench,
1929

OTHER PRINTS: MFAB 42.358 (carbon);

VHM Ph 2617

REPRODUCED: Bruson 1980, pl. 28;

Hopkinson 1986, p. 126

903

INSCRIPTIONS: Recto mount in pencil by JMC on card strip mounted to Japanese tissue paper: Venus Chiding Cupid and Removing His Wings

IMAGE: 32.4 × 27.3 cm (12 ¾ × 10 ¼ in.)

MOUNT: 43 × 31.5 cm (16 ⅙ ½ × 12 ⅙ in.)

PROVENANCE: Virginia Woolf; Sotheby's, Belgravia, March 8, 1974, lot 120; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: MIA 95.16.2; MoMA 35.89; RPS 2179

REPRODUCED: Weaver 1984, p. 42

904

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater Nov.
1872; Colnaghi blindstamp
IMAGE: 27.3 × 27.9 cm (10 ¾ × 11 in.)
MOUNT: Unknown
PROVENANCE: Anton Lock; Christie's,
London, March 20, 1980, lot 308

905

INSCRIPTIONS: Recto mount in ink by JMC:

fm. Enoch Arden Julia Margaret Cameron /
Philip Ray / Annie Lee & Enoch Arden
IMAGE: 26.2 × 21 cm (10 1/16 × 8 1/4 in.)
MOUNT: 30.5 × 23.4 cm (12 × 9 1/16 in.)
PROVENANCE: Loan from Octavia Hughes,
1977
OTHER PRINTS: Lindsay Album, no. 44



906
[Philip Ray[,] Annie Lee & Enoch Arden]
Jeannie Senior, two unknown boys (possibly her brothers)
[1864-66]

BLUO Henry Taylor Album, no. 39



907 Annie Lee Kate Keown [1864]; copyright October 10, 1864 (?) JPGM 84.XM.443.53



908 Henry Haman [1869]; copyright March 15, 1869 Present whereabouts unknown



910 [Group] Henry Haman, unknown girl [1872] JPGM 84.XM.443.47



911 [Group] Henry Haman, unknown girl [1872] JPGM 84.XM.443.48



912 [Unknown Girl] August 1869 Present whereabouts unknown



"This is my house & this my little Wife" Rosie Prince (?), unknown boy August 1872

JPGM 95.XM.54.4



[Unknown Girl]
August 1869
Present whereabouts unknown

906

IMAGE: 24.3 × 21.1 cm (9%16 × 85%6 in.)

MOUNT: 32.5 × 27.6 cm (121%16 × 107% in.)

PROVENANCE: Bequest of the Taylor family,

1930

907

INSCRIPTIONS: Recto mount in ink by JMC:

Annie Lee / From Life / Julia Margaret

Cameron; verso mount in pencil in
an unknown hand: Boyce. Feb. 10.65 Ward
and at lower left corner: SW

IMAGE: 21 × 16.2 cm (8½ × 6¾ in.)

MOUNT: 50.5 × 34.3 cm (19½ × 13½ in.)

PROVENANCE: Christie's, London, June 14,
1973, lot 228/3; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: HRHRC Thackeray Album
964:0312:0004 (circle); private collection
(rectangle)

908

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron and in pencil
below: Henry Haman [?] / A Gift from
Mrs. Cameron to a Very Good "Sitter";
Colnaghi blindstamp
IMAGE: 25.4 × 19.4 cm (10 × 75/8 in.)
MOUNT: Unknown
PROVENANCE: Christie's, London, May 10,
1991, lot 61
REPRODUCED: Gernsheim 1948, pl. 10;
Gernsheim 1975, p. 150

909

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copy right
Julia Margaret Cameron Freshwater 1872
Aug. "and in pencil below: "This is my house
& this my little Wife" / See Enoch Arden and
in ink at lower right corner: For Charlie
Norman / Who admires my little Enoch;
Colnaghi blindstamp

IMAGE: 35.6 × 28 cm (14 × II in.)

MOUNT: 58.3 × 46.4 cm (22 15/16 × 18 1/4 in.)

PROVENANCE: By descent within the Norman

family; Sotheby's, Belgravia, June 24, 1983, lot 106; Cinema Consultants, Inc., 1995

REPRODUCED: Cox 1996, p. 91

910

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From life copyright Julia Margaret Cameron; verso mount in pencil in an unknown hand at lower left corner: 12

IMAGE: 8.3 × 5.6 cm (3 ½ × 2 ½ in.)

MOUNT: 10.2 × 6.4 cm (4 × 2 ½ in.)

MEDIUM: Carte-de-visite

PROVENANCE: Sotheby Parke Bernet,

New York, February 25, 1975, lot 95; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: TRC 5515A (cdv)

911

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From life copyright Julia Margaret Cameron

IMAGE: 7.4 × 5.6 cm (2 15/16 × 2 3/16 in.)

MOUNT: 10.2 × 6.4 cm (4 × 2 3/2 in.)

MEDIUM: Carte-de-visite

PROVENANCE: Sotheby Parke Bernet,

New York, February 25, 1975, lot 95; Samuel

Wagstaff, Jr., 1984

912

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Aug 1869

IMAGE: Unknown MOUNT: Unknown PROVENANCE: Unknown

913

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph August 1869
Copyright Julia Margaret Cameron
IMAGE: 34.9 × 24.8 cm (13³/₄ × 9³/₄ in.)
MOUNT: 46.4 × 36.5 cm (18¹/₄ × 14³/₈ in.)
PROVENANCE: Unknown



[Unknown Girl]
[August 1869]
Quillan Collection



[Unknown Girl]
[1869]
Pamela Solomon



916
[Unknown Girl]
[1869]
Present whereabouts unknown



918 [Florence Anson] [1868–69] IUAM Miniature Album 75.38.57



919 [Florence Anson] [1866]; copyright May 8, 1866 JPGM 84.xm.443.41



920 [Florence Anson] 1870 Lord Lichfield



Rosamond Franklin

[1868–69] Present whereabouts unknown



921 [Florence Anson]

[1870] Lord Lichfield 914

INSCRIPTIONS: Recto mount in pencil by JMC at lower right corner: No. 3
IMAGE: 30.4 × 24 cm (11¹⁵/₁₆ × 9⁷/₁₆ in.)
MOUNT: 58.3 × 46.4 cm (22¹⁵/₁₆ × 18¹/₄ in.)
PROVENANCE: Daniel Wolf; Jill Quasha, 1988

919

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 31.8 × 24.1 cm (12 ½ × 9 ½ in.)

MOUNT: 50.8 × 39.4 cm (20 × 15 ½ in.)

IMAGE: 31.8 × 24.1 cm (12 ½ × 9 ½ in.)

MOUNT: 50.8 × 39.4 cm (20 × 15½ in.)

PROVENANCE: James Auction House,

Norwich, England, December 4, 1979,

lot 4587

916

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Julia Margaret Cameron

IMAGE: 31.5 × 24.8 cm (12 3/8 × 9 3/4 in.)

MOUNT: Unknown

PROVENANCE: Sotheby's, London, April 14, 1989, lot 219; Sotheby's, London, May 8, 1992, lot 187

917

INSCRIPTIONS: Recto mount in ink by JMC: Rosamond Franklin / 12 years old; Colnaghi blindstamp
IMAGE: 28.6 × 23.5 cm (II 1/4 × 9 1/4 in.)
MOUNT: Unknown
PROVENANCE: Christie's, London,

November 5, 1987, lot 91 OTHER PRINTS: Private collection (cdv)

918

IMAGE: II.I \times 9 cm ($4^{3}/8 \times 3^{9}/16$ in.) MOUNT: 21.5 \times 16.1 cm ($8^{7}/16 \times 6^{5}/16$ in.) MEDIUM: Reduced, cabinet-sized print PROVENANCE: Russ Anderson, 1975

919

IMAGE: 29.5 × 26 cm (II ^{1/8} × 10 ^{1/4} in.)

MOUNT: 30 × 26.5 cm (II ^{1/3}/₁₆ × 10 ^{7/4} in.)

PROVENANCE: Christie's, London, July 24,
1975, lot 163; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: AM; Christie's, London,
June 30, 1977, lot 332 (photogravure;
inscribed by JMC: Contemplation); MDO

PHO 1988.14 (arched top; presented as a
gift to Gustave Doré in 1871); RPS 2138/1
(inscribed by JMC: Prayer), 2138/2-5,
and 2318/12 (carbon); V&A E.2751-1990
(photogravure)

REPRODUCED: Weaver 1984, p. 29; Hopkinson 1986, p. 123; Cox 1996, p. 51

920

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater 1870;
Colnaghi blindstamp
IMAGE: 31.1 × 25.1 cm (12 1/4 × 9 7/8 in.)
MOUNT: 38.3 × 28.5 cm (15 1/16 × 11 1/16 in.)
PROVENANCE: A gift from the artist to Lord
Lichfield; by descent within the family

921

INSCRIPTIONS: Spooner blindstamp
IMAGE: 34.8 × 26.6 cm (13 11/16 × 10 7/16 in.)
MOUNT: 38.7 × 28.3 cm (15 1/4 × 11 1/8 in.)
PROVENANCE: A gift from the artist to Lord
Lichfield; by descent within the family



[Florence Anson]
[1869]
Private collection



923 Claud [and] Lady Florence Anson August 1870 RPS 2144/2



924

Days at Freshwater
Claud Anson, Florence Anson, unknown
Anson boy

August 1870
Vernon Collection CAM-OOI



926 [William Bayley] [1864]; copyright June 30, 1864 HRHRC Thackeray Album 964:0312:0015



[Edmond Burrowes]
[1864]; copyright October 10, 1864
Private collection, United Kingdom
(Lindsay Album, no. 116)



928
Beatrice Cameron
1872
GEH 81:1121:0008



925
[Days at Freshwater]
Claud Anson, Florence Anson, unknown
Anson boy
[August 1870]

RPS 2136



The darling of Freshwater Donald Hay Cameron September 1874 Private collection

922

INSCRIPTIONS: Unknown

IMAGE: 34.2 × 27.1 cm (13⁷/₁₆ × 10 ¹¹/₁₆ in.)

MOUNT: 54.8 × 43 cm (21 ⁹/₁₆ × 16 ¹⁵/₁₆ in.)

PROVENANCE: Eugene Hay Cameron;

by descent within the Cameron family;

Beatrice Trench

923

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Aug 1870 / Claud /
Lady Florence Anson; partial Colnaghi
blindstamp
IMAGE: 34.3 × 28.2 cm (13½× 11⅙6 in.)
MOUNT: 46 × 37.9 cm (18⅓8 × 14⅙6 in.)
PROVENANCE: Gift of Mrs. Beatrice Trench,
1929
OTHER PRINTS: RPS 2144/4 (inscribed by
JMC: £2 because negative has perished /
Never to be parted with this / glass is injured)
REPRODUCED: Weaver 1984, p. 47; Lukitsh
1986, p. 70

924

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater Aug
1870 / Days at Freshwater; Colnaghi
blindstamp
IMAGE: 34 × 28.4 cm (13 3/8 × II 3/16 in.)
MOUNT: 58.2 × 46.2 cm (22 7/8 × 18 3/16 in.)
PROVENANCE: Weston Gallery, Carmel,
California, 1978
REPRODUCED: Weaver 1986, p. 48

925

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 31.5 × 27 cm (12 1/8 × 10 5/8 in.)
MOUNT: 47.1 × 37 cm (18 1/16 × 14 1/16 in.)
PROVENANCE: Gift of Mrs. Beatrice Trench,
1929

926

IMAGE: 24×19.1 cm $(9\frac{7}{6} \times 7\frac{1}{2}$ in.) MOUNT: 35.2×25 cm $(13\frac{7}{8} \times 9\frac{13}{16}$ in.) PROVENANCE: Presented by Hester Thackeray Fuller to the Gernsheim Collection, October 21, 1953

927

IMAGE: 25.2 × 12.2 cm (9 15/16 × 4 13/16 in.)

MOUNT: 34.1 × 28.1 cm (13 7/16 × 11 1/16 in.)

PROVENANCE: Gift of the artist to Sir Coutts

Lindsay; by descent within the family

OTHER PRINTS: GEH Watts Album

71:0109:0034

928

INSCRIPTIONS: Recto print in ink by JMC on the child's feet: too large; recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron
Freshwater 1872 / Beatrice Cameron
IMAGE: 35.4 × 26.4 cm (13 15/16 × 10 3/8 in.)
MOUNT: 58.2 × 46.3 cm (22 2/8 × 18 3/16 in.)
PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949
REPRODUCED: Lukitsh 1986, p. 73

929

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Sept 1874 / The
darling of Freshwater
IMAGE: 33.8 × 25.7 cm (13 1/16 × 10 1/8 in.)
MOUNT: 54.7 × 42.2 cm (21 1/2 × 16 1/8 in.)
PROVENANCE: Eugene Hay Cameron;
by descent within the Cameron family;
Beatrice Trench



930 [Group] Blanche Clogstoun, Mary Clogstoun, Adeline Grace Clogstoun [1868–70]

Private collection, United Kingdom



931 [Group] Blanche Clogstoun, Mary Clogstoun, Adeline Grace Clogstoun [1868–70] Present whereabouts unknown



My cherished little Adeline [Grace Clogstoun] 1872 Private collection, United Kingdom



934 [Adeline Grace Clogstoun] [June 1872] JPGM 85.XM.457



The lovely remains of my little Adeline [Grace Clogstoun]

June 1872 TRC 5368



936 [Adeline Grace Clogstoun] [June 1872] NGA 1995.36.68



933 The sacred and lovely remains of my little adopted child Adeline Grace Clogstoun

June 1872 TRC 5369



937 Alice Du Cane

1864; copyright December 12, 1864 JPGM Overstone Album 84.xz.186.109

930

INSCRIPTIONS: Unknown

IMAGE: 35.2×25.9 cm ($13^{\frac{7}{8}} \times 10^{\frac{1}{16}}$ in.)

MOUNT: Unknown

PROVENANCE: By descent within the Somers-

Cocks family

OTHER PRINTS: Private collection, United Kingdom (cabinet; inscribed verso mount in an unknown hand: 3 Clogstouns / Picking

Hemp for / Crimean War)

INSCRIPTIONS: Unknown

IMAGE: 29.1 × 28 cm (II 7/16 × II in.)

моинт: Unknown

PROVENANCE: Sotheby's, London, June 29,

1984, lot 196

932

INSCRIPTIONS: Recto mount in ink by JMC: From the Life My cherished little Adeline Freshwater Isle of Wight 1872; Colnaghi blindstamp

IMAGE: 34.2×26.6 cm $(13\sqrt[7]{16} \times 10\sqrt[7]{16}$ in.) MOUNT: 58.4×46.4 cm $(23 \times 18 \frac{1}{4} in.)$

PROVENANCE: Erich Sommer

933

INSCRIPTIONS: Recto mount in ink by JMC: From <u>death</u> Registered Photograph Copyright Julia Margaret Cameron Freshwater The hair was quite gold / The sacred and lovely remains of my little adopted child / Adeline Grace Clogstoun died 8th June 1872 aged 10 years & 8 months; Colnaghi blindstamp

IMAGE: 24.2×34.8 cm $(9^{1/2} \times 13^{11/16}$ in.) MOUNT: 46.3×58.5 cm (18 $\frac{1}{16} \times 23$ in.) PROVENANCE: By descent within the Tennyson family; Clark Collection, 1965

934

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 21.5 × 34.5 cm (8 7/16 × 13 9/16 in.) MOUNT: 46.4×58.5 cm ($18\frac{1}{4} \times 23$ in.) PROVENANCE: Sotheby's, London, October 26, 1984, lot 140; gift of Michael

and Jane Wilson, 1985

935

INSCRIPTIONS: Recto print in ink by JMC on the framed image: Her father's charge at Madras for which he won the Victoria Cross; recto mount in ink by JMC: From death The lovely remains of my little Adeline died June 8th 1872 The hair quite gold; Colnaghi blindstamp

IMAGE: 13.5×20.3 cm $(5\sqrt[5]{16} \times 8$ in.) MOUNT: 41.5×54.6 cm $(16\frac{5}{16} \times 21\frac{1}{2}$ in.) PROVENANCE: By descent within the Tennyson family; Clark Collection, 1965 OTHER PRINTS: Sotheby's, New York, May 24, 1982, lot 229 (present whereabouts unknown)

936

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 13.6×20.3 cm $(5\frac{1}{16} \times 8 \text{ in.})$ MOUNT: 46.3×58.4 cm (18 $\frac{1}{16} \times 23$ in.) PROVENANCE: David and Mary Robinson,

937

 ${\tt INSCRIPTIONS:} \ Recto \ mount \ in \ ink \ by \ JMC:$ FreshWater / 1864 / Alice du [sic] Cane and at upper right corner: 106

IMAGE: 26.6×21.4 cm ($10^{7}/16 \times 8^{7}/16$ in.) MOUNT: 33.7 × 28.6 cm (13 1/4 × 11 1/4 in.) PROVENANCE: Sotheby's, Belgravia, June 26,

1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: BLUO Henry Taylor Album,

no. 51; BNF D.05963/15; Lindsay Album, no. 13; NMPFT Herschel Album 1984-5017/16; TRC 5474

REPRODUCED: Ford 1975, p. 39; Weaver 1986,

p. 96



938 Alice [Du Cane] JPGM Overstone Album 84.xz.186.18



[Study of Child St. John] George Duckworth [August 1872] JPGM 84.xm.443.14



940 May du Maurier [1874] JPGM 87.XM.63.3



942 Eric Unknown boy [1866-70] TAMA



943 Eric Unknown boy [1866-70] Private collection, United Kingdom



Ernest and Maggie Unknown girl, unknown boy [1864-65] NMPFT Herschel Album 1984-5017/42



941
Emily
Unknown girl
[1864 – 65]
Present whereabouts unknown



945
Florence [Fisher]
August 1872
HRHRC 964:0037:0015

FreshWater 1864 / Alice and at upper left corner: 17

IMAGE: 25 × 21.8 cm (9¹³/₁₆ × 8⁹/₁₆ in.)

MOUNT: 33.9 × 29.1 cm (13⁵/₁₆ × 11⁷/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: RPS 2121

REPRODUCED: Weaver 1986, p. 74

INSCRIPTIONS: Recto mount in ink by JMC:

939

INSCRIPTIONS: Verso mount in pencil in an unknown hand at upper left corner: George Duckworth 1872 Aug. Saxonbury

IMAGE: 36.6 × 25.2 cm (14³/₈ × 9¹⁵/₁₆ in.)

MOUNT: 44.1 × 35 cm (17³/₈ × 13³/₄ in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 63; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: JPGM 84.XP.921.1 (inscribed by JMC: Study of Child St. John); AIC 1968.219

REPRODUCED: Woolf and Fry 1973, pl. 35

940

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater Isle
of Wight / May du Maurier

IMAGE: 35.4 × 28.5 cm (13¹⁵/16 × 11¹⁵/16 in.)

MOUNT: 37.5 × 29.2 cm (14³/4 × 11¹/2 in.)

PROVENANCE: By descent within the Darwin
family; Sotheby's, New York, November 10,
1986, lot 275; Daniel Wolf, 1987

OTHER PRINTS: NMPFT 1939-113/11

941

Julia Margaret Cameron / Emily; Colnaghi blindstamp

IMAGE: 22.5 × 19.8 cm (8⁷/₈ × 7¹³/₁₆ in.)

MOUNT: 50.5 × 34.2 cm (19⁷/₈ × 13⁷/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia, March 25, 1983, lot 132; Paul F. Walter, 83:066;

Sotheby's, London, May 20, 2001, lot 110

INSCRIPTIONS: Recto mount in ink by JMC:

942

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater / Eric;
Colnaghi blindstamp
IMAGE: 35.4 × 27.5 cm (13 15/16 × 10 13/16 in.)
MOUNT: 58.5 × 46.3 cm (23 × 18 3/16 in.)
PROVENANCE: Thackrey & Robertson, 1978;
private collection; Sotheby's, New York,
October 7, 1998, lot 2
OTHER PRINTS: MAG

943

INSCRIPTIONS: Recto mount in ink by an unknown hand: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater and in ink by JMC below: Eric; Colnaghi blindstamp IMAGE: 35.8 × 27.5 cm (14 ½ 16 × 10 ½ 16 in.) MOUNT: 58.4 × 46.2 cm (23 × 18 ½ 16 in.) PROVENANCE: Unknown

944

INSCRIPTIONS: Recto mount in ink by JMC: Ernest and Maggie and at upper right corner: 42

IMAGE: 23.7 × 20 cm (9⁵/16 × 7⁷/8 in.)

MOUNT: 33.7 × 31.1 cm (13¹/4 × 12¹/4 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT, 1983

REPRODUCED: Ford 1975, p. 65

945

From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater Aug
1872 / Florence

IMAGE: 35 × 27.7 cm (13³/₄ × 10⁷/₈ in.)

MOUNT: 50.5 × 41.4 cm (19⁷/₈ × 16⁵/₁₆ in.)

PROVENANCE: Helmut Gernsheim

OTHER PRINTS: Sotheby's, Belgravia,
March 27, 1981, lot 474 (circle)

INSCRIPTIONS: Recto mount in ink by JMC:



946 A Study Florence Fisher [1872] RPS 2150/1



947 [Florence Fisher] [1872] Present whereabouts unknown



948 [Florence Fisher] [1872] HRHRC 964:0037:0081



950 Florence [Fisher] | after the manner of the Old Masters [1872]



751
The Recording Angel
Freddy Gould
1864
JPGM Overstone Album 84.xz.186.65



952
First Ideas
Freddy Gould
1865; copyright May 19, 1865
JPGM Overstone Album 84.xz.186.66

JPGM 84.XM.443.20



949 Florence [Fisher] | Study of St. John the Baptist

[1872] JPGM 84.xm.443.67



The Infant Samuel
Freddy Gould
[1864]; copyright March 27, 1865
JPGM Overstone Album 84.xz.186.74

946

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron and in pencil below: A Study / Untouched Photograph; Colnaghi blindstamp

IMAGE: 35.7 × 26.3 cm (14 1/16 × 10 1/16 in.)

IMAGE: 35.7×26.3 cm ($14\frac{1}{16} \times 10^{5}\frac{1}{16}$ in.) MOUNT: 49.1×40.9 cm ($19\frac{5}{16} \times 16\frac{1}{16}$ in.) PROVENANCE: Gift of A. L. Coburn, 1930 REPRODUCED: Weaver 1984, p. 41 OTHER PRINTS: RPS 2150/2

947

INSCRIPTIONS: Unknown IMAGE: 31.2×22 cm $(12\frac{1}{4} \times 8\frac{5}{8}$ in.) Mount: Unknown

PROVENANCE: Sotheby's, Belgravia, March 27, 1981, lot 473

948

IMAGE: 32.6 × 24.5 cm (12 ¹³/₁₆ × 9 ⁵/₈ in.) MOUNT: 55.7 × 45.5 cm (21 ¹⁵/₁₆ × 17 ⁷/₈ in.) MEDIUM: Carbon PROVENANCE: Helmut Gernsheim OTHER PRINTS: MFAB 42.339 (carbon);

NGC 21281; RPS 2151/1-5 (2151/4 inscribed by JMC: *Florence*); V&A Ph 209-1969 REPRODUCED: Gernsheim 1975, p. 127; Hopkinson 1986, p. 118

949

INSCRIPTIONS: Recto mount label in pencil by JMC: Florence / Study of St. John the Baptist

IMAGE: 34.7×25.3 cm ($13\% \times 9^{15}/16$ in.) MOUNT: 43.3×32.4 cm ($17^{1}/16 \times 12^{3}/4$ in.) PROVENANCE: Virginia Woolf; Sotheby's, Belgravia, June 21, 1974, lot 40; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: GEH 81:1121:0005; HRHRC 964:0037:0085; MFAB 42.364 (carbon); RPS 2153/1-5 (albumen and carbon)
REPRODUCED: Woolf and Fry 1926, pl. 23;

REPRODUCED: Woolf and Fry 1926, pl. 23; Weaver 1984, p. 41; Hopkinson 1986, p. 119; Lukitsh 1986, p. 69; Cox 1996, p. 87

950

INSCRIPTIONS: Recto mount label on Japanese tissue paper in pencil by JMC: Florence / after the manner / of the Old Masters

IMAGE: 33.9 × 25.6 cm (13 ⁵/₁₆ × 10 ¹/₁₆ in.) MOUNT: 43.3 × 32.4 cm (17 ¹/₁₆ × 12 ³/₄ in.) PROVENANCE: Virginia Woolf; Sotheby's, Belgravia, June 21, 1974, lot 38; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: JPGM 84.xm.349.16 (carbon); GEH 81:1121:0007 and 67:0088:0003 (platinum print by A. L. Coburn); HRHRC 964:0037:0080 (lithographed facsimile inscription: I wish I could paint such a picture as this—G. F. Watts); MFAB 42.363 (carbon); NMPFT 1990-5036/11509; RPS 2152/1-7 (albumen and carbon); WCP 93:4918 REPRODUCED: Woolf and Fry 1926, pl. 24; Gernsheim 1948, pl. 11; Woolf and Fry 1973, pl. 24; Gernsheim 1975, p. 128; Lukitsh 2001, p. 115

951

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / The Recording Angel / my especial joy and at upper right corner: 65 IMAGE: 25.4 × 19.9 cm (10 × 7¹³/16 in.)

MOUNT: 33.9 × 29.1 cm (13 ⁵/16 × 11 ⁷/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, nos. 76 and 88

REPRODUCED: Weaver 1986, p. 85

952

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1865 / First Ideas and at upper right corner: 66

IMAGE: 24.8 × 19.9 cm (9³/4 × 7¹³/16 in.)

MOUNT: 33.9 × 29.1 cm (13⁵/16 × 11⁷/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: Lindsay Album, no. 106; TRC 5473; V&A 45.157

REPRODUCED: Weaver 1986, p. 86

953

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater April 1865 [sic] / The Infant Samuel and at upper right corner: 74 IMAGE: 24.7 × 20 cm $(9^{11}/_{16} \times 7^{7}/_{8} \text{ in.})$ MOUNT: 33.9 × 29.1 cm (13 $\frac{5}{16}$ × 11 $\frac{7}{16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: GEH Watts Album 71:0109:0036; HRHRC Thackeray Album 964:0312:0038 (inscribed by JMC: The Infant Samuel / "Speak Lord for thy Servant heareth"); Lindsay Album, no. 55; Sotheby's, London, October 26, 1984, lot 143 (inscribed by JMC: Picture of good little Freddy for Mrs. Gould from Mrs. Cameron); TRC 5475A REPRODUCED: Weaver 1986, p. 88; Cox 1996, p. 39

NOTES: Although this photograph was dated 1865 by JMC, a print of it was included in the Watts Album, which was presented to the painter on February 22, 1864.



954
Prayer
Freddy Gould
[1865–66]
NMPFT Herschel Album 1984-5017/39



955 Young Astyanax Freddy Gould [1866]; copyright March 23, 1866 NMPFT Herschel Album 1984–5017/60



956 [Freddy Gould] [1866] GEH 81:1121:0020



958 [Freddy Gould] [1866] JPGM 84.XM.443.27



[Group]
Unknown boy, Freddy Gould
[1864–65]
TRC 5551



960 [Group] Unknown boy, Freddy Gould [1864–65] TRC 5552



957 Love in Idleness Freddy Gould [1866]; copyright May 6, 1866 JPGM 84.XP.219.31



961 [Group] Elizabeth Keown, Kate Keown, Freddy Gould [1866–68] RPS 20572

INSCRIPTIONS: Recto mount in ink by JMC:

Prayer and at upper right corner: 39

IMAGE: 22.6 × 17.5 cm (8 ½ × 6 ½ in.)

MOUNT: 33.7 × 30.1 cm (13 ½ × 11 ½ in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1874, lot 34; NPG; NMPFT,

1983

REPRODUCED: Ford 1975, p. 62

955

at upper right corner: 60 and in index at rear of album: Young Astyanax

IMAGE: 31.4 × 24.9 cm (12³/₈ × 9¹³/₁₆ in.)

MOUNT: 32.1 × 30 cm (12⁵/₈ × 11¹³/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG;

NMPFT, 1983

OTHER PRINTS: IWCC Miniature Album,

no. 23 (circle); private collection (cdv);

YUBL Gen. Mss. 340, Vol. 1, no. 21 (oval)

REPRODUCED: Ford 1975, p. 83; Hinton 1992,

p. 83

INSCRIPTIONS: Recto mount in ink by JMC

956

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life not enlarged Julia Margaret Cameron; Colnaghi blindstamp IMAGE: 35.2 × 21.6 cm (13⁷/8 × 8 ½ in.) MOUNT: 58 × 46.3 cm (22 ½ in.) × 18 ¾ in.) PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949

957

INSCRIPTIONS: Recto mount in ink by JMC: From Life not enlarged Julia Margaret Cameron and in pencil below: Love in Idleness and in ink in an unknown hand below: The Adversary and in pencil by JMC at lower center: For the Paris Exhibition and at lower right corner: Study No. 1 of Love in Idleness; Colnaghi blindstamp IMAGE: 29.2×28.7 cm (II $\frac{1}{2} \times$ II $\frac{5}{16}$ in.) MOUNT: 57.9×46 cm (22 $^{13}/_{16} \times 18 \frac{1}{8}$ in.) PROVENANCE: Daniel Wolf, 1984 OTHER PRINTS: BLUO Henry Taylor Album, no. 43; GEH 81:1121:0017 (inscribed by JMC: For the Signor / from JMC) and 81:1121:0001 (cabinet); IWCC Miniature Album, no. 22; LCL, no. 7; Mia Album, no. 36 (oval); NMAH 6316c; Norman Album, no. 24 (inscribed by JMC: A fisherman's boy Freddy Gould / who submitted to the torments of one hours / trial of various postures & then / was still whilst I counted three hundred! / with this perfect serenity of countenance and temper); private collection (cdv) REPRODUCED: Gernsheim 1975, p. 66; Ovenden 1975, pl. 85; Weaver 1984, p. 43; Lukitsh 1986, pp. 16, 19; Hinton 1992, p. 81;

Mulligan et al. 1994, p. 40

958

INSCRIPTIONS: Verso print in pencil in an unknown hand at lower center: Willin IMAGE: 20.5 × 17.3 cm (8 ½/6 × 6 ½/6 in.)
PROVENANCE: Sotheby Parke Bernet, New York, September 23, 1975, lot 45; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: MDO PHO 1983-217

959

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in blue crayon below: For Mr. Tennyson; Colnaghi blindstamp

IMAGE: 27.5 × 21.8 cm (10 ¹³/16 × 8 ⁹/16 in.)

MOUNT: 38 × 28.5 cm (14 ¹⁵/16 × II ³/16 in.)

PROVENANCE: By descent within the Tennyson family; Clark Collection, 1965

OTHER PRINTS: IUAM Miniature Album 75.38.96 (circle)

960

IMAGE: 27.1 × 21.9 cm (ro 11/16 × 8 5/8 in.)

MOUNT: 33 × 24.5 cm (r3 × 9 5/8 in.)

PROVENANCE: By descent within the

Tennyson family; Pontin Collection, 1971

961

INSCRIPTIONS: Recto mount ink stamp: Royal Photographic Society / 35, Russell Square / London W.C. I

IMAGE: 33.5×28.5 cm $(13\frac{3}{16} \times 11^{3}/16$ in.)

MOUNT: 49×37.3 cm $(19\frac{1}{4} \times 14\frac{11}{16}$ in.)

PROVENANCE: Unknown



962 Laura and Rachel [Gurney] November 1872 RPS 2149



963 [Laura and Rachel Gurney] [November 1872] NMPFT 1990-5036/11508



964 [Rachel and Laura Gurney] [1872] RPS 2139/2



966
Cousin Hardinge's "Gleaner"
Rachel Gurney
[1874]
JPGM 86.xm.636.4



967
[Lionel and Henry Holland]
[1868-72]
NMPFT 1995-5035/3



968 [Lionel and Henry Holland] [1868–72] AIC 1968.521



965
"Time Was"
Laura Gurney, Rachel Gurney
November 1872
HRHRC 964:0037:0083



969
The return from School
Henry Holland, Lionel Holland
[1868-72]
RPS 2146/2

From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater
Nov 1872 / Laura and Rachel; Colnaghi
blindstamp
IMAGE: 33.9 × 25.1 cm (13 ⁵/16 × 9 ⁷/8 in.)
MOUNT: 49.6 × 36.8 cm (19 ¹/2 × 14 ¹/2 in.)
PROVENANCE: Unknown
OTHER PRINTS: RIJ RP-F-F80053

REPRODUCED: Woolf and Fry 1973, pl. 31

INSCRIPTIONS: Recto mount in ink by JMC:

963

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 28.5 × 22.5 cm (II³/₁₆ × 8⁷/₈ in.)

IMAGE: 28.5 × 22.5 cm (II ³/₁₆ × 8 ⁷/₈ in.)
MOUNT: 49.9 × 36.7 cm (I9 ⁵/₈ × 14 ⁷/₁₆ in.)
PROVENANCE: Kodak Company Purchase,
1985

964

INSCRIPTIONS: Recto print stamp at lower right corner: Autotype; recto mount in pencil in an unknown hand at lower left corner: Julia Margaret Cameron

IMAGE: 33.9 × 26.8 cm (13³/₁₆ × 10⁹/₁₆ in.)

MOUNT: 50.7 × 40.1 cm (19¹⁵/₁₆ × 15³/₄ in.)

MEDIUM: Carbon

PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

REPRODUCED: Hopkinson 1986, p. 115

965

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater
Nov. 1872 / "Time Was" / Laura and Rachel
Gurney; Colnaghi blindstamp
IMAGE: 32.4 × 25.4 cm (12 ¾ × 10 in.)
MOUNT: 55 × 45.6 cm (21 ½ × 17 15/16 in.)
PROVENANCE: Helmut Gernsheim

966

INSCRIPTIONS: Recto mount in ink by JMC:

Autotype taken from the Photograph from the
life not enlarged by Julia Margaret Cameron /
Cousin Hardinge's "Gleaner" / Rachel Gurney
IMAGE: 37.1 × 29.1 cm (14 1/8 × 11 1/16 in.)
MOUNT: 56.1 × 42.9 cm (22 1/16 × 16 1/8 in.)
MEDIUM: Carbon
PROVENANCE: Hardinge Hay Cameron;
by descent within the Cameron and
Macleod families; Neville Hickman, 1986

967

MOUNT: 33.7 × 27.4 cm (13 ¹/₄ × 10 ³/₄ in.)
PROVENANCE: Kodak Company Purchase,
1985
OTHER PRINTS: RPS 2145 (inscribed by JMC:
Lionel and Henry Holland / grandchildren
of Sir Henry Holland / and grand nephews
of Macaulay) and 20587

IMAGE: 33.2×25.1 cm $(13\frac{1}{16} \times 9\frac{7}{8}$ in.)

968

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered
Photograph copyright Julia Margaret
Cameron

IMAGE: 215 × 26 0 cm (12³/2 × 10³/2), in)

IMAGE: 31.5×26.9 cm ($12\frac{3}{6} \times 10\frac{9}{16}$ in.) MOUNT: 43.1×38 cm ($16\frac{15}{16} \times 14\frac{15}{16}$ in.) PROVENANCE: Hamill and Barker, 1968

960

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron and in pencil
below: The return from School; partial
Colnaghi blindstamp
IMAGE: 35.9 × 27.2 cm (14 1/8 × 10 11/16 in.)
MOUNT: 48.7 × 37.8 cm (19 3/16 × 14 7/8 in.)
PROVENANCE: Gift of Mrs. Beatrice Trench,
1929
OTHER PRINTS: Private collection, United
Kingdom



970 [Henry Holland] [1868–72] RPS 2124/1



971 [Lionel Holland] [1868-72] NMPFT 1939-113/9



972 Mabel [Hood] [1866-67] SLAM 130:1977



974
[Esme Howard]
[1869]
The Honourable Edmund Howard



975 Sunshine and Shade Alice Keown (?) [1864] LCL, no. 17



976
The Infant Undine
Elizabeth Keown
1864; copyright November 4, 1864
JPGM Overstone Album 84.xz.186.84



973 Esme Howard 1869 Private collection (Norman Album, no. 54)



977
The Anniversary
Elizabeth Keown
[1865]; copyright August 4, 1865
JPGM Overstone Album 84.xz.186.2

IMAGE: 35.8×24.1 cm ($14\frac{1}{16} \times 9\frac{1}{2}$ in.) MOUNT: 50.4×40 cm ($19\frac{13}{16} \times 15\frac{3}{4}$ in.) PROVENANCE: Unknown OTHER PRINTS: SAM 76.32REPRODUCED: Lukitsh 1986, p. 72

971

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life by Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 33 × 26.5 cm (13 × 10 ⁷/16 in.)

MOUNT: 47 × 39.4 cm (18 ½ × 15 ½ in.)

PROVENANCE: Gift of Mrs. Henry Perrin to the Science Museum, London, 1939

972

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron FreshWater / Mabel and at lower right corner: given to Mia / by her Aunt Julia / with as many kisses / as there are pearls!; Colnaghi blindstamp IMAGE: 34.9 × 25.4 cm (13 ¾ × 10 in.)
MOUNT: 52.5 × 35.6 cm (20 ½ 1/16 × 14 in.)
PROVENANCE: Lee Witkin Gallery, 1977

973

INSCRIPTIONS: Recto mount in pencil by JMC: Esme Howard and in ink in index at rear of album: Esme Howard 1869
IMAGE: Diam. 19.1 cm (7½ in.)
MOUNT: 45.9 × 31.4 cm (18½ h × 12½ in.)
PROVENANCE: Gift of the artist to Julia and Charles Norman, September 9, 1869; by descent within the Norman family
OTHER PRINTS: Private collection (cdv)

974

INSCRIPTIONS: Unknown
IMAGE: 32.5 × 25 cm (12 13/16 × 9 13/16 in.)
MOUNT: Unknown
PROVENANCE: Gift of the artist to George
Howard; by descent within the Howard
family

REPRODUCED: Weaver 1984, p. 45

975

INSCRIPTIONS: Recto mount in pencil by JMC: From Life / Sunshine and Shade IMAGE: 24.2 \times 19.3 cm (9 $\frac{1}{2}$ \times 7 $\frac{9}{16}$ in.) MOUNT: 52.6 \times 36.9 cm (20 $\frac{11}{16}$ \times 14 $\frac{1}{2}$ in.) PROVENANCE: Unknown

976

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / The Infant Undine and at upper right corner: 84

IMAGE: 27.I × 20.9 cm (10 11/16 × 8 3/16 in.)

MOUNT: 33.9 × 29.I cm (13 5/16 × II 7/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album, nos. 19 (oval) and 53; Lindsay Album, no. 89

REPRODUCED: Weaver 1986, p. 90

977

INSCRIPTIONS: Recto mount in ink by JMC:

Julia Margaret Cameron / The Anniversary;

Colnaghi blindstamp

IMAGE: 27.5 × 20.7 cm (10¹³/16 × 8 1/8 in.)

MOUNT: 34 × 28.5 cm (13 1/8 × II 1/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album,
no. 109; Lindsay Album, no. 6; private
collection (cdv); TRC 5475; V&A 44.959
and 44.965

REPRODUCED: Weaver 1986, p. 70



978
I Promise
Elizabeth Keown
[1865]
JPGM Overstone Album 84.xz.186.48



979
Prayer
Elizabeth Keown
[1865]
GEH 81:1121:0009



980 The Village Pet Elizabeth Keown March 1870; copyright August 5, 1870 RPS 2132



982 Grief Kate Keown [1866] Private collection (Norman Album, no. 71)



983 Circe Kate Keown [1865]; copyright September 16, 1865 V&A 45.140



984 [Kate Keown] May 17, 1866 GEH 81:1121:0019



The red & white Roses Kate Keown, Elizabeth Keown

[1865]; copyright August 4, 1865 JPGM Overstone Album 84.xz.186.14



985 Mignon Kate Keown

[1866-67] HRHRC 964:0037:0120

978

INSCRIPTIONS: Recto mount in ink by JMC: I Promise; partial Colnaghi blindstamp IMAGE: 26.7×21.2 cm $(10^{1/2} \times 8^{5/16} in.)$ MOUNT: 34×28 cm ($13\frac{3}{8} \times 11$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: Lindsay Album, no. 91 REPRODUCED: Weaver 1986, p. 81

979

INSCRIPTIONS: Recto mount in ink by IMC: From Life not enlarged and in an unknown hand: Freshwater Bay Isle of Wight Julia Margaret Cameron and in pencil by JMC below: Prayer; Colnaghi blindstamp IMAGE: 34.7×27.8 cm ($13^{5/8} \times 10^{15/16}$ in.) MOUNT: 58.2×46.3 cm $(22^{7/8} \times 18^{3/16}$ in.) PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949 REPRODUCED: Lukitsh 1986, p. 55 NOTES: A close variant of this picture, now unknown, was registered for copyright on July 21, 1865, with the title Innocence.

980

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron March 1870 / The Village Pet / Little Lizzie Koewn [sic]; Colnaghi blindstamp IMAGE: 33.2×28.1 cm $(13\frac{1}{16} \times 11\frac{1}{16}$ in.) MOUNT: 47.5×38.5 cm $(18^{11}/_{16} \times 15^{1}/_{8}$ in.) PROVENANCE: Gift of H. S. Marfleet, 1930 OTHER PRINTS: NMPFT 1995-5035/15 (cabinet); NPG x18044 (cabinet)

REPRODUCED: Ford 1975, p. 19

981

INSCRIPTIONS: Recto mount in ink by JMC: The red & white Roses; Colnaghi IMAGE: 27×22.8 cm (10 $\frac{5}{8} \times 8 \frac{15}{16}$ in.) MOUNT: 33.9 × 29.1 cm (13 $\frac{5}{16}$ × 11 $\frac{7}{16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: JPGM 84.XM.443.II; BLUO Henry Taylor Album, no. 72; HRHRC Thackeray Album 964:0312:0059, 964:0037:0035, 964:0037:0094, and 964:0016:0052 (oval detail; from Lewis Carroll's personal album); Lindsay Album, no. 4; NMPFT Herschel Album 1984-5017/56; Norman Album, no. 46; private collection (cdv); RPS 2148 and 20579; TRC 5520; V&A 44.953 and 44.962 REPRODUCED: Gernsheim 1948, pl. 40; Woolf and Fry 1973, pl. 43; Ford 1975, p. 79; Weaver 1986, p. 73

982

INSCRIPTIONS: Recto mount in pencil by JMC: Grief / Katie Keown IMAGE: 35.2×28 cm ($13^{7/8} \times 11$ in.) MOUNT: 45.9×31.4 cm $(18\frac{1}{16} \times 12\frac{3}{8}$ in.) PROVENANCE: Gift of the artist to Julia and Charles Norman, September 9, 1869; by descent within the Norman family OTHER PRINTS: HRHRC Thackeray Album 964:0312:0018 (reduced, cabinet-sized print); IUAM Miniature Album 75.38.28; JPGM 84.xm.443.32 (cabinet); private collection (cdv)

983

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / Circe / "who knows not Circe / daughter of the Sun" and in an unknown hand at upper left corner: Studies for Painting; Colnaghi blindstamp

IMAGE: 24.5×20.2 cm $(9^{5}/8 \times 7^{15}/16$ in.) MOUNT: 33.2×26.1 cm $(13\frac{1}{16} \times 10\frac{1}{4}$ in.) PROVENANCE: Gift of the artist, September 27, 1865 OTHER PRINTS: MMA 1990.1074.4

984

INSCRIPTIONS: Recto mount in ink by JMC: From Life Not enlarged Julia Margaret Cameron / Taken after sunset / May 17th '66; Colnaghi blindstamp IMAGE: 36.6×27.8 cm $(14^{3/8} \times 10^{15/16} in.)$ MOUNT: 56.2×46.1 cm $(22 \frac{1}{8} \times 18 \frac{1}{8}$ in.) PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949 reproduced: Lukitsh 1986, p. 54 NOTES: A study of May Prinsep (cat. no. 398) was made at the same sitting.

985

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / Mignon; Colnaghi blindstamp; verso mount in pencil by Helmut Gernsheim: One of seven studies given by JMC to Dante Gabriel Rossetti and wet stamp below: GERNSHEIM COLLECTION IMAGE: 35.3×26.2 cm $(13^{7/8} \times 10^{5/16} in.)$ MOUNT: 51.1×41.1 cm $(20^{1/8} \times 16^{3/16}$ in.) PROVENANCE: Dante Gabriel Rossetti; by descent within the Rossetti family; Helmut Gernsheim NOTES: There are seven prints in the HRHRC's collection that were presented to Dante Gabriel Rossetti by JMC in 1867. See references at cat. nos. 387, 509-10, 513, 876, 880, and 985.



986 [Kate Keown] March 1867 WCP 93:4810



987 [Kate Keown] [1867–68] RPS 2129



A Study of the Cenci Kate Keown May 1868; copyright June 2, 1868 VHM Ph 2608



The Snowdrop
Kate Keown
[1870-72]
Present whereabouts unknown



John Philip Miles September 1873 JPGM 84.XM.443.75



992 [Adeline Norman] [1874] RPS 2142



989
[A Study of the Cenci]
Kate Keown
[May 1868]; copyright June 2, 1868
JPGM 84.xm.443.15



993
[Adeline Norman]
[1874]
Present whereabouts unknown

INSCRIPTIONS: Recto mount in ink by

JMC: From Life not enlarged Julia Margaret

Cameron March 1867; verso mount two

RPS labels stamped: cancelled and signed:

Kenneth Wan (Secretary 17th May 1978)

IMAGE: 34 × 28 cm (13 ¹/₂ × 11 in.)

MOUNT: 40.5 × 33.8 cm (15 ¹⁵/₁₆ × 13 ⁵/₁₆ in.)

PROVENANCE: Loan from the Norman family

to the RPS; Erich Sommer; Hans P. Kraus,

Jr., 1993

OTHER PRINTS: IUAM Miniature Album

75.38.47; private collection (cdv)

987

IMAGE: 25.2 × 20.2 cm (9¹⁵/₁₆ × 7¹⁵/₁₆ in.) MOUNT: 34.2 × 27.5 cm (13⁷/₁₆ × 10¹³/₁₆ in.) PROVENANCE: Gift of A. L. Coburn, 1930

988

INSCRIPTIONS: Recto mount in ink by

JMC: From Life Freshwater May 1868

Julia Margaret Cameron and in faint pencil
below: A Study of the Cenci and in ink at
lower left corner: No. 14; verso mount wet
stamp at lower right corner: Ville de Paris /
Hauteville / House / Guernsey and in pencil
below: 9 [all within stamp]

IMAGE: 32 × 25.5 cm (12 1/16 × 10 in.)

MOUNT: 35.9 × 27.9 cm (14 1/8 × 11 in.)

PROVENANCE: Victor Hugo, by August 14,
1870

REPRODUCED: Wolf 1998, p. 59

989

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 32.7 × 24.6 cm (12 1/8 × 9 11/16 in.)
MOUNT: 37.7 × 28.3 cm (14 13/16 × 11 1/8 in.)
PROVENANCE: Robert Schoelkopf, 1973;
Samuel Wagstaff, Jr., 1984
OTHER PRINTS: Paul F. Walter; WCP 93:4853
REPRODUCED: Hamilton 1996, pl. 5; Wolf
1998, pl. 23

990

INSCRIPTIONS: Recto mount in ink by JMC: From life registered Photograph copyright and by Henry Herschel Hay Cameron: Henry Herschel Hay [over JMC's first and middle names] and by JMC: Cameron Freshwater / The Snowdrop

image: Unknown mount: Unknown provenance: Unknown

991

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Sept 1873 / John Philip Miles; Colnaghi blindstamp IMAGE: 34.7 × 25 cm (13 5/8 × 9 13/16 in.) MOUNT: 58.2 × 46.4 cm (22 7/8 × 18 1/4 in.) PROVENANCE: Samuel Wagstaff, Jr., 1984 OTHER PRINTS: AIC 1998.246

992

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 31.8×25 cm ($12\frac{1}{2} \times 9^{13}$ /16 in.) MOUNT: 47.7×38.7 cm ($18\frac{3}{4} \times 15\frac{1}{4}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

993

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron
IMAGE: Unknown
MOUNT: Unknown
PROVENANCE: By descent within the Norman

family; Erich Sommer OTHER PRINTS: RPS 2563 REPRODUCED: Weaver 1984, p. 40



994 [Adeline Norman] [1874] Present whereabouts unknown



[Charlotte Norman]
[1864]
GEH Watts Album 71:0109:0022



[Charlotte Norman]
[1864]
GEH Watts Album 71:0109:0021



998 [Charlotte Norman] [1864–66] Present whereabouts unknown



999
[Charlotte Norman]
[1865–68]
Present whereabouts unknown



I000 [Charlotte Norman] [1866-67] JPGM 94.XM.31.1



997 [Charlotte Norman] [1864 – 66] V&A Ph 356-1981



My Grandchildren Charlotte Norman, George Norman, Jr. April 1868 GEH 81:1124:0004

INSCRIPTIONS: Unknown IMAGE: Unknown MOUNT: Unknown

PROVENANCE: By descent within the Norman

family; Erich Sommer

995

IMAGE: 20 × 15 cm (7⁷/8 × 5⁷/8 in.)

MOUNT: 29.6 × 24.3 cm (11⁵/8 × 9 % in in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

996

IMAGE: 17.4 × 15 cm (6 13/16 × 5 7/8 in.)

MOUNT: 29.6 × 24.3 cm (11 5/8 × 9 9/16 in.)

PROVENANCE: G. F. Watts; Christie, Manson & Woods, London, July 2, 1971, lot 21;

Ronald Chapman; anonymous gift in honor of Dr. Walter Clark, 1971

997

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 25.2 × 20 cm (9¹⁵/₁₆ × 7⁷/₈ in.)
MOUNT: 38 × 28.6 cm (14¹⁵/₁₆ × 11¹/₄ in.)
PROVENANCE: Undocumented gift, 1941,
found in museum vault, 1965

998

INSCRIPTIONS: Unknown
IMAGE: Unknown
MOUNT: Unknown
PROVENANCE: Unknown

OTHER PRINTS: Private collection (cdv)

999

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 34.6 × 28 cm (13⁵/s × 11 in.) MOUNT: Unknown PROVENANCE: Sotheby's, Belgravia, March 27, 1981, lot 475; Kenny Jacobson

1000

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 28.5 × 23 cm (II³/₁₀ × 9 ¹/₁₀ in.)
MOUNT: 44.5 × 38.1 cm (I7 ¹/₂ × 15 in.)
PROVENANCE: By descent within the Norman family; Charles Isaacs; Cinema

Consultants, Inc., 1994
OTHER PRINTS: TRC 5477

1001

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Freshwater April 1868 Registered
Photograph copyright Julia Margaret
Cameron / My Grandchildren / Charlotte
Norman George Norman Junior!

IMAGE: 29.9 × 25.9 cm (11³/4 × 10³/16 in.)
MOUNT: 34.4 × 29.7 cm (13⁹/16 × 11¹¹/16 in.)
PROVENANCE: Brussels Associates, New York,
1961
OTHER PRINTS: Norman Family Miniature
Album, no. 40
REPRODUCED: Lukitsh 1986, p. 58



1002 [Charlotte Norman and George Norman, Jr.]

[1868] GEH 81:1124:0002



1003 [Charlotte Norman and George Norman, Jr.]

[1868] Present whereabouts unknown



[George Norman, Jr.]
[1868]
GEH 81:1124:0001



1006 [Charles Norman with His Daughters Adeline and Margaret]

July 1874 JPGM 94.xm.31.3



1007 [Charles Norman with His Daughters Adeline and Margaret]

[July 1874] AIC 1998.242



1008 [Charles and Margaret Norman] [July 1874] JPGM 94.XM.31.5



1005 [George, Jr., Archie, Charlotte, and Adeline Norman]

[1870-72] JPGM 94.xm.31.6



[Adeline and Margaret Norman]

[1874] JPGM 94.XM.31.2

1002

unknown hand: S. G. W. IMAGE: 28.7×23.2 cm (11 $\frac{5}{16} \times 9\frac{1}{8}$ in.) MOUNT: 37.8×28.4 cm $(14^{7/8} \times 11^{3/16}$ in.) PROVENANCE: Brussels Associates, New York,

INSCRIPTIONS: Recto mount in pencil in an

OTHER PRINTS: HRHRC 964:0037:0027 (cdv; trimmed to show Charlotte Norman only); Norman Family Miniature Album, no. 30; private collection (cdv) REPRODUCED: Lukitsh 1986, p. 59

1003

INSCRIPTIONS: Unknown IMAGE: Unknown моинт: Unknown PROVENANCE: Unknown NOTES: Cat. no. 1004 is a detail of this

picture.

1004

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: $18.8 \times 9.8 \text{ cm} \left(\frac{1}{7} \% \times 3 \% \right) \text{ in.}$ MOUNT: 38.2×28.4 cm $(15 \times 11^{3}/16$ in.) PROVENANCE: Brussels Associates, New York,

NOTES: This picture is a detail of cat. no. 1003.

1005

INSCRIPTIONS: Recto mount in pencil in an unknown hand: $10\frac{3}{4}di$ — $16 \times 14\frac{1}{2}$; verso mount in ink in an unknown hand: George Cameron Norman / Archie Cameron Norman / Charlotte / Adeline / Archie was father of C. W. N.

IMAGE: Diam. 27.5 cm (10 13/16 in.) MOUNT: 38.2×28 cm (15×11 in.) PROVENANCE: By descent within the Norman family; Charles Isaacs; Cinema Consultants, Inc., 1994

OTHER PRINTS: RPS 2130

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copy right Julia Margaret Cameron July, 1874 and at lower right corner: This copy especially for my beloved Charlie Norman IMAGE: 29.7 × 26.6 cm (II $^{11}/_{16}$ × 10 $^{7}/_{16}$ in.) MOUNT: 58.2×46.2 cm $(22^{7/8} \times 18^{3/16}$ in.) PROVENANCE: By descent within the Norman family; Charles Isaacs; Cinema Consultants, Inc., 1994 REPRODUCED: Cox 1996, p. 93

1007

IMAGE: 30.7×27.2 cm ($12\frac{1}{16} \times 10\frac{11}{16}$ in.) MOUNT: 44×35.3 cm $(17^{5}/16 \times 13^{7}/8$ in.) PROVENANCE: Estate of Vanessa Bell, 1998

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copy right Julia Margaret Cameron; Colnaghi blindstamp; verso mount in pencil in an unknown hand: Charles Lloyd Norman / & his daughter

IMAGE: Diam. 23.5 cm (9¼ in.) MOUNT: 56×46.4 cm $(22\frac{1}{16} \times 18\frac{1}{4}$ in.) PROVENANCE: By descent within the Norman family; Charles Isaacs; Cinema Consultants, Inc., 1994 REPRODUCED: Cox 1996, p. 94

1009

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copy right Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: Diam. 27.5 cm (10 $^{13}/_{16}$ in.) MOUNT: 56.5×46.2 cm $(22\frac{1}{4} \times 18\frac{3}{16}$ in.) PROVENANCE: By descent within the Norman family; Charles Isaacs; Cinema Consultants, Inc., 1994

OTHER PRINTS: RPS 2126/1-2 REPRODUCED: Cox 1996, p. 95



I010
[Margaret Norman]
[1874]
JPGM 84.XM.443.37



[Margaret Norman]
[1874]
JPGM 84.XM.443.72



Baby 'Pictet'
Georgina Anna Mary Pictet
[1864]; copyright June 30, 1864
NMPFT Herschel Album 1984-5017/19



IOI4
[Rosie Prince (?)]
[1867-68]
JPGM 84.XM.443.63



Isabel & Adeline Somers My Sister Virginia's Children

[1864] NMPFT Herschel Album 1984-5017/34



I016
[Adeline Somers-Cocks]
[1866]
JPGM 84.XP.219.1



A Lovely Sketch Stephen Powys [1873] MMA 1990.1074.5



[Isabel Somers-Cocks] [1866] JPGM 84.XP.219.2

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 31.2×25.1 cm $(12\frac{1}{4} \times 9^{\frac{7}{8}}$ in.) MOUNT: 57.6×46.2 cm $(22\frac{11}{16} \times 18\frac{3}{16}$ in.) PROVENANCE: Samuel Wagstaff, Jr., 1984 OTHER PRINTS: WCP 93:4852

IOII

INSCRIPTIONS: Colnaghi blindstamp

IMAGE: 30.6 × 25.2 cm (12 ½6 × 9 ½6 in.)

MOUNT: 58.5 × 46.2 cm (23 × 18 ¾6 in.)

PROVENANCE: Erich Sommer, 1975; Samuel

Wagstaff, Jr., 1984

OTHER PRINTS: RPS 2134

1012

INSCRIPTIONS: Recto mount in ink by JMC:
One year old infant shipwrecked once in
the Madras Surf / & again in the wreck
of the Colombo Steamer and in upper right
corner: 19 and in index at rear of album:
Baby 'Pictet'

IMAGE: 17.2 × 14.8 cm (6 ³/₄ × 5 ¹³/₁₆ in.)

MOUNT: 33.7 × 30.2 cm (13 ¹/₄ × 11 ⁷/₈ in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

OTHER PRINTS: GEH Watts Album 71:0109:0009

REPRODUCED: Ford 1975, p. 42; Hopkinson 1986, p. 105; Lukitsh 1986, p. 10

1013

INSCRIPTIONS: Recto mount in ink by

JMC: A Lovely Sketch and in pencil in an
unknown hand below: Stephen Powys 1873;

Colnaghi blindstamp

IMAGE: 31 × 24.3 cm (12 ½ 6 × 9 ½ 6 in.)

MOUNT: 58.2 × 46.1 cm (22 ½ × 18 ½ in.)

PROVENANCE: Bequest of James David Nelson
in memory of Samuel J. Wagstaff, Jr., 1990

1014

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Rosie

IMAGE: 33.3 × 24 cm (13 1/8 × 9 7/16 in.)

MOUNT: 43 × 32.6 cm (16 15/16 × 12 13/16 in.)

PROVENANCE: Virginia Woolf; Sotheby's,

Belgravia, March 8, 1974, lot 126; Samuel

Wagstaff, Jr., 1984

OTHER PRINTS: RPS 20567

REPRODUCED: Cox 1996, p. 69

1015

INSCRIPTIONS: Recto mount in ink by

JMC: Isabel & Adeline Somers / My Sister

Virginia's Children

IMAGE: 25.2 × 22 cm (9 15/16 × 85/8 in.)

MOUNT: 33.7 × 30.1 cm (13 1/4 × 11 15/16 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,
1983

OTHER PRINTS: JPGM Overstone Album
84.XZ.186.30 (circle; inscribed by JMC:

Cromwell Place Balcony)

REPRODUCED: Ford 1975, p. 57; Weaver 1986,
p. 77

NOTES: This photograph was most likely
taken at the home of John Everett Millais,
7 Cromwell Place, London.

1016

IMAGE: $19.6 \times 15.9 \text{ cm} (7^{11}/_{16} \times 6^{1}/_{4} \text{ in.})$ MOUNT: $44.5 \times 28.5 \text{ cm} (17^{1}/_{2} \times 11^{3}/_{16} \text{ in.})$ PROVENANCE: Daniel Wolf, 1984

1017

IMAGE: 20×15.3 cm $(7\frac{7}{8} \times 6 \text{ in.})$ MOUNT: 44.6×28.5 cm $(17\frac{9}{16} \times 11^{3})_{16}$ in.) PROVENANCE: Daniel Wolf, 1084



1018 [Cecelia Tennyson] 1871 TRC 5393a



Priscilla
Cecelia Tennyson
[1871]
TRC 5393



Perhaps!
Cecclia Tennyson
[1871]
RPS 2133



Cecy | A Study Cecelia Tennyson 1871 TRC 5392



[Cecelia Tennyson]
[1871-72]
Jack and Harriet Lazare, Montreal



1024
[Cecelia Tennyson]
[1871-72]
Present whereabouts unknown



[Group]
Cecclia Tennyson, unknown boy
[1871]
CMP 87-33.127



[St. Cecilia]
Cecelia Tennyson
[1871-72]
TRC 5394

INSCRIPTIONS: Recto mount in ink by JMC: From Life registered photograph Copyright Julia Margaret Cameron 1871; Colnaghi blindstamp

IMAGE: 34.7 × 26 cm (13 1/8 × 10 1/4 in.)

MOUNT: 49.7 × 37.5 cm (19 1/16 × 14 1/4 in.)

PROVENANCE: By descent within the

Tennyson family; Clark Collection, 1965

1019

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered photograph Copyright
Julia Margaret Cameron and in pencil
below: Priscilla; Colnaghi blindstamp
IMAGE: 30.9 × 26.4 cm (12 ½ × 10 ½ in.)
MOUNT: 50.3 × 40.9 cm (19 ½ × 16 ½ in.)
PROVENANCE: By descent within the
Tennyson family; Lincoln City Library,
1971

1020

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered
Photograph Copyright Julia Margaret
Cameron and in pencil by JMC below:
Perhaps! / Cecelia Tennyson / Niece of Alfred
Tennyson

IMAGE: 32.8 × 25.2 cm (12^{7/8} × 9¹⁵/₁₆ in.)

IMAGE: 32.8×25.2 cm ($12\frac{1}{8} \times 9^{\frac{1}{16}}$ in.) MOUNT: 48.9×37.2 cm ($19\frac{1}{4} \times 14\frac{5}{8}$ in.) PROVENANCE: Unknown

1021

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 31.8 × 25.9 cm (12 ½ × 10 ¾ in in.) MOUNT: 38.1 × 27.9 cm (15 × 11 in.) PROVENANCE: Gift of Robert Harshorn Shimshak, 1987

1022

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater 1871 /
Cecy / A Study; Colnaghi blindstamp
IMAGE: 32.4 × 25.9 cm (12 ¾ × 10 ¾ in.)
MOUNT: 51.8 × 43.9 cm (20 ¾ × 17 ¼ in.)
PROVENANCE: By descent within the
Tennyson family; Lincoln City Library,
1971

1023

INSCRIPTIONS: Unknown

IMAGE: 29 × 24 cm (11⁷/₁₀ × 9⁷/₁₀ in.)

MOUNT: 48.9 × 44.5 cm (19 ¹/₄ × 17 ¹/₂ in.)

PROVENANCE: Christic's, New York,

October 4, 2001, lot 35

REPRODUCED: Lloyd 1976, lot 177

1024

INSCRIPTIONS: Unknown
IMAGE: 30.5 × 24.2 cm (12 × 9 ½ in.)
MOUNT: Unknown
PROVENANCE: Christic's, London, July 13,
1972, lot 67

1025

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 34.8×24.8 cm $(13^{11/16} \times 9^{1/4} \text{ in.})$ MOUNT: 50×41.2 cm $(19^{11/16} \times 16^{3/16} \text{ in.})$ PROVENANCE: By descent within the Tennyson family; Lincoln City Library, 1971



1026
Lionel Tennyson [and] Hallam Tennyson
[1864]; copyright October 10, 1864
HRHRC Thackeray Album 964:0312:0020



Lionel Tennyson youngest Son of the Poet Laureate 1864; copyright October 10, 1864 JPGM Overstone Album 84.xz.186.60



[Lionel Tennyson]
[1864]
Private collection, United Kingdom (Lindsay Album, no. 68)



I030
[Lionel Tennyson]
[1864]; copyright October 10, 1864
Private collection



[Lionel Tennyson in the character of the Marquis de St. Cast]

April 1869 TRC 5466



Lionel Tennyson in the character of Marquis de St. Cast [April 1869] UCLA Aubrey Ashworth Taylor Album, no. 48



1029 [Lionel Tennyson]

[1864]; copyright October 10, 1864 TRC 5457



1033

Lionel Tennyson In the character of the Marquis de St. Cast

April 1869 TRC 5466a

1026

INSCRIPTIONS: Recto mount in ink, signed by both sitters: Lionel Tennyson Hallam Tennyson

IMAGE: 24.4 × 19.8 cm ($9^{\frac{7}{8}}$ × $7^{\frac{13}{16}}$ in.) MOUNT: 35.2 × 25 cm ($13^{\frac{7}{8}}$ × $9^{\frac{13}{16}}$ in.) PROVENANCE: Presented by Hester Thackeray Fuller to the Gernsheim Collection, October 21, 1953

1027

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater 1864 / Lionel Tennyson / youngest Son of the Poet Laureate and at upper right corner: 61

IMAGE: 24.4 × 19.9 cm (9 5/8 × 7 13/16 in.) MOUNT: 33.9 × 29.1 cm (13 5/16 × 11 7/16 in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album,

REPRODUCED: Weaver 1986, p. 84

1028

INSCRIPTIONS: Recto mount in pencil in an unknown hand: *Lionel Tennyson* and in ink at upper right corner: 68

IMAGE: 23.4 × 19.3 cm (9¹/₁₆ × 7⁹/₁₆ in.)

MOUNT: 34.1 × 28.1 cm (13⁷/₁₆ × 11¹/₁₆ in.)

PROVENANCE: Gift of the artist to Sir Coutts
Lindsay; by descent within the family

1029

IMAGE: 23.5 × 20.5 cm (9 1/4 × 8 1/16 in.)

MOUNT: 44.4 × 34.2 cm (17 7/16 × 13 7/16 in.)

PROVENANCE: By descent within the

Tennyson family; Clark Collection, 1965

OTHER PRINTS: BNF D.05963/14

1030

INSCRIPTIONS: Recto mount in ink by JMC: Registered Photograph from Life Julia Margaret Cameron

IMAGE: 26.5×20.8 cm ($10^{7/6} \times 8^{3/16}$ in.) MOUNT: 50.5×34.3 cm ($19^{7/8} \times 13^{1/2}$ in.) PROVENANCE: Unknown REPRODUCED: Ford 1975, p. 49 OTHER PRINTS: NMPFT Herschel Album 1984-5017/26 (inscribed by JMC: *Lionel Tennyson*)

1031

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Freshwater April 1869 Julia Margaret
Cameron; Colnaghi blindstamp
IMAGE: 34.2 × 26.3 cm (13⁷/16 × 10⁵/16 in.)
MOUNT: 57.I × 46.2 cm (22⁷/16 × 18³/16 in.)
PROVENANCE: By descent within the
Tennyson family; Clark Collection, 1965

1032

INSCRIPTIONS: Inscribed in ink by JMC in index at rear of album: Lionel Tennyson in the character of Marquis de St. Cast as acted at our Private Theatricals 1868 IMAGE: 33×26.2 cm ($13 \times 10^{5/16}$ in.) MOUNT: 46×31.5 cm $(18\frac{1}{8} \times 12\frac{3}{8}$ in.) PROVENANCE: Gift of Albert Boni, 1967 OTHER PRINTS: IUAM Miniature Album 75.38.52; NMPFT 1995-5035/4 and 1999-5098 (cdv); Norman Album, no. 48 (inscribed by JMC: Lionel Tennyson in the character of Marquis de St. Cast as acted in Payable on Demand at the private theatricals of the Cameron Thatched House in aid of the Freshwater Village Hospital) REPRODUCED: Woolf and Fry 1973, pl. 42

1033

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater April 1869 and in ink and pencil below: Lionel Tennyson / In the character of the Marquis de St. Cast / in the play of Payable on Demand / As acted at the Cameron's Private Theatricals / in aid of our Freshwater [Village Hospital] for orphans and in ink at lower right edge: For the dear aunt & uncle; Colnaghi blindstamp

IMAGE: 33.5 × 27.8 cm (13³/₁₆ × 10¹⁵/₁₆ in.)
MOUNT: 46.7 × 40.3 cm (18³/₈ × 15⁷/₈ in.)
PROVENANCE: By descent within the
Tennyson family; Clark Collection, 1965
OTHER PRINTS: Norman Album, no. 62



[Lionel Tennyson in the character of the Marquis de St. Cast]

April 1869 TRC 5467



[Lionel Tennyson in the character of the Marquis de St. Cast]

[April 1869] TRC 5468



1036 [Lionel Tennyson in the character of the Marquis de St. Cast]

[April 1869] RPS 20581



1038 Lionel Tennyson

[1869] TRC 5460



1039 [Lionel Tennyson]

[1869] TRC 5461



1040

[Lionel Tennyson]

[1869] TRC 5461i



Lionel Tennyson [1869]; copyright April 14, 1869 MMA 41.21.29



[Violet and Maud Tennyson]
December 1868
TRC 5508

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Freshwater
April 1869 Julia Margaret Cameron;
Colnaghi blindstamp
IMAGE: 31.6 × 25.9 cm (12⁷/16 × 10³/16 in.)
MOUNT: 55.5 × 46.1 cm (21¹³/16 × 18¹/8 in.)
PROVENANCE: By descent within the
Tennyson family; Clark Collection, 1965
OTHER PRINTS: Private collection (cdv)

1035

IMAGE: 25.7 × 18.9 cm (10 1/8 × 7 7/16 in.)

MOUNT: 50.1 × 37.7 cm (19 11/16 × 14 13/16 in.)

PROVENANCE: By descent within the

Tennyson family; Clark Collection, 1965

OTHER PRINTS: IUAM Miniature Album
75.38.12; NPG x18055 (cabinet)

1036

INSCRIPTIONS: Recto mount ink stamp:

Royal Photographic Society / 35, Russell
Square / London W.C. I

IMAGE: 33.5 × 26.3 cm (13 ½,6 × 10 ½,6 in.)

MOUNT: 49 × 37.3 cm (19 ¼ × 14 ½,6 in.)

PROVENANCE: Unknown

1037

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Freshwater 66 Isle of Wight Julia

Margaret Cameron / Lionel Tennyson;

Colnaghi blindstamp

IMAGE: 30.4 × 24.5 cm (II 15/16 × 9 5/6 in.)

MOUNT: 47.5 × 34.8 cm (I8 11/16 × I3 11/16 in.)

PROVENANCE: E. P. Goldschmidt & Co., 194I

OTHER PRINTS: IWCC Miniature Album,

no. 36; Norman Family Miniature Album,

no. 28; private collection (cdv); TRC 5459A

REPRODUCED: Gernsheim 1975, p. 108;

Hinton 1992, p. 109

1038

INSCRIPTIONS: Recto mount in ink by

JMC: From Life Julia Margaret Cameron /

Lionel Tennyson

IMAGE: 30.3 × 24.3 cm (II¹⁵/16 × 9 %/16 in.)

MOUNT: 36 × 29.6 cm (I4 ½/16 × II ½/4 in.)

PROVENANCE: By descent within the

Tennyson family; Clark Collection, 1965

1039

INSCRIPTIONS: Recto mount in ink by

JMC: From Life Registered photograph Julia

Margaret Cameron; Colnaghi blindstamp

IMAGE: 33.5 × 25.5 cm (13³/16 × 10 in.)

MOUNT: 56.2 × 46.2 cm (22¹/8 × 18³/16 in.)

PROVENANCE: By descent within the

Tennyson family; Clark Collection, 1965

1040

Inscriptions: Recto mount in ink by JMC: From Life Registered photograph Julia Margaret Cameron; Colnaghi blindstamp IMAGE: 30.1×24.3 cm (11¹³/₁₆×9⁹/₁₆ in.) MOUNT: 56.4×46.2 cm (22³/₁₆×18³/₁₆ in.) PROVENANCE: By descent within the Tennyson family; Clark Collection, 1965

1041

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Freshwater December 1868 Copyright Julia Margaret Cameron; Colnaghi blindstamp; verso mount in pencil [possibly by JMC]: Tues or Weds / as others in size ok
IMAGE: 29.5 × 26.1 cm (115 1/4 × 10 1/4 in.)
MOUNT: 47.3 × 40.8 cm (185 1/4 × 16 1/16 in.)
PROVENANCE: By descent within the
Tennyson family; Lincoln City Library,



1042 Margie Thackeray [1866-69] Private collection (Norman Album, no. 34)



1043 [Margie Thackeray] [1866–69] HRHRC 964:0037:0125



1044

Margie Thackeray

[1866-69]

Private collection (Norman Album, no. 26)



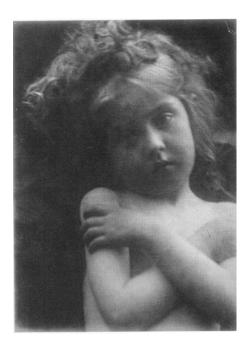
1046 [Margie Thackeray] [1872] RPS 20569



1047 [Margie Thackeray] [1872] LM



1048 [Agnes Grace Weld] [1864]; copyright June 30, 1864 HRHRC 964:0016:0043



Our Island Daisy Margie Thackeray [1870-72] WCP 93:4859



[Agnes Grace Weld]
[1866-70]
TRC 5431

INSCRIPTIONS: Recto mount in pencil by JMC: Margie Thackeray

IMAGE: 31.3 × 25.9 cm (12 ½ 16 × 10 ½ 16 in.)

MOUNT: 45.9 × 31.4 cm (18 ½ 16 × 12 ½ in.)

PROVENANCE: Gift of the artist to Julia and Charles Norman, September 9, 1869; by descent within the Norman family

OTHER PRINTS: BNF D.05963/7;

IUAM Miniature Album 75.38.51; private collection (cdv)

1043

MOUNT: 52.5 × 41.8 cm (20 11/16 × 16 7/16 in.)

PROVENANCE: Presented by Miss Joan
Howson, May 1953

OTHER PRINTS: IUAM Miniature Album
75.38.30; Norman Album, no. 17; private
collection (cdv); RPS 2318/11; UCLA
Aubrey Ashworth Taylor Album, no. 10;

IMAGE: 34.1×26.1 cm $(13^{7/16} \times 10^{1/4} in.)$

VHM Ph 2615 REPRODUCED: Woolf and Fry 1926, pl. 17; Woolf and Fry 1973, pl. 17; Bruson 1980, pl. 26

1044

INSCRIPTIONS: Recto mount in pencil by JMC: Margie Thackeray

IMAGE: Diam. 23.9 cm (9 1/8 in.)

MOUNT: 45.9 × 31.4 cm (18 1/16 × 12 3/8 in.)

PROVENANCE: Gift of the artist to Julia and Charles Norman, September 9, 1869; by descent within the Norman family

1045

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright
Julia Margaret Cameron / Our Island Daisy;
Colnaghi blindstamp

IMAGE: 35.5 × 25.6 cm (13 15/16 × 10 1/16 in.)

MOUNT: 58 × 45.5 cm (22 11/16 × 17 7/8 in.)

PROVENANCE: By descent within the Norman

family; Charles Isaacs, 1993

1046

INSCRIPTIONS: Recto mount ink stamp:

Royal Photographic Society / 35, Russell
Square / London W.C. 1

IMAGE: 33.5 × 25.4 cm (13 ³/₁₀ × 10 in.)

MOUNT: 49 × 37.3 cm (19 ¹/₄ × 14 ¹¹/₁₀ in.)

PROVENANCE: Unknown

OTHER PRINTS: Private collection, United

States (inscribed by JMC: Easter 1872)

1047

INSCRIPTIONS: Recto mount in ink by JMC:
From Life registered Photograph copyright
Julia Margaret Cameron / For dear little
Katie thanks [illegible] from Mrs. Cameron
with a kiss
IMAGE: 34.6 × 26.7 cm (13³/s × 10 ½ in.)

IMAGE: 34.6×26.7 cm $(13^{\frac{5}{4}} \times 10^{\frac{1}{2}} \text{ in.})$ MOUNT: 49×37.3 cm $(19^{\frac{1}{4}} \times 14^{\frac{11}{16}} \text{ in.})$ PROVENANCE: Anonymous gift, 1974

1048

INSCRIPTIONS: Recto mount in pencil in an unknown hand [possibly by Helmut Gernsheim]: Agnes Grace Weld / by Mrs. Cameron

IMAGE: 22.3 × 17.2 cm (8 ¼ × 6 ¼ in.)

MOUNT: 35.4 × 30 cm (13 15/16 × 11 11/16 in.)

PROVENANCE: Lewis Carroll [Charles L.

Dodgson]

OTHER PRINTS: BMAG P82.73; private collection, United Kingdom

NOTES: This image is incorporated in
Lewis Carroll's personal album (HRHRC 964:0016:0001-0053), which dates to
c. 1857-64. The album contains fifty-three photographs, of which six are by Carroll.
By far the largest contributor of the other images is Oscar Gustave Rejlander. There are three works by JMC in the album:
cat. no. 7, a print of *The red & white Roses* (see reference at cat. no. 981), and cat. no. 1048.

1049

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 31.9 × 25.4 cm (12 "/16 × 10 in.)
MOUNT: 55.7 × 45.5 cm (21 15/16 × 17 7/8 in.)
PROVENANCE: By descent within the
Tennyson family; Clark Collection, 1965



1050 [Group] Agnes Grace Weld, unknown girl [1866–70] HRHRC 964:0037:0068



[Group]
Agnes Grace Weld, unknown girl
[1866-70]
JPGM 84.xm.443.46



[Unknown Boy]
[1864]
Private collection, United Kingdom (Lindsay Album, no. 141A)



1054 [Unknown Boy] [1866–70] Present whereabouts unknown



English Blossoms Unknown girls May 1873 MMA 1990.1074.6



The child Unknown boy [1873] Present whereabouts unknown



1053 [Unknown Girl] [1865-66]

V&A E.2743-1990



And The Face of the Child Unknown boy September 1873 Present whereabouts unknown

1050

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron; Colnaghi blindstamp

IMAGE: 27.2 × 23.3 cm (10 11/10 × 9 1/10 in.)

MOUNT: 44.5 × 36.4 cm (17 1/2 × 14 51/10 in.)

PROVENANCE: Helmut Gernsheim

OTHER PRINTS: TRC 5549

NOTES: Cat. no. 1051 is a tighter cropping of this image.

1051

INSCRIPTIONS: Verso mount in pencil in an unknown hand: 3

IMAGE: 7.6 × 5.6 cm (3 × 2 ³/₁₆ in.)

MOUNT: 10.1 × 6.4 cm (3 ¹⁵/₁₆ × 2 ¹/₂ in.)

MEDIUM: Carte-de-visite

PROVENANCE: Sotheby Parke Bernet,

New York, February 25, 1975, lot 95;

Samuel Wagstaff, Jr., 1984

1052

IMAGE: 19.5 × 12.3 cm $(7^{11/16} \times 4^{13/16} \text{ in.})$ MOUNT: 34.1 × 28.1 cm $(13^{7/16} \times 11^{1/16} \text{ in.})$ PROVENANCE: Gift of the artist to Sir Coutts Lindsay; by descent within the family

1053

IMAGE: 31×25.4 cm ($12\frac{1}{10} \times 10$ in.) MOUNT: 58.2×46.3 cm ($22\frac{7}{10} \times 18\frac{1}{10}$ in.) PROVENANCE: Nevinson Bequest, 1990

1054

IMAGE: 31 × 24 cm (12 ³/₁₆ × 9 ⁷/₁₆ in.)

MOUNT: 55.9 × 43.1 cm (22 × 16 ¹⁵/₁₆ in.)

PROVENANCE: Sotheby's, Belgravia,

June 17, 1981, lot 427; Paul F. Walter,

81: 272; Sotheby's, London, May 10, 2001,

lot 116

INSCRIPTIONS: Recto mount in ink by

1055

JMC: From Life Registered Photograph copyright Julia Margaret Cameron
Freshwater May 1873 / English Blossoms;
Colnaghi blindstamp

IMAGE: 32.8 × 27.5 cm (12 1/4 × 10 11/16 in.)
MOUNT: 36.6 × 31.3 cm (14 1/4 × 12 1/16 in.)
PROVENANCE: Bequest of James David Nelson in memory of Samuel J. Wagstaff, Jr., 1990
OTHER PRINTS: HRHRC 964:0313:0002
(miniature edition of Idylls of the King and Other Poems); TRC 5445 (miniature edition of Idylls of the King and Other Poems)

1056

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life registered photograph copyright Julia Margaret Cameron 1873 and in ink by JMC below: The child / hearing them and / asking them questions

IMAGE: Ünknown MOUNT: Unknown PROVENANCE: Unknown

1057

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Sp. 1873 / And The Face of the Child

IMAGE: 33.9×27.2 cm $(13.5/16 \times 10.11/16$ in.)

моинт: Unknown

PROVENANCE: Sotheby's, Belgravia,

October 29, 1980, lot 225



1058 [Unknown Girl] 1873 MMA 69.607.13



1059 [Unknown Girl] [1873] MMA 69.607.1



1060
[Unknown Girl]
[1870-74]
Present whereabouts unknown



1062 [Unknown Girl] August 1874 RPS 2131



[Unknown Girl]

[1870-74] RPS 2265/1

1058

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright, Henry Herschel Hay Cameron, 1873; Colnaghi blindstamp IMAGE: 32.3×24.4 cm $(12^{11}/16 \times 9^{5}/8$ in.) MOUNT: 51.8×39 cm $(20^{3}/8 \times 15^{5}/16$ in.) PROVENANCE: P. & D. Colnaghi & Co., Ltd., London, 1969 NOTES: The inscription suggests that H. H. Cameron was possibly the author of this photograph.

1059

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 33.8 × 24.3 cm (13 $\frac{1}{16}$ × 9 $\frac{1}{16}$ in.) MOUNT: 51.5×38.9 cm $(20^{1/4} \times 15^{5/16}$ in.) PROVENANCE: P. & D. Colnaghi & Co., Ltd., London, 1969

1060

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Easter of 187 [illegible] гмаge: Unknown

моинт: Unknown

PROVENANCE: Erich Sommer

1061

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 34.4×27.2 cm $(13\%_{16} \times 10\%_{16})$ in.) MOUNT: $50.5 \times 40 \text{ cm} (19^{\frac{7}{8}} \times 15^{\frac{3}{4}} \text{ in.})$ PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

1062

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Aug 1874; verso mount in ink in an unknown hand: IMAGE: 26×23 cm ($10\frac{1}{4} \times 9\frac{1}{16}$ in.) MOUNT: 47.8×37.8 cm ($18^{13}/_{16} \times 14^{3}/_{8}$ in.) PROVENANCE: Gift of Mrs. Beatrice Trench,



VI

Illustrations

F THERE HAS BEEN ONE CONSISTENT response to Cameron's work since her lifetime, it is that her portraits are extraordinary artistic achievements but her groups and illustrations are considerably inferior, even laughable. Reviewing an exhibition ten years after her death, George Bernard Shaw, at the time the art critic for the Star, wrote: "While the portraits of Herschel, Tennyson and Carlyle beat hollow anything I have ever seen, right on the same wall, and virtually in the same frame, there are photographs of children with no clothes on, or else the underclothes by way of propriety, with palpably paper wings, most inartistically grouped and artlessly labelled as angels, saints or fairies. No-one would imagine that the artist who produced the marvellous Carlyle would have produced such childish trivialities." The assessment of Roger Fry, in Victorian Photographs of Famous Men and Fair Women, the book that marked the beginning of twentieth-century interest in Cameron, was that "they must all be judged as failures from an aesthetic viewpoint."2 Curiously he excepted [The Rosebud Garden of Girls] (cat. no. 1125) from this wholesale damnation: "On the whole, how successful a composition it is. It is, however, almost the only case of a group which has come near to artistic success."3 It is hard to say why he should favor this image above all her other genre pictures.

The late-twentieth-century revival of interest in Cameron's photography can certainly be traced to the publication of Helmut Gernsheim's 1948 monograph (republished in 1975), but his admiration for her work was also confined to the portraits. His evaluation of her illustrations was that they were "affected, ludicrous and amateurish,"

and must on the whole be condemned as failures from an aesthetic standpoint." ⁴ It was an appraisal that reflected the critical opinion of Victorian narrative art prevalent at the time. In the 1970s this view began to disappear, and Cameron became the beneficiary of a reassessment that also restored the reputations of such once-great names of Victorian painting as Lawrence Alma-Tadema, Edwin Landseer, Frederic Leighton, John William Waterhouse, and George Frederic Watts.

The fact that Cameron seems to have found the assembly and composition of these group pictures more difficult than the single portraits perhaps explains why many of these photographs date from near the end of her creative career. The difficulty of keeping all the subjects still meant that she had to use as much light as possible to cut down on the exposure time; the challenge of getting everyone in focus necessitated arranging the models in somewhat of a straight line. On June 20, 1868, William Allingham observed the strain: "Mrs. C has been photographing a group, and appears carrying glass negative in her collodionised hands. 'Magnificent! to focus them all in one picture, such an effort!'" 5

This chapter reproduces ninety-five examples of Cameron's illustrations in roughly chronological order. They are mostly of groups of models, as the illustrations of women and children with narrative content are primarily found in chapters 3 and 5. Where the original literary subject is known, it is briefly described in appendix F. There are some puzzles, however. For instance, are the two versions of *The Dialogue* (cat. nos. 1094–95), from the album presented to Sir John Herschel, of a particular scene or generalized?

CAT. NO. 1156 Pray God bring Father safely home (detail)

The range of origins for Cameron's illustrations demonstrates her love for and knowledge of literature. Not surprisingly, writings by her neighbor and close friend Alfred Tennyson were her favorite sources of inspiration, but she also chose works by Elizabethan poets (To Lucasta, by Richard Lovelace [cat. nos. 1078–79]), plays by Shakespeare (Romeo and Juliet [cat. nos. 1106–7]), and novels, plays, and poems by several of her contemporaries: George Eliot (Adam Bede [cat. nos. 1146–50]), Robert Browning (Sordello [cat. no. 1108]), Christina Rossetti (Advent [cat. nos. 1099–104]), and Henry Taylor (St. Clement's Eve [cat. nos. 1064–65]).

Ten of the "costume" pictures reproduced here (cat. nos. 1114–23) actually show the Abyssinian prince Déjatch Alámayou and/or his guardian, Captain Tristram Speedy (see appendix E). Alámayou was brought to England at the invitation of Queen Victoria and visited the Isle of Wight, where he was photographed by Cameron in 1868. In England, Alámayou wore western dress, but, as Emma Darwin, Charles Darwin's wife, wrote to her son George in 1868: "Yesterday the little Abyssinian Prince & his

Capt. Speedy came to be phoed [sic]—they dressed up in Abyssinian dress & we went over to see them." Their costume—which qualifies them for inclusion in this chapter—was described by Allingham: "They dress to be photographed by Mrs. C. The Prince in a little purple shirt and a necklace, Captain Speedy in a lion tippet, with a huge Abyssinian sword of reaping-hook shape ('point goes into your skull')."

CF

NOTES

For full citations of sources listed in author-date style, see selected references.

- 1. As quoted in Gernsheim 1975, p. 67.
- 2. Woolf and Fry 1926, p. 12.
- 3. Ibid., p. 11.
- 4. Gernsheim 1948, p. 62.
- 5. Allingham and Radford 1907, p. 182.
- 6. Edna Healey, *Emma Darwin* (London: Headline Book Publishing, 2001), p. 278.
 - 7. Allingham and Radford 1907, p. 185.



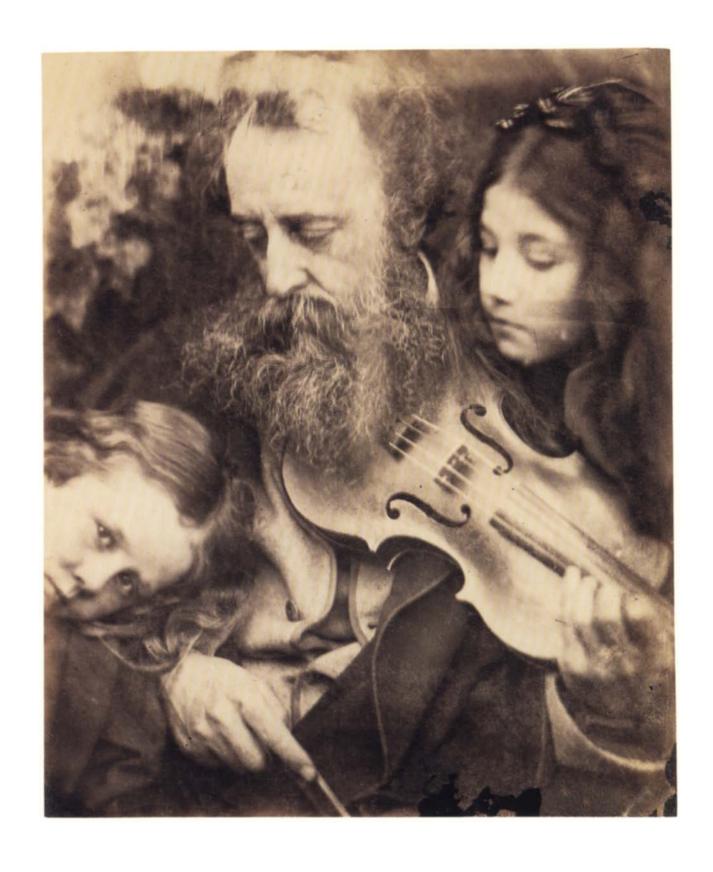
CAT. NO. 1078 Tell me not sweet I am unkinde



CAT. NO. 1082 The disappointment



CAT. NO. 1102 [Minstrel Group] Study No. 3



CAT. NO. 1086 The Whisper of the Muse | Portrait of G[eorge]. F[rederic]. Watts



CAT. NO. 1142 [Queen Philippa interceding for the Burghers of Calais]



CAT. NO. 1125 [The Rosebud Garden of Girls]



CAT. NO. 1151 The Fisherman's Farewell



1063 [Group] Unknown man, Mary Kellaway [1864] V&A Ph 242-1982



"Floss and Iolande" from St. Clement's Eve Mary Hillier, Kate Dore 1864; copyright January 11, 1865 JPGM Overstone Album 84.xz.186.67



1065 [Iolande and Floss] Mary Hillier, Kate Dore [1864] V&A 44.774



1067
[Confidence]
Mary Hillier, Mary Kellaway
[May 1864]
Present whereabouts unknown



The May Queen
Mary Ryan, Caroline Hawkins
[1864]; copyright November 4, 1864
NMPFT Herschel Album 1984-5017/28



The May Queen
Caroline Hawkins, Mary Ryan,
Margaret Louisa "Daisy" Bradley
[1864]; copyright January 16, 1865
Private collection, United Kingdom
(Lindsay Album, no. 109)



1066 Confidence Mary Hillier, Mary Kellaway JPGM Overstone Album 84.xz.186.82



Cupid & Psyche Elizabeth Keown, Mary Hillier [1864 - 65]Private collection, United Kingdom (Lindsay Album, no. 129A)

IMAGE: 25.7×21.5 cm ($10^{1}/8 \times 8^{7}/16$ in.) PROVENANCE: Unknown

1064

from St. Clements [sic] Eve and at upper right corner: 67 IMAGE: 25.8×20.1 cm ($10^{1}/8 \times 7^{7}/8$ in.) MOUNT: 33.9 × 29.1 cm ($13^{5/16} \times 11^{7/16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 REPRODUCED: Weaver 1986, pp. 51, 86

INSCRIPTIONS: Recto mount in ink by JMC:

FreshWater 1864 / "Flos [sic] and Iolande" /

1065

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Ioland and Floss and in ink at upper right corner: 78; Science and Art Library blindstamp IMAGE: 24.6 × 19.1 cm (9 $^{11}/_{16}$ × $7 \frac{1}{2}$ in.) MOUNT: 38.9×29.5 cm $(15^{5}/16 \times 11^{5}/8$ in.) PROVENANCE: Purchased from the artist, June 17, 1865 OTHER PRINTS: V&A 44.755; BLUO Henry Taylor Album, no. 50; GEH 81:1128:0003 (cdv); Lindsay Album, no. 79 REPRODUCED: Lukitsh 1986, p. 23

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater May 1864 / Confidence and at upper right corner: 82 IMAGE: 25×20 cm $(9^{13}/_{16} \times 7^{7}/_{8} \text{ in.})$ MOUNT: 33.9×29.1 cm $(13^{5/16} \times 11^{7/16}$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 REPRODUCED: Weaver 1986, p. 90

1067

INSCRIPTIONS: Recto mount in ink by JMC: Julia Margaret Cameron IMAGE: 25.4 × 20.3 cm (10 × 8 in.) моинт: Unknown PROVENANCE: Christie's, South Kensington,

INSCRIPTIONS: Recto mount in ink by JMC: The May Queen / "If you're waking me

October 27, 1977, lot 348

1068

call me early" / "Call me early Mother dear" and at upper right corner: 28 IMAGE: 26×20.3 cm ($10^{1/4} \times 8$ in.) MOUNT: 33.7×34.2 cm $(13\frac{1}{4} \times 13\frac{7}{16}$ in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT, OTHER PRINTS: GEH 81:1125:0002; Lindsay Album, no. 56; TRC 5548 REPRODUCED: Ford 1975, p. 51; Lukitsh 1986, p. 42

1069

INSCRIPTIONS: Recto mount in ink by JMC: The May Queen and at upper right corner: 100 IMAGE: 25.2×21 cm $(9^{15}/16 \times 8^{1}/4 \text{ in.})$ MOUNT: $34.1 \times 28.1 \text{ cm} (13^{7/16} \times 11^{1/16} \text{ in.})$ PROVENANCE: Sir Coutts Lindsay; by descent to Lord Crawford OTHER PRINTS: IWCC Miniature Album, no. 25 (inscribed by JMC: "If your [sic] waking call me early" / "Call me early mother dear"); private collection, United Kingdom REPRODUCED: Hinton 1992, p. 87

1070

INSCRIPTIONS: Recto mount in ink by JMC: Cupid & Psyche IMAGE: 25.3×19.7 cm $(9^{15}/_{16} \times 7^{3}/_{4}$ in.) MOUNT: 34.1×28.1 cm $(13^{7}/16 \times 11^{1}/16$ in.) PROVENANCE: Sir Coutts Lindsay; by descent to Lord Crawford



1071 [Cupid & Psyche] Elizabeth Keown, Mary Hillier [1864-65] V&A 44.955



[Group] Unknown girl, Kate Dore [1864-65] TRC 5546



The grandmother Unknown girl, Sarah Groves 1865 JPGM Overstone Album 84.xz.186.95



1075 [Group] Alice Du Cane, unknown woman [1864–65] V&A Ph 353-1981



1076
[Group]
Freddy Gould, Mary Hillier
[1864–66]
LCL, no. 5



IO77
[Group]
Elizabeth Keown, Mary Hillier, Freddy Gould
[1864–66]
HRHRC 964:0037:0020



The grandmother
Unknown girl, Sarah Groves
[1865]
NMPFT Herschel Album 1984-5017/33



Tell me not sweet I am unkinde Unknown man, Mary Catherine Alderson (?) [1864-65] WCP 84:0751

unknown hand: Mother and Child?

Portrait of heads and at upper right corner:

Studies for paintings XXIV

IMAGE: 26.5 × 22.6 cm (10⁷/16 × 8⁷/8 in.)

MOUNT: 38.7 × 30 cm (15¹/4 × 11¹³/16 in.)

PROVENANCE: Purchased from the artist,

June 17, 1865

OTHER PRINTS: BLUO Henry Taylor Album,
no. 91

INSCRIPTIONS: Recto mount in ink in an

1072

INSCRIPTIONS: Recto mount in pencil in an unknown hand: 23

IMAGE: 25.4 × 20 cm (10 × 7⁷/8 in.)

MOUNT: 33.4 × 23.3 cm (13 1/8 × 9 3/16 in.)

PROVENANCE: By descent within the

Tennyson family; Pontin Collection, 1971

OTHER PRINTS: BLUO Henry Taylor Album,

no. 21

1073

INSCRIPTIONS: Recto mount in ink by JMC:

FreshWater The grandmother real 98 1865 /
"Seventy years ago my darling" / "Seventy
years ago" and at upper right corner: 94

IMAGE: 26 × 21.7 cm (10 1/4 × 8 1/16 in.)

MOUNT: 33.9 × 29.1 cm (13 1/16 × 11 1/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album,
no. 82; IWCC Miniature Album, no. 29;
Lindsay Album, no. 118; TRC 5516; V&A
Ph 352-1981; YUBL Gen. Mss. 340, Vol. 2,
no. 7

REPRODUCED: Weaver 1986, p. 93; Hinton
1992, p. 95

1074

INSCRIPTIONS: Recto mount in ink by JMC:

The grandmother / Seventy years ago my
darling / Seventy years ago and at upper
right corner: 33

IMAGE: 26.6 × 22 cm (10⁷/16 × 8 ½8 in.)

MOUNT: 33.7 × 30.1 cm (13½4 × 11½16 in.)

PROVENANCE: Sotheby's, Belgravia,
October 18, 1974, lot 34; NPG; NMPFT,
1983

OTHER PRINTS: HRHRC Thackeray Album
964:0312:0021; Lindsay Album, no. 107;
V&A Ph 246-1982

REPRODUCED: Ford 1975, p. 56

107

IMAGE: 24.3 × 19.2 cm (9 1/16 × 7 1/16 in.)
PROVENANCE: Undocumented gift, 1941,
found in museum vault, 1965

1076

IMAGE: 34.2×28.6 cm $(13^{7/16} \times 11^{1/4} in.)$ Mount: 37×28.6 cm $(14^{9/16} \times 11^{1/4} in.)$ Provenance: Unknown

1077

INSCRIPTIONS: Recto mount in pencil in an unknown hand: Photograph by Julia Margaret Cameron c. 1866

IMAGE: 36.4 × 26.5 cm (14 ⁵/₁₆ × 10 ⁷/₁₆ in.)
PROVENANCE: Helmut Gernsheim
REPRODUCED: Gernsheim 1948, pl. 35;
Gernsheim 1975, p. 82

1078

INSCRIPTIONS: Recto mount in pencil by JMC: Tell me not sweet I am unkinde / That from the Nunnerie of thy chaste breast and quiet minde / To warre and armes I flie. / True a new Mistresse now I chase / The first foe in the field / And with a stronger faith embrace / A sword, a horse, a shield / Yet this inconstancy is such / As you too shall adore / I could not love thee Peace so much / Loved I not Honour more and at right: Richard Lovelace / & Lucasta

IMAGE: 24.9 × 20.6 cm (9 $^{13}/_{16}$ × 8 $^{1}/_{8}$ in.) MOUNT: 45.3 × 34.3 cm (17 $^{13}/_{16}$ × 13 $^{1}/_{2}$ in.) PROVENANCE: David Dawson, 1984



Tell me not sweet, I am unkinde Unknown man, Mary Catherine Alderson (?) [1864–65] RPS 2095



1080 [Group] Unknown woman, Mary Ryan [1865] Present whereabouts unknown



1081 [Yes or No?] Mary Kellaway, Mary Hillier [1865]; copyright April 20, 1865 V&A 44.761



[The Apple of Concord]
Unknown man, Minnie Robbins
[1865]
HRHRC 964:0037:0073



Spring
Alice Keown, Mary Hillier, Elizabeth Keown
May 1865; copyright May 3, 1865
JPGM Overstone Album 84.xz.186.43



Spring
Alice Keown, Mary Hillier, Elizabeth Keown
May 1865
JPGM Overstone Album 84.xz.186.42



1082

The disappointment Unknown woman, Mary Kellaway, Mary Ryan

JPGM Overstone Album 84.xz.186.51



1086

The Whisper of the Muse | Portrait of G[eorge]. F[rederic]. Watts
Elizabeth Keown, George Frederic Watts,
Kate Keown

April 1865; copyright May 19, 1865 JPGM Overstone Album 84.xz.186.96

1079

INSCRIPTIONS: Recto mount in pencil by JMC: Tell me not sweet, I am unkinde / That from the Nunnerie / of thy chaste breast and quiet minde / To warre and armes I flie" [sic] and at right: True a new Mistresse now I chase / The first foe in the field / and with a stronger faith embrace / A sword, a horse, a shield

IMAGE: 24.8 × 20.5 cm ($9^{3/4} \times 8^{1/16}$ in.) MOUNT: 33.4 × 28.5 cm ($13^{3/8} \times 11^{3/16}$ in.) PROVENANCE: Acquired 1966

1080

inscriptions: Unknown image: 27.3 \times 22.9 cm (10 $\frac{1}{4}$ \times 9 in.) mount: Unknown

PROVENANCE: Christie's, London, October 27, 1977, lot 349

1801

INSCRIPTIONS: Recto mount in ink in an unknown hand: Yes or No; Science and Art Library blindstamp

IMAGE: 25 × 21.3 cm (9 13/16 × 8 3/8 in.)

MOUNT: 38.8 × 29.5 cm (15 1/4 × 11 5/8 in.)

PROVENANCE: Purchased from the artist,

June 17, 1865

OTHER PRINTS: V&A 44.780; AIC 1998.290; Lindsay Album, no. 73 (inscribed by JMC: Yes or No?); Mia Album, no. 30; TRC 5547; YUBL Gen. Mss. 340, Vol. 1, no. 31

1082

INSCRIPTIONS: Recto mount in ink by JMC:

Lawn Little Holland House May 1865 / The

disappointment and at upper right corner: 52

IMAGE: 26.2 × 21.4 cm (10 ⁵/16 × 8 ⁷/16 in.)

MOUNT: 33.8 × 28.2 cm (13 ⁵/16 × 11 ¹/16 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album,
no. 103

REPRODUCED: Weaver 1986, p. 82

1083

IMAGE: 25.2 × 19.3 cm (9 15/16 × 7 9/16 in.)

MOUNT: 39.6 × 31.5 cm (15 9/16 × 12 1/8 in.)

PROVENANCE: Helmut Gernsheim

OTHER PRINTS: Lindsay Album, no. 51

(inscribed by JMC: The Apple of Concord / Minnie Robbins)

REPRODUCED: Gernsheim 1948, pl. 29

108

44.776

INSCRIPTIONS: Recto mount in ink by JMC: FreshWater May 1865 / Spring and at upper right corner: 44

IMAGE: 25.3×20 cm ($9^{15}/16 \times 7^{7}/8$ in.) MOUNT: 33.8×28 cm ($13^{5}/16 \times 11$ in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 45; Daniel Wolf, 1984 OTHER PRINTS: TRC 5504; V&A 44.757 and

REPRODUCED: Simpson 1872, p. 25; Weaver 1984, p. 36; Weaver 1986, p. 80

1085

INSCRIPTIONS: Recto mount in ink by JMC:

FreshWater May 1865 / Spring and at upper
right corner: 43

IMAGE: 25.4 × 20 cm (10 × 7⁷/8 in.)

MOUNT: 33.7 × 28.3 cm (13 ½ × 11 ½ in.)

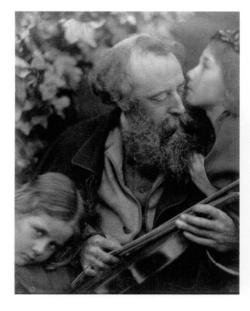
PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984

OTHER PRINTS: BLUO Henry Taylor Album,
no. 27; V&A 44.758 and 44.777

REPRODUCED: Weaver 1986, p. 80; Wolf 1998,
pl. 50

1086

INSCRIPTIONS: Recto mount in ink by JMC:
Freshwater April 1865 / The Whisper of the
Muse / Portrait of G. F. Watts / a Triumph!
and at upper right corner: 95
IMAGE: 26.I × 21.5 cm (10 ½ × 8 ⅙ in.)
MOUNT: 33.9 × 29.1 cm (13 ⅙ × 11 ⅙ in.)
PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 45; Daniel Wolf, 1984
OTHER PRINTS: BLUO Henry Taylor Album,
no. 37
REPRODUCED: Weaver 1986, p. 93; Cox 1996,
p. 41; Hamilton 1996, pl. 12



[The Whisper of the Muse]
Elizabeth Keown, George Frederic Watts,
Kate Keown
[April 1865]; copyright May 19, 1865

V&A 44.764



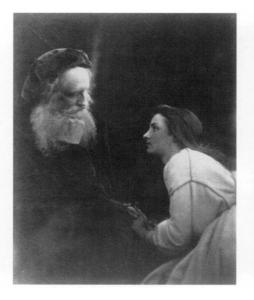
Flower and Thorn Unknown man, Mary Ryan [1865] LoC ph Cameron, no. 3 (B size)



Friar Laurence and Juliet
Henry Taylor, Mary Hillier
[1865]; copyright November 11, 1865
NMPFT Herschel Album 1984-5017/61



1091 [Friar Laurence and Juliet] Henry Taylor, Mary Hillier [1865] V&A Ph 941-1913



[Prospero and Miranda] Henry Taylor, Mary Ryan [1865]; copyright November 11, 1865 HRHRC 964:0037:0054



Prospero and Miranda Henry Taylor, Mary Ryan [1865]; copyright November 11, 1865 V&A Ph 29-1939



[Friar Laurence and Juliet] Henry Taylor, Mary Hillier [1865] WCP 84:0247



The Dialogue
Mary Hillier, May Prinsep
[1866]
NMPFT Herschel Album 1984-5017/25

IMAGE: 25.2 × 19.7 cm (9¹⁵/₁₆ × 7³/₄ in.)

MOUNT: 38.8 × 29.6 cm (15¹/₄ × 11⁵/₈ in.)

PROVENANCE: Purchased from the artist,

June 17, 1865

OTHER PRINTS: V&A 44.783; BLUO Henry

Taylor Album, no. 98; GEH 67:0088:0010

(platinum print by A. L. Coburn); Lindsay

Album, no. 45; RPS 2025; WCP 97:5722

REPRODUCED: Weaver 1984, p. 96;

Hopkinson 1986, p. 133; Lukitsh 1986,

p. 22; Cox 1996, p. 118; Lukitsh 2001, p. 45

INSCRIPTIONS: Recto mount in pencil in

Science and Art Library blindstamp

an unknown hand: Whisper of the Muse;

то88

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Julia Margaret Cameron and in pencil by JMC below: Flower and Thorn; Colnaghi blindstamp IMAGE: 23.5 × 28.2 cm (9 ½ × 11 ½ in.)
MOUNT: 26.3 × 34.3 cm (10 ½ to × 13 ½ in.)
PROVENANCE: Robert Schoelkopf, 1973
OTHER PRINTS: TRC 5507

1089

INSCRIPTIONS: Recto mount in ink by JMC:

Friar Laurence and Juliet and at upper right
corner: 61

IMAGE: 31.7 × 27.1 cm (12⁷/16 × 10 ¹¹/16 in.)

MOUNT: 33.5 × 30 cm (13 ¹/16 × 11 ¹¹/16 in.)

PROVENANCE: Sotheby's, Belgravia,
October 18, 1974, lot 34; NPG; NMPFT,
1983

OTHER PRINTS: BLUO Henry Taylor
Album, no. 113; IUAM Miniature Album
75.38.54; IWCC Miniature Album, no. 27;
private collection (cdv); RPS 2101; Vernon
Collection cam-004; YUBL Gen. Mss. 340,
Vol. 1, no. 19, and Vol. 2, no. 5
REPRODUCED: Ford 1975, p. 84; Hopkinson
1986, p. 141; Hinton 1992, p. 91

000

INSCRIPTIONS: Verso mount in pencil in an unknown hand at lower left corner: Sir Henry Taylor

IMAGE: 27.8 × 23 cm (10 15/16 × 9 1/16 in.)

MOUNT: 34.5 × 27.1 cm (13 %/16 × 10 11/16 in.)

PROVENANCE: Christie's, London, March 29, 1984, lot 210

OTHER PRINTS: BLUO Henry Taylor Album, no. 1; HRHRC 964:0037:0129; NMPFT Herschel Album 1984-5017/62; Norman Album, no. 43; RPS 2100

REPRODUCED: Ford 1975, p. 85; Wolf 1998, pl. 32

1001

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron IMAGE: $31.4 \times 27.9 \text{ cm } (12\frac{3}{5} \times 11 \text{ in.})$ MOUNT: $40 \times 33 \text{ cm } (15\frac{3}{5} \times 13 \text{ in.})$ PROVENANCE: Gift of Alan S. Cole, April 19, 1913 OTHER PRINTS: Private collection (cdv)

1092

IMAGE: 27.4 × 22.1 cm (10³/₄ × 8¹¹/₁₆ in.) MOUNT: 39.5 × 31.5 cm (15⁹/₁₆ × 12¹/₈ in.) PROVENANCE: Helmut Gernsheim REPRODUCED: Gernsheim 1948, pl. 48; Gernsheim 1975, p. 31

093

From Life Julia Margaret Cameron / Prospero and Miranda IMAGE: 33.1×27.1 cm $(13 \times 10^{11}/16 \text{ in.})$ MOUNT: 37.2×31.3 cm $(14^{5}/8 \times 12^{5}/16$ in.) PROVENANCE: Gift of Mrs. Perrin, 1939 OTHER PRINTS: BLUO Henry Taylor Album, no. 15; HRHRC 964:0037:0134; Norman Album, no. 29 (inscribed by JMC: The negative as is seen a little worn by much use); private collection (cdv); RPS 2114/1-11 (albumen and carbon); YUBL Gen. Mss. 340, Vol. 3, folder 19 (inscribed by JMC: Most precious glass suffered / - only two copies left / one large in Ottoman in my dining room / & this one) REPRODUCED: Lukitsh 1986, p. 64

INSCRIPTIONS: Recto mount in ink by JMC:

1094

INSCRIPTIONS: Recto mount in ink by JMC: 25 and in index at rear of album: The Dialogue

IMAGE: 32.I × 28.4 cm (12 5/8 × II 3/16 in.)

MOUNT: 33.6 × 33.3 cm (13 3/16 × I3 1/8 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT, 1983

REPRODUCED: Ford 1975, p. 48



1095
2^{d.} Version The Dialogue
Mary Hillier, May Prinsep
[1866]
NMPFT Herschel Album 1984-5017/54



1096

Summer days

May Prinsep, Mary Ryan, Freddy Gould, Elizabeth Keown

[1866]

V&A Ph 934-1913



1097

May Day

Kate Kcown, Mary Hillier, Mary Ryan,
Freddy Gould, unknown girl

[1866]; copyright May 14, 1866

V&A Ph 933-1913



The Minstrel Group Mary Ryan, Kate Keown, Elizabeth Keown [1866]; copyright May 25, 1867 NMPFT Herschel Album 1984-5017/86



Mary Ryan 1866 HRHRC 964:0037:0046



Minstrel Group—Study No. 2 Mary Ryan, Kate Keown, Elizabeth Keown [1866]; copyright May 25, 1867 GEH 71:0159:0001



1098

[May Day] Mary Hillier, May Prinsep, Mary Ryan, unknown child, unknown woman

[1866] RPS 2190



1102

[Minstrel Group] Study No. 3 Mary Ryan, Kate Keown, Elizabeth Keown [1866]; copyright May 25, 1867 WCP 85: 2043

1095

INSCRIPTIONS: Recto mount in ink by JMC: 2^d Version The Dialogue and at upper right corner: 54

IMAGE: 27.4 × 22.7 cm (10 3 /4 × 8 15 /16 in.) MOUNT: 33.7 × 30.1 cm (13 1 /4 × 11 13 /16 in.) PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT,

1983

REPRODUCED: Ford 1975, p. 77

1096

INSCRIPTIONS: Recto mount in ink by
JMC: From Life Julia Margaret Cameron /
Summer days

IMAGE: 35.2 × 27.2 cm (13 ½ × 10 ½ in.) MOUNT: 39.2 × 31.4 cm (15 ½ in. × 12 ½ in.) PROVENANCE: Gift of Alan S. Cole, April 19,

OTHER PRINTS: BLUO Henry Taylor Album, no. 55; GEH 81:1121:0018 (Colnaghi blindstamp); HRHRC 964:0037:0132; IUAM Miniature Album 75:38.77; IWCC Miniature Album, no. 33; Mia Album, no. 37 and nos. 26 and 41 (details); MMA 1990.1074.7 (cdv); Norman Album, no. 50 (arched top; inscribed by JMC: This negative has become (as is seen) a little worn & injured); TRC 5544

REPRODUCED: Woolf and Fry 1973, pl. 29; Gernsheim 1975, p. 98; Ovenden 1975, pl. 86; Hinton 1992, p. 103; Mulligan et al. 1994, p. 55; Wolf 1998, pl. 13

NOTES: Cat. nos. 870 –71 are details of this picture.

1097

INSCRIPTIONS: Recto mount in ink by
JMC: From Life Julia Margaret Cameron /
May Day

IMAGE: 33.9 × 28.6 cm (13 $\frac{1}{16}$ × 11 $\frac{1}{4}$ in.) MOUNT: 38.5 × 33.8 cm (15 $\frac{1}{8}$ × 13 $\frac{1}{16}$ in.) PROVENANCE: Gift of Alan S. Cole, April 19,

OTHER PRINTS: IUAM Miniature Album 75.38.95 (circle; trimmed to show Freddy Gould only); NPG x18039 (cabinet) REPRODUCED: Wolf 1998, pl. 19

1098

INSCRIPTIONS: Recto mount in ink by JMC: *Julia Margaret Cameron*; partial Colnaghi
blindstamp

IMAGE: 35.2 \times 28.9 cm ($13^{1/8} \times 11^{3/8}$ in.) MOUNT: 46 \times 37.3 cm ($18^{1/8} \times 14^{11/16}$ in.) PROVENANCE: Gift of H. S. Marfleet, 1931 OTHER PRINTS: IUAM Miniature Album 75.38.83; NPG x18039 (cabinet) NOTES: Cat. no. 448 is a detail of this picture.

1099

INSCRIPTIONS: Recto mount in ink by JMC at upper right corner: 86 and in index at rear of album: The Minstrel Group / We sing a slow contented song and knock at Paradise IMAGE: 32.5 × 27.7 cm (12¹³/16 × 10⁷/8 in.)

MOUNT: 33.7 × 30.2 cm (13¹/4 × 11⁷/8 in.)

PROVENANCE: Sotheby's, Belgravia,

October 18, 1974, lot 34; NPG; NMPFT, 1983

OTHER PRINTS: BLUO Henry Taylor
Album, no. 80; IWCC Miniature Album,
no. 31 (inscribed by JMC: We sing a slow
contented song / and knock at Paradise);
Norman Album, no. 28 (inscribed by JMC:
The Wandering Minstrels / Mary Ryan &
Katey & Lizzy Keown); private collection
(cdv); RPS 2135

REPRODUCED: Woolf and Fry 1973, pl. 36; Ford 1975, p. 109; Weaver 1984, p. 71; Hinton 1992, p. 99; Lukitsh 2001, p. 87 NOTES: Cat. no. 1100 is a detail of this picture.

1100

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater 1866 Julia Margaret Cameron / Mary Ryan; Colnaghi blindstamp

IMAGE: 21.3 × II.1 cm (8 1/8 × 4 1/8 in.)

MOUNT: 34.2 × 24.3 cm (13 1/10 × 9 1/10 in.)

PROVENANCE: Presented by Miss Joan Howson, May 1953

OTHER PRINTS: GEH 81: II28: 0002 (cdv); IWCC Miniature Album, no. 16; MAG HA 1829; private collection (cdv)

REPRODUCED: Lukitsh 1986, p. 52; Hinton 1992, p. 69

NOTES: This picture is a detail of cat. no.

1101

INSCRIPTIONS: Recto mount in ink by JMC:

Minstrel Group—Study No. 2 Julia Margaret
Cameran

IMAGE: 35.1×28.1 cm $(13^{13}/_{16} \times 11^{13}/_{16}$ in.) MOUNT: 37.1×28.3 cm $(14^{5}/_{8} \times 11^{1}/_{8}$ in.) PROVENANCE: Motley Books, London, 1971 REPRODUCED: Lukitsh 1986, p. 24

1102

INSCRIPTIONS: Recto mount in ink by

JMC: From Life Julia Margaret Cameron /

Study No. 3

IMAGE: 34 × 28.1 cm (13 1/8 × 11 1/16 in.)

MOUNT: 38.2 × 28.7 cm (15 × 11 1/16 in.)

PROVENANCE: Janet Lehr, 1985

REPRODUCED: Hamilton 1996, pl. 13



II03
[Minstrel Group]
Unknown boy, unknown boy, Kate Keown
[1866–68]
SMAG 1968.U-586



[Minstrel Group]
Unknown boy, Kate Keown, unknown boy
[1865]
Private collection, United Kingdom



The Affianced Henry John Stedman Cotton, Mary Ryan July 1867 NMPFT 1990-5035/4



Romeo and Juliet Henry John Stedman Cotton, Mary Ryan [1867]; copyright August 6, 1867 NMPFT Herschel Album 1984-5017/65



Browning's Sordello
Henry John Stedman Cotton, Mary Ryan
[1867]
GEH 81:1121:0011



II09 [Group] Unknown man, Mary Ryan [1867] JPGM 84.XM.443.7



1106

[Romeo and Juliet]
Mary Ryan, Henry John Stedman Cotton

[1867]; copyright July 10, 1867 HRHRC 964:0037:0067



IIIC

Teachings from the Elgin Marbles Cyllena Wilson, Mary Hillier

[1867]

NMPFT Herschel Album 1984-5017/45

1103

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 24.1 × 20.3 cm (9 ½ × 8 in.)
MOUNT: 46.4 × 35.9 cm (18 ¼ × 14 ½ in.)
PROVENANCE: Gift of Robert Schoelkopf,
1968

1104

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From life copyright Julia Margaret Cameron

IMAGE: 7.7 × 5.6 cm (3 × 2³/₁₆ in.)

MOUNT: IO.I × 6.4 cm (3¹⁵/₁₆ × 2¹/₂ in.)

MEDIUM: Carte-de-visite

PROVENANCE: Gift of the artist to Julia

Norman; by descent within the Norman,

Pryor, and Curtis families

1105

INSCRIPTIONS: Recto mount in ink by JMC: From Life July 1867 The Affianced Julia Margaret Cameron; Colnaghi blindstamp IMAGE: 30 × 24.2 cm (II¹³/16 × 9 ¹/2 in.) MOUNT: 33.I × 26.2 cm (I3 × 10 ⁵/16 in.) PROVENANCE: Kodak Company Purchase, 1985

1106

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Julia Margaret Cameron / Yet I
should kill thee with much cherishing / Good
night good night parting is such sweet sorrow /
That I could say good night until tomorrow
and in ink in an unknown hand below:
Romeo and Juliet; Colnaghi blindstamp;
verso mount in ink by JMC at center: For
Colnaghi's window immedl.

IMAGE: 29.7 × 24.1 cm (II $^{11}/_{16}$ × 9 $^{1}/_{2}$ in.) MOUNT: 46.1 × 35.9 cm (18 $^{1}/_{8}$ × 14 $^{1}/_{8}$ in.) PROVENANCE: Helmut Gernsheim OTHER PRINTS: Private collection (cdv); TRC 5524

REPRODUCED: Lukitsh 2001, p. 67

1107

INSCRIPTIONS: Recto mount in ink by JMC: Romeo and Juliet and at upper right corner: 65

IMAGE: 28.9×23.3 cm ($11\frac{3}{6} \times 9\frac{3}{6}$ in.) MOUNT: 33.7×30.1 cm ($13\frac{1}{4} \times 11\frac{13}{6}$ in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT,

REPRODUCED: Ford 1975, p. 88

1108

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron / Browning's Sordello / For Signor [partially effaced] / Sate at her knees the very maid / Of the north chamber—her red lips as rich / The same pure fleecy hair; one weft of which / golden and great quite touched his cheek as o'er / She leant speaking some six words and no more / He answered something anything and she / Unbound a scarf and laid it heavily / Upon him, her neck's warmth and all; Colnaghi blindstamp IMAGE: 29.1 × 23.4 cm (II $^{7}/_{16}$ × 9 $^{3}/_{16}$ in.) MOUNT: 57.9×46 cm $(22^{13}/16 \times 18^{1}/8 \text{ in.})$ PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949 OTHER PRINTS: NMPFT Herschel Album 1984-5017/80; private collection (cdv); RPS 2104 (inscribed by JMC: The Investiture) REPRODUCED: Ford 1975, p. 103; Lukitsh 1986, p. 52

1109

INSCRIPTIONS: Colnaghi blindstamp
IMAGE: 34.5 × 28.2 cm (13% × 1116 in.)
MOUNT: 50.5 × 42 cm (19% × 16½ in.)
PROVENANCE: Anton Lock; Christie's,
South Kensington, March 20, 1980, lot 324;
Samuel Wagstaff, Jr., 1984

IIIC

INSCRIPTIONS: Recto mount in ink by JMC: From Life / Teachings from the Elgin Marbles and at upper right corner: 45
IMAGE: 28.9 × 23.3 cm (II ½8 × 9 ¾6 in.)
MOUNT: 33.7 × 30 cm (I3 ¼ × II ¾6 in.)
PROVENANCE: Sotheby's, Belgravia,
October 18, 1974, lot 34; NPG; NMPFT,
1983
OTHER PRINTS: AM; private collection (cdv)
REPRODUCED: Ford 1975, p. 68; Wolf 1998,
p. 56



2^{d.} Version of Study after the
Elgin Marbles
Cyllena Wilson, Mary Hillier
[1867]
NMPFT Herschel Album 1984-5017/52



[Group]
Mrs. Keene, May Prinsep
[1866-70]
Private collection, New York



[Group]
"Whiskers" Stubbs, Mary Hillier
[1870–72]
Timothy Baum, New York



III5

Spear or Spare
Captain Speedy (Báshá Félika), Casa (Déjatch Alámayou's attendant)

[July 1868]; copyright July 29, 1868
V&A Ph 19-1939



1116 [Captain Speedy (Báshá Félika)] [July 1868] Present whereabouts unknown



Déjatch Alámayou & Báshá Félika | King Theodore's Son & Captn Speedy Captain Speedy (Báshá Félika), Déjatch Alámayou (King Theodore's son) [July] 1868 RPS 2078



Déjatch Alámayou & Báshá Félika | King Theodore's Son & Captain Speedy

Captain Speedy (Báshá Félika), Déjatch Alámayou (King Theodore's son), Casa (Déjatch Alámayou's attendant)

[July 1868]; copyright July 23, 1868 RPS 2079/1



1118

[Déjatch Alámayou & Báshá Félika | King Theodore's Son & Captain Speedy] Captain Speedy (Báshá Félika), Déjatch

[July 1868]; copyright July 27, 1868 NMPFT 1992-5023

Alámayou (King Theodore's son)

IIII

INSCRIPTIONS: Recto mount in ink by JMC: From Life / 2^d. Version of Study after the Elgin Marbles and at upper right corner: 52 IMAGE: 28.I × 23.4 cm (II ½, 5 9 ½, in.) MOUNT: 33.7 × 30.2 cm (I3 ¼ × II ½, in.) PROVENANCE: Sotheby's, Belgravia, October 18, 1974, lot 34; NPG; NMPFT, 1983

OTHER PRINTS: Private collection, United Kingdom (inscribed by JMC: for Mary Hillier with my love); V&A E.2745-1990 (arched top)

REPRODUCED: Ford 1975, p. 75; Wolf 1998, p. 56; Lukitsh 2001, p. 65

1112

INSCRIPTIONS: Recto mount in ink by JMC: From Life Julia Margaret Cameron and in pencil below: This damage is only in this Print

IMAGE: 34.5 × 27.5 cm (13% 16 × 10 13/16 in.)

MOUNT: 37 × 27.5 cm (14% 16 × 10 13/16 in.)

PROVENANCE: Sotheby's, Belgravia,

December 4, 1973, lot 57; Harry H. Lunn,

Jr.; Jill Quasha, 1990

NOTES: This print is described in the Sotheby's catalogue as an allegorical composition "After Tellicelli's Picture of Vanity and Modesty."

1113

INSCRIPTIONS: Verso mount in pencil in an unknown hand: The landlord of the Highdown Inn, Freshwater, Isle of Wight IMAGE: 32.7 × 26.4 cm (12 ⁷/s × 10 ¹/s in.) MOUNT: 41.2 × 32.6 cm (16 ¹/16 × 12 ¹¹/16 in.) PROVENANCE: Sotheby's, Belgravia, December 4, 1973, lot 63

1114

INSCRIPTIONS: Recto mount indecipherable Amharic inscription and in ink by JMC: Déjatch Alámayou / & / Báshá Félika / King Theodore's Son / & / Captain Speedy IMAGE: 32.8×27.8 cm ($12^{7/8} \times 10^{15/16}$ in.) MOUNT: $50.1 \times 40 \text{ cm} \left(19^{11}/_{16} \times 15^{3}/_{1} \text{ in.}\right)$ PROVENANCE: Gift of Mrs. Turner, 1949 OTHER PRINTS: NMPFT 1990-5036/11519 (cdv); Norman Album, no. 47 (inscribed by JMC: Capt. Speedy Dejatch Alamayou [missing accents] Abyssinian attendant and in index at rear of album: Captain Speedy, Alamayou & Casa); Norman Family Miniature Album, no. 34; private collection (cdv) REPRODUCED: Woolf and Fry 1973, pl. 34; Hopkinson 1986, p. 129

1115

INSCRIPTIONS: Recto mount in ink by

JMC: From Life Registered Photograph Julia

Margaret Cameron and in pencil [possibly
by JMC] below: Spear or Spare and signed
in ink by the sitter below: Báshá Félika

IMAGE: 31.3 × 25.1 cm (12 1/16 × 9 1/8 in.)

MOUNT: 44.5 × 29.4 cm (17 1/2 × 11 1/16 in.)

PROVENANCE: Gift of Mrs. Perrin, 1939

OTHER PRINTS: Norman Family Miniature

Album, no. 32

REPRODUCED: Gernsheim 1975, p. 164

1116

INSCRIPTIONS: Unknown
IMAGE: Unknown
MOUNT: Unknown
PROVENANCE: Unknown

1117

INSCRIPTIONS: Recto mount in ink by JMC: From Life Freshwater 1868 Registered Photograph Julia Margaret Cameron / Dejátch [sic] Alámayou / & / Basha [sic] Félika / King Theodore's Son / & / Captn Speedy and indecipherable Amharic inscription; partial Colnaghi blindstamp IMAGE: 29.4 × 22.8 cm (11% × 815/16 in.) MOUNT: 48 × 37.8 cm (187% × 147/8 in.) PROVENANCE: Gift of A. L. Coburn, 1930 OTHER PRINTS: IUAM Miniature Album 75.38.97 (circle)

8111

INSCRIPTIONS: Recto mount in ink by

JMC: From Life Registered Photograph

Copyright Julia Margaret Cameron / given to

Mrs. Burton by Mrs. Cameron on condition /
that she never allows this photograph to
be copied and indecipherable Amharic
inscription below and in ink in an unknown
hand below: Déjatch Alámayou / & /
Báshá Félika / King Theodore's Son / & /
Captain Speedy; Colnaghi blindstamp

IMAGE: 32.1 × 25.2 cm (12 ³/₈ × 9 ¹⁵/₁₆ in.)

MOUNT: 52 × 37.4 cm (20 ⁷/₁₆ × 14 ¹¹/₁₆ in.)

PROVENANCE: Permanent loan from the
Government Art Collection



Déjatch Alámayou & Báshá Félika |
King Theodore's Son [&] Captn Speedy
Captain Speedy (Báshá Félika), Déjatch
Alámayou (King Theodore's son)
July 20, 1868; copyright July 23, 1868
NGC 21278



Déjatch Alámayou | King Theodore's Son July 1868 V&A Ph 24-1939



Déjatch Alámayou

[July 1868]

Present whereabouts unknown



II23
[Déjatch Alámayou | King Theodore's Son]
[July] 1868; copyright July 27, 1868

Private collection (Courtesy of JGS, Inc.)



The Rosebud Garden of Girls
Nelly Fraser-Tytler, unknown girl
(in foreground), Mary Fraser-Tytler,
Christiana Fraser-Tytler, Ethel Fraser-Tytler

[June 1868]; copyright June 30, 1868 RPS 2191



[The Rosebud Garden of Girls]
Nelly Fraser-Tytler, Christiana Fraser-Tytler,
Mary Fraser-Tytler, Ethel Fraser-Tytler
[June 1868]; copyright June 30, 1868
JPGM 84.xm.443.66



Déjatch Alámayou | King Theodore's Son [July 1868]; copyright July 27, 1868 RPS 2077



The Three Sisters | Peace, Love and Faith Christiana Fraser-Tytler, Nelly Fraser-Tytler, Ethel Fraser-Tytler [June 1868]

RPS 2192/2

1119

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Taken at
Freshwater 20 July 1868 Julia Margaret
Cameron / Déjatch Alámayou / & Báshá
Félika / [line] / King Theodore's Son / Captn
Speedy and at lower left corner: For the
Window immediately orders will be taken
Study No. 2 [indicating that the print was
meant to be displayed in the window at
Colnaghi]; Colnaghi blindstamp
IMAGE: 35 × 27.6 cm (13¹/4 × 10⁷/8 in.)
MOUNT: 63.5 × 47 cm (25 × 18¹/2 in.)
PROVENANCE: André Jammes, 1967
REPRODUCED: Lukitsh 1986, p. 52

1120

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph July 1868

Julia Margaret Cameron and signed by the sitter below: Déjatch Alámayou and inscription in Amharic: King Theodore's Son IMAGE: 29.5 × 23.5 cm (11 1/8 × 9 1/4 in.)

MOUNT: 41 × 32.5 cm (16 1/8 × 12 1/16 in.)

PROVENANCE: Gift of Mrs. Perrin, 1939

OTHER PRINTS: Gilman Paper Company REPRODUCED: Lukitsh 2001, p. 99

1121

INSCRIPTIONS: Recto mount in ink by

JMC: From life registered photograph Julia

Margaret Cameron / Déjatch Alámayou

IMAGE: 32.7 × 27.9 cm (12 7/8 × 11 in.)

MOUNT: Unknown

PROVENANCE: Arthur Lister

1122

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph (copyright) Julia Margaret Cameron / Déjatch Álámáyou [sic] and inscription in Amharic: King Theodore's Son IMAGE: 29.2 × 23.3 cm (II ½ × 9½ in.) MOUNT: 46 × 38 cm (18½ × 14½ in.) PROVENANCE: Unknown

112

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright

Julia Margaret Cameron Freshwater 1868

and indecipherable inscription in Amharic
below; Colnaghi blindstamp

IMAGE: 31.1 × 26 cm (12 ½ × 10 ½ in.)

MOUNT: 58.1 × 46.7 cm (22 ½ × 18 ½ in.)

PROVENANCE: Christie's, London, March 10,
1977, lot 227; Paul F. Walter; Sotheby's,

London, May 10, 2001, lot 119

OTHER PRINTS: Norman Album, no. 30;

NPG x18063 (cabinet)

1124

June 1868 Julia Margaret Cameron and in ink by JMC below: The Rosebud Garden of Girls

IMAGE: 35 × 29.2 cm (13 ¾ × 11 ½ in.)

MOUNT: 45.5 × 37.4 cm (17 ⅓ × 14 ¼ in.)

PROVENANCE: Gift of Colonel Cameron, 1929

REPRODUCED: Weaver 1984, p. 72; Wolf 1998, pl. 29

an unknown hand: From Life Freshwater

INSCRIPTIONS: Recto mount in ink in

1125

INSCRIPTIONS: Recto mount in pencil [possibly by JMC] on paper strip: Nelly Christiana Mary and Ethel Fraser Tytler IMAGE: 29.4 × 26.8 cm (IT 1/16 × 10 1/16 in.) MOUNT: 54.3 × 39.5 cm (21 1/6 × 15 1/16 in.) PROVENANCE: Virginia Woolf; Sotheby's, Belgravia, March 8, 1974, lot 127; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: BA C 5.Ros. 1868 (inscribed by JMC: The Rosebud Garden of girls / Giv

by JMC: The Rosebud Garden of girls / Given to W. Fields by Julia Margaret Cameron / in memory of the not to be forgotten day of first seeing); GEH 81:1122:0003; Norman Album, no. 67 (inscribed by JMC: The Rosebud garden of girls); NPG x18070 (cdv); private collection (cdv); RPS 20563; TRC 5526 (inscribed by JMC: The Rosebud garden of girls / see Maud); UCLA Aubrey Ashworth Taylor Album, no. 27 (inscribed by JMC in index at rear of album: The Rosebud Garden of Girls Portrait group of 4 sisters); VHM Ph 2606

REPRODUCED: Emerson 1891, p. 312; Woolf and Fry 1926, pl. 22; Woolf and Fry 1973, pl. 22; Bruson 1980, pl. 17; Cox 1996, p. 73; Wolf 1998, pl. 28; Lukitsh 2001, p. 95

1126

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Freshwater Bay Isle of Wight
copyright Julia Margaret Cameron /
The Three Sisters / Peace, Love and Faith
IMAGE: 32.7 × 23.6 cm (12⁷/₈ × 9 ¹/₄ in.)
MOUNT: 49.2 × 38 cm (19³/₈ × 14 ¹⁵/₁₆ in.)
PROVENANCE: Gift of Colonel Cameron, 1929



"Have we not heard the Bridegroom is so sweet!["] Mary Hillier, four unknown women August 1874 AIC 1998.268



"Have we not heard the Bridegroom is so sweet!["]]
Mary Hillier, four unknown women
[August 1874]
RPS 2193/1



The Kiss of Peace Florence Anson (?), Mary Hillier [1869]; copyright September 23, 1869 HRHRC 964:0037:0091



II3I [The Kiss of Peace] Elizabeth Keown, Mary Hillier [1870] Present whereabouts unknown



[The Kiss of Peace]
Mary Hillier (?), unknown girl
[1869-70]
NPG x18056



The Votive Offering Study No. 1 Emily "Pinkie" Ritchie, Elizabeth Keown May 1870 Private collection, United Kingdom



The Kiss of Peace No. 2
Elizabeth Kcown, Mary Hillier
[March 1870]
Present whereabouts unknown



II34
[The Votive Offering]
Emily "Pinkie" Ritchie, unknown girl
[May 1870]
VHM Ph 2611

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Aug 74 / "Have we
not heard the Bridegroom is so sweet! / Oh let
us in tho' late to kiss His feet"

IMAGE: 32.8 × 27.5 cm (12⁷/s × 10¹³/16 in.)
MOUNT: 44.5 × 35.6 cm (17¹/2 × 14 in.)
PROVENANCE: Estate of Vanessa Bell, 1998

1128

IMAGE: 33.5×27.9 cm ($13\frac{3}{16} \times 11$ in.) MOUNT: 45.5×37.5 cm ($17\frac{7}{8} \times 14\frac{7}{4}$ in.) PROVENANCE: Unknown

OTHER PRINTS: AIC 1998.259

OTHER PRINTS: HRHRC 964:0037:0092 (carbon); MFAB 42:359 (carbon) REPRODUCED: Hopkinson 1986, p. 137

1129

INSCRIPTIONS: Recto mount in ink by JMC: From life registered photo copyright Julia Margaret Cameron / The Kiss of Peace; Colnaghi blindstamp

IMAGE: $35.1 \times 28.2 \text{ cm} (13^{13}/16 \times 11^{13}/16)$ mount: $56.3 \times 46.2 \text{ cm} (22^{13}/8 \times 18^{3}/16)$ in.) provenance: Helmut Gernsheim other prints: GEH 71:0159:0002;

IUAM Miniature Album 75.38.24; JPGM 84.XM.443.28 (cabinet); MFAB 42.351 (carbon); Mia Album, no. 44 (rectangle); NMPFT 1939-113/14 (carbon); NPG x18043 (cabinet); private collection (cdv); private collection, United States (inscribed by JMC: Dearest Charlie I give you this prize copy of the most beautiful of all my photographs. This is a very splendid print so like a sepia painting that it is difficult to believe that it is genuine untouched photography but being perfect in its way it becomes a little worthy of you who has so much of my trust love and Gratitude. Day of farewell Oct 18th '78 Julia Margaret Cameron); RPS 2177/1-2 (rectangles), 2177/3, 20562 (rectangle), and 20580; TRC 5455 (cdv); UIMA 1986.25; UMMA 1975/1.63; VHM Ph 2597 (rectangle)

REPRODUCED: Boord 1890, pl. 1; Gernsheim 1948, pl. 15; Gernsheim 1975, p. 167; Ovenden 1975, pl. 22; Bruson 1980, pl. 8; Weaver 1984, p. 62; Hopkinson 1986, p. 43; Lukitsh 1986, p. 78; Weaver 1986, p. 38; Mulligan et al. 1994, p. 6; Cox 1996, p. 142; Wolf 1998, pl. 51; Lukitsh 2001, p. 101

1130

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Julia Margaret Cameron March 1870 and in ink by JMC below: The Kiss of Peace / No. 2; Colnaghi blindstamp

IMAGE: Unknown
MOUNT: Unknown

PROVENANCE: Laurence Elvin

131

INSCRIPTIONS: Unknown IMAGE: Unknown MOUNT: Unknown

PROVENANCE: Laurence Elvin

1132

INSCRIPTIONS: Recto mount lithographed facsimile inscription by JMC: From Life Copyright Julia Margaret Cameron IMAGE: II.9 × 9.5 cm (4"/16 × 3 ¾ in.) MOUNT: I7 × II.3 cm (6"/16 × 4 7/16 in.) MEDIUM: Cabinet card PROVENANCE: Acquired 1959 OTHER PRINTS: IUAM Miniature Album

75.38.41

1133

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater 1870
May / The Votive Offering / Study No. 1;
Colnaghi blindstamp

IMAGE: $33.7 \times 27.9 \text{ cm } (13\frac{1}{4} \times 11 \text{ in.})$ MOUNT: $58.5 \times 46.5 \text{ cm } (23 \times 18\frac{5}{16} \text{ in.})$ PROVENANCE: Unknown

REPRODUCED: Turley 2001, pl. 41

1134

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copy right Julia Margaret Cameron and at lower left corner: 7; Spooner blindstamp; verso mount wet stamp at lower right corner: Ville de Paris / Hauteville / House / Guernsey and in pencil below: 12 [all within stamp] IMAGE: 33.4 × 26.2 cm (13½ × 10½ in.)
MOUNT: 37.9 × 28.4 cm (14½/16 × 11½/16 in.)
PROVENANCE: Victor Hugo, by August 14, 1870



II35 [Group] Mary Hillier, Kate Keown 1870 IM 802.67



II36
A Study
Unknown boy, unknown woman, unknown boy
[April 1873]
JPGM 84.xm.443.5



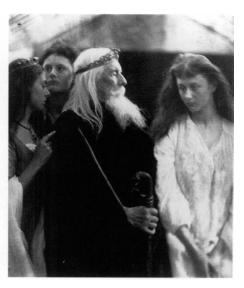
The Sun-Tipped Sibyl
Two unknown boys, unknown woman
April 1873
RPS 2162



II39
[Group]
Unknown woman, Lionel Tennyson (?)
[1870 -72]
RPS 2087



Cordelia and King Lear
Unknown woman, Henry Taylor
[1865]
Present whereabouts unknown



King Lear allotting his kingdom to his three daughters
Lorina Liddell, Edith Liddell,
Charles Hay Cameron, Alice Liddell
1872
GEH 81:1121:0037



1138
The Bride of Abydos
Unknown woman, unknown man

[1870-72] Present whereabouts unknown



1142

[Queen Philippa interceding for the Burghers of Calais]

Henry Herschel Hay Cameron, Ewen Cameron, two unknown men, Louise Trench

[1872-74] RPS 2105

1135

INSCRIPTIONS: Recto mount in ink by JMC: From Life registered photograph Julia Margaret Cameron 1870; Spooner blindstamp

IMAGE: 34.6 × 27.4 cm (13 5/8 × 10 3/4 in.) MOUNT: 38 × 28.6 cm (14 15/16 × 11 1/4 in.) PROVENANCE: André Jammes, 1967

1136

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron / A Study and at lower left corner: A record of my work during your visit to Freshwater My gift; Colnaghi blindstamp

IMAGE: 32.4 × 28.3 cm (12 ¾ × II ⅓ in.)

MOUNT: 58.3 × 46.2 cm (22 ⅙ / 16 × 18 ⅙ in.)

PROVENANCE: Sotheby Parke Bernet,

New York, November II, 1979, lot 225;

Samuel Wagstaff, Jr., 1984

OTHER PRINTS: RPS 2160 (circle); TRC 5545

REPRODUCED: Weaver 1984, p. 36

1137

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater April 1873 and in pencil below: The Sun-Tipped Sibyl; Colnaghi blindstamp IMAGE: 35.2 × 27.2 cm (13 1/8 × 10 11/16 in.) MOUNT: 51.2 × 40.8 cm (20 1/8 × 16 1/16 in.) PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

OTHER PRINTS: Christie's, London, October 26, 1978, lot 316 (inscribed by JMC: Emma / Authoress of Alcestis)

1138

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron / The Bride of Abydos

IMAGE: Unknown MOUNT: Unknown PROVENANCE: Unknown

1139

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 33.7×23.2 cm $(13\frac{1}{4} \times 9\frac{1}{8}$ in.) MOUNT: 51.1×38.3 cm $(20\frac{1}{8} \times 15\frac{1}{16}$ in.) PROVENANCE: Gift of A. L. Coburn, 1930

1140

INSCRIPTIONS: Recto mount in ink by JMC:

Cordelia and King Lear From Life / Julia

Margaret Cameron; Colnaghi blindstamp

IMAGE: 28.6 × 24.1 cm (111/4 × 91/2 in.)

моинт: Unknown

PROVENANCE: Christie's, New York, April 26, 1988, lot 135

1141

INSCRIPTIONS: Recto mount in ink by JMC: From Life registered photograph copyright Julia Margaret Cameron Fresh Water 1872 / King Lear allotting his kingdom / to his three daughters / "what shall Cordelia do / Love and be silent"; Colnaghi blindstamp IMAGE: 25.3×21.4 cm $(9^{15}/16 \times 8^{7}/16$ in.) MOUNT: 55.7×45.4 cm $(21^{15}/_{16} \times 17^{7}/_{8}$ in.) PROVENANCE: Gabriel Cromer, 1939; gift of Eastman Kodak Company, 1949 OTHER PRINTS: GEH 67:0088:0006 (detail; platinum print by A. L. Coburn); RPS 2096/1-10 (albumen and carbon) and 6096/4 (carbon) REPRODUCED: Mozley 1974, cat. 43; Weaver 1984, p. 83

1142

IMAGE: 27.9 × 22.8 cm (II × 8 ¹⁵/₁₆ in.)

MOUNT: 35.5 × 29.1 cm (13 ¹⁵/₁₆ × II ⁷/₁₆ in.)

PROVENANCE: Gift of H. S. Marfleet, 1931

OTHER PRINTS: YUAG 1972.75.1 (inscribed by JMC: Queen Philippa interceding for the Burghers of Calais)

REPRODUCED: Lukitsh 1986, p. 45



Queen Henrietta Telling Her Children of the coming fate of their Father King Charles the First Rachel Gurney, Isabel Bateman, Daisy Taylor May 1874; copyright June 6, 1874 AIC 1998.273



II47
[The Twilight hour]
Unknown man, Kate Keown
[1874]
RPS 2113/1



Queen Henrietta Maria and Princess Elizabeth Daughter of Charles the 1st Isabel Bateman, Daisy Taylor [May 1874] Present whereabouts unknown



Twilight
Kate Keown
[1874]
RPS 2214



Isabel Bateman in the character of Queen Henrietta Maria [May 1874] AIC 1998.235



[Twilight]
Kate Keown
[1874]
JPGM 84.XM.443.8



1146 The Twilight hour Unknown man, Kate Keown 1874

RPS 2555/3





1150 [Twilight] Kate Keown [1874] RPS 2113/3

1143

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater May 1874 / Queen Henrietta Telling Her Children / of the coming fate of their Father King Charles the First; verso mount in pencil in an unknown hand at upper left corner: From Charleston and at lower right corner in ink: Garnett Bell Colln IMAGE: 33.5 × 23.2 cm (13 $\frac{3}{16}$ × 9 $\frac{1}{8}$ in.) MOUNT: 44.1×35.3 cm $(17\frac{3}{8} \times 13\frac{7}{8}$ in.) PROVENANCE: Estate of Vanessa Bell, 1998 OTHER PRINTS: AIC 1968.223; BLUO Henry Taylor Album, no. 85; IUAM Miniature Album 75.38.34; VHM Ph 2613 REPRODUCED: Lukitsh 1986, p. 22

1144

INSCRIPTIONS: Recto mount label in pencil by JMC: Queen Henrietta Maria and Princess Elizabeth Daughter of Charles the 1st IMAGE: 37.8×29.8 cm ($14^{\frac{7}{8}} \times 11^{\frac{3}{4}}$ in.) моинт: Unknown PROVENANCE: Lee Witkin; Sotheby's, New York, May 8, 1985, lot 479

1145

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater / Isabel Bateman / in the character of Queen Henrietta Maria IMAGE: 35×25.8 cm $(13\frac{3}{4} \times 10\frac{1}{8}$ in.) MOUNT: 44.2×35.3 cm $(17\frac{3}{8} \times 13\frac{7}{8}$ in.) PROVENANCE: Estate of Vanessa Bell, 1998

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron FreshWater 1874 / The Twilight hour IMAGE: 33.4×28 cm ($13\frac{1}{8} \times 11$ in.) MOUNT: $49.9 \times 37.9 \text{ cm} (19 \% \times 14 \% \text{ in.})$ PROVENANCE: Gift of Colonel Cameron, 1929 OTHER PRINTS: RPS 2555/2 (inscribed by JMC: And always when Adam stayed away for several weeks from the Hall—Farm & otherwise made some show of resistance to his passion as a foolish one Hetty took care to entice him back into the net, by little airs of meekness and timidity as if she were in trouble at his neglect. But as to marrying Adam that was a very different affair. / See Adam Bede REPRODUCED: Weaver 1984, p. 77; Hopkinson 1986, p. 153

1147

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 33.3×26.8 cm ($13\frac{1}{8} \times 10\frac{9}{16}$ in.) MOUNT: 49.7×36.5 cm $(19\% \times 14\% \text{ in.})$ PROVENANCE: Gift of Isabel Summerhayes, 1968

1148

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron / Twilight IMAGE: 35.5×20.3 cm ($13^{15}/16 \times 8$ in.) MOUNT: 50 × 40.4 cm (19 11/16 × 15 7/8 in.) PROVENANCE: Unknown

1149

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 35.1 × 19.3 cm (13 $^{13}/_{16}$ × $7^{9}/_{16}$ in.) MOUNT: 54.1×45.5 cm $(21^{5}/16 \times 17^{7}/8$ in.) PROVENANCE: Sotheby's, Belgravia, June 29, 1979, lot 200; Samuel Wagstaff, Jr., 1984

1150

INSCRIPTIONS: Colnaghi blindstamp IMAGE: 30.5×16.2 cm $(12 \times 6^{3}/_{8}$ in.) MOUNT: 37.7×24.5 cm $(14^{13}/16 \times 9^{5}/8$ in.) PROVENANCE: Gift of Isabel Summerhayes, 1968



The Fisherman's Farewell Alick Wedderburn, Mary Wedderburn June 1874; copyright June 22, 1874 JPGM 95.XM.54.1



II52 [The Fisherman's Farewell] Alick Wedderburn, Mary Wedderburn [June 1874] RPS 2085



[Group]
Mary Wedderburn, Alick Wedderburn
[June 1874]; copyright June 22, 1874
RPS 2086



I155
[Pray God bring Father safely home]
Mary Hillier, Daisy Taylor, unknown man,
Edmund Knight
[May 1874]



Pray God bring Father safely home Mary Hillier, Daisy Taylor May 1874; copyright June 6, 1874 JPGM 84.XM.443.16



Musing
Two unknown women
[1873]
Private collection, United Kingdom

Present whereabouts unknown



"Three Fishers Went Sailing out into the West"

Mary Hillier, Daisy Taylor, unknown man, Edmund Knight

[May 1874]; copyright June 15, 1874 V&A Ph 22-1939

1151

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron, Freshwater June 1874 and in pencil below: The Fisherman's Farewell / "Go not yet"; Colnaghi blindstamp

Dlindstamp

IMAGE: 35.1 × 27.1 cm (13 13/16 × 10 11/16 in.)

MOUNT: 57.3 × 46.1 cm (22 3/16 × 18 1/8 in.)

PROVENANCE: By descent within the

Norman family; Charles Isaacs; Cinema

Consultants, Inc., 1995

OTHER PRINTS: IUAM Miniature Album

75.38.101

1152

IMAGE: 33.9×25.4 cm ($13^{\frac{5}{16}} \times 10$ in.) MOUNT: 49.1×38.6 cm ($19^{\frac{5}{16}} \times 15^{\frac{3}{16}}$ in.) PROVENANCE: Gift of A. L. Coburn, 1930

1153

IMAGE: 26.8×21.5 cm ($10^{9/16} \times 8^{7/16}$ in.) Mount: 49.1×38.7 cm ($19^{5/16} \times 15^{1/4}$ in.) Provenance: Unknown

1154

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Freshwater Isle of
Wight now at | Balmoral | Lindula | Ceylon |
group illustrating song | "Three Fishers Went
Sailing out into the West" | The child at
her mother's knee prays for the return of her
Father; The little Brother | is standing
hetween the knees of the old grandfather,
who stops mending his net and listens to
you | in the prayer

IMAGE: 36.2 × 27.7 cm (14 1/4 × 10 7/8 in.)

MOUNT: 38.6 × 27.7 cm (15 1/16 × 10 7/8 in.)

PROVENANCE: Gift of Mrs. Perrin, 1939

OTHER PRINTS: AIC 1998.303 (inscribed by JMC: Pray God Bring Father Safely Home);

JPGM 84.XM.349.14 (carbon); MFAB 42.361 (carbon); RPS 2089 (carbon); TRC 5388

REPRODUCED: Gernsheim 1948, pl. 14; Woolf and Fry 1973, pl. 33; Gernsheim 1975, p. 79;

Hopkinson 1986, p. 149; Lukitsh 1986, p. 87

1155

INSCRIPTIONS: Unknown IMAGE: Unknown MOUNT: Unknown PROVENANCE: Unknown

1156

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron Freshwater May 1874 / Pray God bring Father safely home / "Three Fishers went sailing out into the deep"; verso mount in ink in an unknown hand: Garnett Bell Coll

IMAGE: 33.8 × 27.3 cm (13 ⁵/₁₆ × 10 ³/₄ in.)

MOUNT: 44.2 × 35.4 cm (17 ³/₈ × 13 ¹⁵/₁₆ in.)

PROVENANCE: Virginia Woolf; Sotheby's,

Belgravia, March 8, 1974, lot 96a; Samuel

Wagstaff, Jr., 1984

OTHER PRINTS: JPGM 84.XM.349.14 (carbon);

AIC 1968.224; RPS 2090

1137a

INSCRIPTIONS: Recto mount in ink in an unknown hand: From life registered photograph copyright Julia Margaret Cameron Freshwater 1873 and in pencil below by JMC: Musing; Colnaghi blindstamp IMAGE: 34.6 × 25.6 cm (13 ½ × 10 ½ in.) MOUNT: 59.2 × 44.9 cm (23 ½ ½ × 17 ½ in.) PROVENANCE: Gift of the artist to Mary Hillier; by descent within the Hillier family to Muriel Campion-Lowe; sold at auction, Shanklin, Isle of Wight (date unknown)



VII

Idylls

In the late summer of 1874 Cameron's longtime friend and neighbor Alfred Tennyson suggested that she make some illustrations for a new twelve-volume "People's," or Cabinet, edition of his popular series of poems on Arthurian legends, Idylls of the King. It was a significant invitation. Tennyson was the most famous poet in the land, and Cameron had every right to expect that such a public association with him would bring her both financial gain and further validation of her artistic status. Over the next three months she made multiple pictures in order to achieve twelve that satisfied her demanding standards. When the edition appeared, however, only three were used, as woodcuts, at a reduced size, and Cameron was deeply disappointed.

Again at Tennyson's suggestion, Cameron set to work on two albums that would include her full-size prints; these were also published by Henry S. King, who had brought out the Cabinet edition. The first, ready for Christmas 1874, included thirteen photographs, of which twelve illustrated characters and situations from the *Idylls*. Appropriate excerpts from the text, painstakingly written out in Cameron's hand, were reproduced lithographically, as was Tennyson's signature at the end of each piece of text (see fig. 82). The frontispiece was the famous Cameron portrait of Tennyson that he dubbed "The Dirty Monk" (cat. no. 796).

The first volume did not achieve the commercial and critical success Cameron had hoped for. Undeterred, she brought out the second in May 1875. This broadened the selection of poetry to include other popular Tennyson poems, such as *Maud*, *The Princess*, and *The May Queen*.

This album also included thirteen photographs, most with Tennyson's signature, and quotations (some rather extensive) from the poems, again written out in Cameron's hand. The frontispiece portrait is a three-quarter view of the poet dressed in monkish garb (cat. no. 797).

As with the Cabinet edition, Cameron made many attempts in order to achieve each satisfactory final result. She told Sir Edward Ryan: "I have taken 245 photographs to get these 12 successes, it seemed such a pity that they should only appear in the very tiny reduced form in Alfred's volume." Even allowing for some exaggeration on Cameron's part—no more than three versions of any one illustration have been found—this underlines the trial-and-error approach that characterizes so much of her work (which this catalogue reveals more clearly than ever before). It is also apparent that she went to considerable lengths to find the right models, some of whom had to be paid; settings; and props, which often had to be rented. It was an expensive and time-consuming process.

As far as is known, Tennyson had little involvement in Cameron's compositions for the *Idylls*, although he had been critical of previous illustrations of his poems by such distinguished artists as Dante Gabriel Rossetti and Daniel Maclise. Perhaps he trusted Cameron more; she certainly seems to have ignored these precedents. Tennyson would surely have told her if he did not approve of her careful selection of passages to represent the essence of each poem or her decision not to attempt a literal translation of the words into images.

This chapter includes both the published illustrations of the *Idylls* and the lesser-known variants. Most

CAT. NO. 1170 The parting of Sir Lancelot and Queen Guinevere (detail)

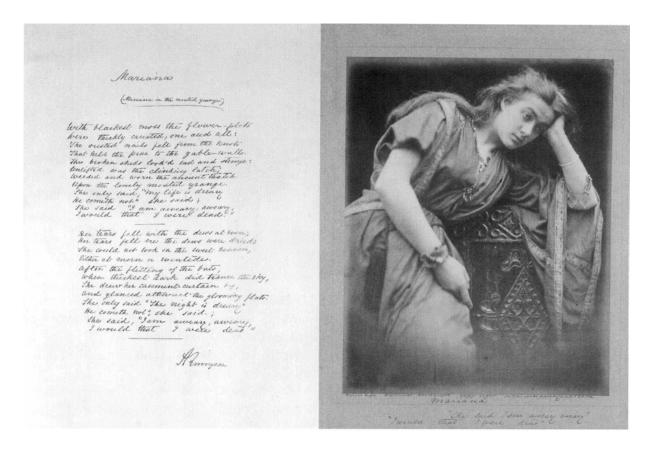


FIG. 82 Mariana (CAT. NO. 1186), with text from Idylls of the King.

surviving copies of the volumes (of which there are at least a dozen) follow a regular sequence, which has been retained for the organization of the pictures here. However, there are exceptions to these standard issues, the most notable being a unique version made for Anne Thackeray Ritchie that combines images from both installments (now in the Harry Ransom Humanities Research Center, University of Texas at Austin).

The two *Idylls* volumes represent the final flowering of Cameron's photography before she and her husband left Freshwater to settle in Ceylon. The outcome of her increasingly complex dramatizations of literary and biblical narratives, these illustrations represent a pioneering attempt to bring to life the allusive poetry of Arthurian legend through photography. They preserve the aura of tableaux vivants and amateur theatricals, which characterizes all her illustrative work (note, for instance, the cotton wool extension to her husband's beard in *Vivien and Merlin* [cat. no. 1163]). Cameron made the most of this opportunity to demonstrate that photography was the equal of any other form of book illustration. The results provide a convincingly human and contemporary inter-

pretation of the dense mythic world of Arthurian legend. Tennyson's brother Charles certainly shared this assessment. His sonnet "To Mrs. Cameron" prefaces each of the two volumes of the *Idylls*:

Lo! Modern Beauty lends her lips and eyes To tell an Ancient Story! Thou hast brought Into thy picture, all our fancy sought In that old time, with skilful art and wise.

CF

NOTES

For full citations of sources listed in author-date style, see selected references.

- 1. The Morning Post of January II, 1875, reviewed Cameron's illustrations for Tennyson's Idylls of the King ("Mrs. Cameron's New Photographs"). The reviewer stated: "Mrs. Cameron is said to have spent three months of unceasing care upon the preparation of this volume of photographs, and at what cost of time and toil they have attained, their excellence may be inferred from the fact that, in order to produce even so small a collection, she has had to take quite 200 studies."
 - 2. As quoted in Gernsheim 1975, p. 46.



CAT. NO. 1188 King Cophetua and the Beggar Maid



CAT. NO. 1181 [The Princess]



CAT. NO. 1193 "So like a shatter'd Column lay the King"



Gareth and Lynette
Andrew Hichens, May Prinsep Hichens
[1874]; copyright December 8, 1874
JPGM 84.x0.732.1.1.2



II58
Enid
Emily Peacock
[1874]; copyright December 8, 1874
JPGM 84.xo.732.1.1.3



r159
Enid
Emily Peacock
[1874]
RPS 2236



"And Enid Sang"
Emily Peacock
September 1874; copyright December 8, 1874
JPGM 84.xo.732.2.4



1162 ["And Enid Sang"] Emily Peacock [1874] RPS 2295



Vivien and Merlin Agnes Mangles, Charles Hay Cameron [1874]; copyright December 8, 1874 JPGM 84.X0.732.I.I.5



1160 [Enid] Emily Peacock [1874] RPS 2237



Vivien and Merlin Agnes Mangles, Charles Hay Cameron [1874]; copyright December 8, 1874 JPGM 84.XO.732.I.I.6

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copy Right Julia Margaret Cameron FreshWater I. Of W. and in ink by JMC below: Gareth and Lynette IMAGE: 33.3 × 26.5 cm (13½ × 10½ in.) MOUNT: 43.2 × 33.1 cm (17 × 13 in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 49; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: JPGM 84.XP.259.3 and 84.X0.732.2.2; HRHRC 964:0015:0002; MMA 52.524.3.2; NPG X18033; RPS 2106 REPRODUCED: Ford 1975, p. 21; Bartram 1985, p. 177

1158

Photograph copyright Julia Margaret
Cameron FreshWater I. of W. and in ink
by JMC below: Enid
IMAGE: 34.3 × 27.3 cm (13½ × 10¾ in.)
MOUNT: 43.2 × 33.1 cm (17 × 13 in.)
PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 49; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: JPGM 84.X0.732.2.3; AIC
1998.248; HRHRC 964:0015:0003 and
964:0313:0006 (miniature edition of Idylls
of the King and Other Poems); MMA
52.524.3.3; RPS 2235
REPRODUCED: Lukitsh 1986, p. 31; Wolf 1998,

INSCRIPTIONS: Recto mount in ink in an

unknown hand: From Life Registered

1159

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph Copyright
Julia Margaret Cameron / Enid; partial

Colnaghi blindstamp; verso mount in pencil
in an unknown hand: Enid Siver / 214

IMAGE: 32.4 × 25.5 cm (12 ³/₄ × 10 in.)

MOUNT: 49.8 × 40.2 cm (19 ⁵/₈ × 15 ¹³/₁₆ in.)

PROVENANCE: Unknown

NOTES: Idylls variant, not included in bound
volumes.

1160

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 34 × 25.7 cm (13 3/8 × 10 1/8 in.)

MOUNT: 49.2 × 39.2 cm (19 3/8 × 15 7/16 in.)

PROVENANCE: Unknown

NOTES: *Idylls* variant, not included in bound volumes.

1161

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron FreshWater I. Of W.
1874 Sep / "And Enid Sang"

IMAGE: 34.3 × 27.3 cm (13 ½ × 10 ¾ in.)
MOUNT: 43.2 × 33.1 cm (17 × 13 in.)

PROVENANCE: Christie's, London, July 24, 1975, lot 156; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: JPGM 84.XO.732.I.I.4;
HRHRC 964:0015:0004 and 964:0313:0007 (miniature edition of Idylls of the King and Other Poems);
MMA 52.524.3.4; RPS 2274/1, 2274/2 (cabinet), and 2274/3 (carbon)
REPRODUCED: Gernsheim 1975, p. 96; Wolf 1998, p. 86

1162

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater and in pencil by JMC at lower left corner: 16/[16 shillings]; Colnaghi blindstamp

IMAGE: 33 × 27 cm (13 × 10 1/8 in.)

MOUNT: 58 × 46.2 cm (22 13/16 × 18 3/16 in.)

PROVENANCE: Unknown

NOTES: Idylls variant, not included in bound volumes.

1163

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright
Julia Margaret Cameron FreshWater Isle of
Wight / Vivien and Merlin

IMAGE: 31.7 × 27.7 cm (12⁷/16 × 10⁷/8 in.)

MOUNT: 43.2 × 33.1 cm (17 × 13 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 49; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: JPGM 84. x0.732.2.5;

FAM P1982.323; HRHRC 964:0015:0005
and 964:0311:0005; MMA 52.524.3.5;

NPG x18028

REPRODUCED: Hill 1973, pl. 20; Lukitsh 1986,
pp. 18, 95; Wolf 1998, p. 98; Lukitsh 2001,

1164

p. 117

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron FreshWater Isle of W. / Vivien and Merlin IMAGE: 31×26.6 cm $(12^{3}/_{16} \times 10^{7}/_{16}$ in.) MOUNT: 43.2 × 33.1 cm (17 × 13 in.) PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 49; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: JPGM 84.XO.732.2.6; GEH 74:0087:0005; HRHRC 964:0015:0006 and 964:0313:0008 (miniature edition of Idylls of the King and Other Poems); MFAB 42.354 (carbon); MMA 52.524.3.7; RPS 2111/2 (carbon); V&A Ph 85-1970 REPRODUCED: Gernsheim 1975, p. 43; Lukitsh 1986, pp. 18, 95; Wolf 1998, p. 98



Elaine "the Lily maid of Astolat" May Prinsep 1874; copyright December 8, 1874 JPGM 84.x0.732.2.7



Elaine
May Prinsep
[1874]; copyright December 8, 1874
JPGM 84.xo.732.2.8



IT67
[Elaine]
May Prinsep
[1874]
RPS 2098



Sir Galahad and the Pale Nun Mr. Coxhead, Mary Hillier [September 1874]; copyright December 8, 1874 JPGM 84.x0.732.2.9



The parting of Sir Lancelot and Queen Guinevere Mr. Read, Mrs. Hardinge 1874; copyright December 8, 1874 JPGM 84.xo.732.2.10



II71
[Lancelot and Guinevere]
Unknown man, unknown woman
[1874]
DAM 79-71



Acting the Lily Maid of Astolat Unknown girl October 1874 NGC 21279



[Guinevere]
Mrs. Hardinge
[1874]; copyright December 8, 1874
HRHRC 964:0313:0013

W. 1874 / Elaine "the Lily maid of Astolat" and in pencil in an unknown hand at upper right corner: Mrs. Andrew Hichens nee May Prinsep aged 13

IMAGE: 34.4 × 28.2 cm (13% × 11 1/16 in.)

MOUNT: 43.2 × 33.1 cm (17 × 13 in.)

PROVENANCE: Christie's, London, July 24, 1975, lot 156; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: JPGM 84.X0.732.I.I.7; GEH 74:0087:0006; HRHRC 964:0015:0007, 964:0311:0008, and 964:0313:0009 (miniature edition of Idylls of the King and Other Poems); MMA 52.524.3.6; NPG X18030; RPS 2099/1 and 2099/2 (cabinet)

REPRODUCED: Weaver 1984, p. 77; Hopkinson

1986, p. 65; Lukitsh 1986, p. 34; Wolf 1998,

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph Copyright

Julia Margaret Cameron FreshWater Isle of

1166

р. 100

INSCRIPTIONS: Recto mount in ink by IMC: From Life Registered Photograph Copyright Julia Margaret Cameron FreshWater I. of W / Elaine and in pencil in an unknown hand at upper right corner: Miss May Prinsep IMAGE: 33.5×26 cm $(13^{3}/_{16} \times 10^{1}/_{4}$ in.) MOUNT: 43.2 × 33.1 cm (17 × 13 in.) PROVENANCE: Christie's, London, July 24, 1975, lot 156; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: JPGM 84.XO.732.1.1.8; AIC 1968.225 and 1998.236; GEH 74:0087:0007; HRHRC 964:0015:0008 and 964:0313:0010 (miniature edition of Idylls of the King and Other Poems); MMA 52.524.3.8; NPG x19301; RPS 2097/1-2 REPRODUCED: Lukitsh 1986, p. 35

1167

IMAGE: 33.3 × 25.1 cm (13 1/8 × 9 7/8 in.)

MOUNT: 47.7 × 39 cm (18 3/4 × 15 5/16 in.)

PROVENANCE: Gift of Mr. Marfleet, 1934

NOTES: Idylls variant, not included in bound volumes.

1168

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copy right
Julia Margaret Cameron Oct. 1874 / Acting
the Lily Maid of Astolat / For the beloved
Mother

IMAGE: 32.9 × 25.7 cm (12 15/16 × 10 1/8 in.)

MOUNT: 40.9 × 33.6 cm (16 1/16 × 13 3/16 in.)

PROVENANCE: André Jammes, 1967

REPRODUCED: Lukitsh 1986, p. 74

NOTES: Idylls variant, not included in bound volumes.

1169

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron FreshWater Sep 74 /
Sir Galahad and the Pale Nun
IMAGE: 34.3 × 26.5 cm (13½ × 10½6 in.)
MOUNT: 43.2 × 33.1 cm (17 × 13 in.)
PROVENANCE: Christie's, London, July 24,
1975, lot 156; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: JPGM 84.X0.732.1.1.9; GEH
74:0087:0008; HRHRC 964:0015:0009;
MMA 52.524.3.9; RPS 2103
REPRODUCED: Weaver 1984, p. 79; Lukitsh
1986, p. 30

1170

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph copyright
Julia Margaret Cameron Freshwater I. of W.
74 / The parting of Sir Lancelot and Queen
Guinevere" [sic]
IMAGE: 34.2 × 28.8 cm (13⁷/16 × II ⁵/16 in.)
MOUNT: 43.2 × 33.1 cm (17 × 13 in.)

PROVENANCE: Christie's, London, July 24, 1975, lot 156; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: JPGM 84.X0.732.1.1.10; GEH 74:0087:0009; HRHRC 964:0015:0010 and 964:0313:0014 (miniature edition of Idylls of the King and Other Poems); MFAB 42.349 (carbon); MMA 52.524.3.10; RPS 2106/2; V&A Ph 89-1970
PERPODUCED: Hill 1072, p. 21; Gernsheim

REPRODUCED: Hill 1973, p. 21; Gernsheim 1975, p. 159; Weaver 1984, p. 78; Lukitsh 1986, p. 32; Cox 1996, p. 97; Hamilton 1996, pl. 15; Wolf 1998, pl. 39

1171

IMAGE: 35 × 28.6 cm (13³/₄ × II ¹/₄ in.)
MOUNT: 57.I × 44.4 cm (22⁷/₁₆ × I7⁷/₁₆ in.)
PROVENANCE: Robert Miller Gallery, 1979
NOTES: *Idylls* variant, not included in bound volumes.

1172

IMAGE: 12.1 × 9.5 cm (4³/₄ × 3³/₄ in.)
MOUNT: 23.6 × 20.2 cm (9¹/₄ × 7¹⁵/₁₆ in.)
MEDIUM: Reduced, cabinet-sized print
PROVENANCE: Helmut Gernsheim
OTHER PRINTS: TRC 5445 (miniature edition
of *Idylls of the King and Other Poems*)
NOTES: *Idylls* variant, not included in bound
volumes.



The little Novice with the Queen Guinevere in the Holy House at Almesbury Alice Keown, Mrs. Hardinge 1874 JPGM 84.XO.732.2.11



II74
King Arthur
William Warder
[1874]; copyright December 8, 1874
JPGM 84.X0.732.1.1.12



"The Passing of King Arthur" William Warder [1874]; copyright December 8, 1874 JPGM 84.x0.732.1.1.13



"He thought of that sharp look Mother I gave him yesterday"
Emily Peacock, Lionel Tennyson
[May 1875]; copyright May 1, 1875
JPGM 84.XO.732.1.2.3



"He thought of that sharp look Mother, I gave him yesterday"
Emily Peacock, Lionel Tennyson
May 1, 1875
HRHRC 964:0311:0003



[New Year's Eve]
Lionel Tennyson, Emily Peacock
[May 1875]
TRC 5464



"For I'm to be Queen of the May, Mother["] Emily Peacock

May 1, 1875; copyright May 1, 1875 JPGM 84.x0.732.1.2.2



"So now I think my time is near["] Emily Peacock 1875; copyright May 1, 1875 JPGM 84.XO.732.I.2.4

1173

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron FreshWater Isle of
Wight 74 / The little Novice with the Queen
Guinevere in the Holy House at Almesbury
IMAGE: 34.8 × 28.4 cm (13 11/16 × 11 11/16 in.)
MOUNT: 43.2 × 33.1 cm (17 × 13 in.)
PROVENANCE: Christie's, London, July 24,
1975, lot 156; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: JPGM 84.XO.732.I.I.II; GEH
74:0087:0010; HRHRC 964:0015:0010
and 964:0313:0015 (miniature edition of
Idylls of the King and Other Poems); MMA
52.524.3.II; RPS 2102; Vernon Collection
CAM-002

REPRODUCED: Weaver 1984, p. 80; Hamilton 1996, pl. 14; Wolf 1998, pl. 40

1174

INSCRIPTIONS: Recto mount in ink by JMC:

From Life Registered Photograph copyright
Julia Margaret Cameron Fresh Water I. of
W / King Arthur

IMAGE: 36 × 28.5 cm (14³/₁₆ × II³/₁₆ in.)

MOUNT: 43.2 × 33.1 cm (17 × I3 in.)

PROVENANCE: Sotheby's, Belgravia, June 26,

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 49; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: JPGM 84.X0.732.2.12; AIC
1998.258; GEH 74:0087:0011; HRHRC
964:0017:0128, 964:0015:0012, and
964:0313:0016 (miniature edition of
Idylls of the King and Other Poems);
MFAB 42.357 (carbon); MMA 52.524.3.12;
RPS 2107; Vernon Collection CAM-003
REPRODUCED: Gernsheim 1975, p. 165;

Weaver 1984, p. 97; Lukitsh 1986, p. 17

1175

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron FreshWater I. of W. / "The Passing of King Arthur"

IMAGE: 35.I × 26 cm (13 11/16 × 10 1/4 in.)

MOUNT: 43.2 × 33.I cm (17 × 13 in.)

PROVENANCE: Sotheby's, Belgravia, June 26, 1975, lot 49; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: JPGM 84.XO.732.2.13; GEH 74:0087:0012; HRHRC 964:0015:0013, 964:0311:0011, and 964:0313:0017 (miniature edition of Idylls of the King and Other Poems); MMA 52.524.3.13 and 1990.1074.1; RPS 2108; V&A Ph 27-1939; WCP 95:5330

1176

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright Julia Margaret Cameron 1st May 1875 / "For I'm to be Queen of the May, Mother, I'm to be Queen of the May" and in pencil in an unknown hand at lower right corner: Miss Peacock

IMAGE: 35.2×27.3 cm ($13^{7}/8 \times 10^{3}/4$ in.) MOUNT: 43.1×33 cm ($16^{15}/16 \times 13$ in.) PROVENANCE: Christie's, London, July 24, 1975, lot 157; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: JPGM 84.XO.1265.2; GEH 76:0024:0002; HRHRC 964:0015:0015, 964:0311:0002, and 964:0313:0003
(miniature edition of Idylls of the King and Other Poems); MFAB 42.366 (carbon); RPS 2281/1-2 (carbon); TRC 5445 (miniature edition of Idylls of the King and Other Poems); V&A Ph 36-1939
REPRODUCED: Gernsheim 1975, p. 95; Weaver 1984, p. 57; Lukitsh 1986, p. 69; Weaver 1986, p. 49; Wolf 1998, pl. 14

1177

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copy right Julia Margaret Cameron FreshWater Isle of Wight / "He thought of that sharp look Mother I gave him yesterday" / "They call me cruel hearted, I care not what they say"; and in pencil in an unknown hand at upper right corner: Lionel Tennyson

IMAGE: 34.2 × 27.9 cm (13⁷/16 × II in.)
MOUNT: 43.I × 33 cm (16¹⁵/16 × I3 in.)
PROVENANCE: Christie's, London, July 24,
1975, lot 157; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: JPGM 84.XO.1265.3; GEH
76:0024:0003 (inscribed by JMC: The
May Queen and Robin / They call me cruel
hearted / I care not what they say); HRHRC
964:0015:0016 and 964:0311:0003;
V&A Ph 37-1939 (inscribed by JMC:
New Year's Eve)

1178

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph copyright Julia Margaret Cameron Freshwater May 1st 1875 and in pencil below: "He thought of that sharp look Mother, I gave him yesterday' IMAGE: 35.9×28.5 cm ($14\frac{1}{8} \times 11\frac{3}{16}$ in.) MOUNT: 43.8×32 cm $(17^{1/4} \times 12^{9/16} in.)$ PROVENANCE: Presented by Hester Thackeray Fuller to the Gernsheim Collection, October 21, 1953 OTHER PRINTS: TRC 5463 NOTES: Cat. no. 1177 is the study of Tennyson's poem "New Year's Eve" that appears in most copies of the second volume of the Idylls. Cat. no. 1178 is included in a unique copy of the Idylls, which combines plates from both the first and second volumes. This custom copy was presented by JMC to Anne Thackeray.

1179

IMAGE: 35.6 × 28.3 cm (14 × 11 1/8 in.)

MOUNT: 45.4 × 35.5 cm (17 7/8 × 13 15/16 in.)

PROVENANCE: By descent within the

Tennyson family; Clark Collection, 1965

NOTES: Idylls variant, not included in bound volumes.

Continued on p. 479



[The Princess]
Miss Johnson, Miss Johnson, unknown woman,
Mary Hillier
[1875]
JPGM 84.XO.1265.5



"O hark! O hear!["] Unknown woman [1875] JPGM 84.xo.732.I.2.6



1183 ["O hark! O hear!["]] Unknown woman [1875] HRHRC 964:0313:0021



"Tears from the depth of some divine despair["]] May Prinsep [1875] JPGM 84.XO.1265.7



Mariana Agnes Mangles [1874-75] JPGM 84.X0.732.I.2.8



[King Cophetua and the Beggar Maid] Unknown woman, Ewen Wrottesley Hay Cameron [1867]; copyright July 10, 1867 TRC 5479



1184 ["O hark! O hear!["]] Unknown woman

[1875] RPS 2272



King Cophetua and the Beggar Maid Unknown man, unknown woman

[1875] JPGM 84.xo.732.1.2.9

Continued from p. 477

1180

Julia Margaret Cameron FreshWater 75 / "So now I think my time is near—I trust it is—I know / The blessed Music went that way my soul will have to go"

IMAGE: 34.1 × 27.5 cm (13⁷/16 × 10¹³/16 in.)

MOUNT: 43.1 × 33 cm (16¹⁵/16 × 13 in.)

PROVENANCE: Christie's, London, July 24, 1975, lot 157; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: JPGM 84.XO.1265.4; GEH 76:0024:0004; HRHRC 964:0015:0017, 964:0311:0004, and 964:0313:0004 (miniature edition of Idylls of the King and Other Poems); TRC 5445 (miniature edition of Idylls of the King and Other Poems)

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copyright

1181

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron

IMAGE: 33 × 25.7 cm (13 × 10 ½ in.)

MOUNT: 43.1 × 33 cm (16 ½ ½ 13 in.)

PROVENANCE: Arnold Crane, 1984

OTHER PRINTS: JPGM 84.X0.732.1.2.5

(inscribed by JMC: The Princess); GEH
76:0024:0005 (inscribed by JMC: She
stood / Among her maidens, higher by the
head / Her back against a pillar..); HRHRC
964:0015:0018; V&A Ph 39-1939

1182

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered photograph copyright
Julia Margaret Cameron Freshwater I. of W. /
"O hark! O hear! How thin and clear / and
thinner clearer further going"

IMAGE: 34.3 × 28.2 cm (13 ½ × II ½ in.)
MOUNT: 43.1 × 33 cm (16 ½ × I3 in.)
PROVENANCE: Christie's, London, July 24,
1975, lot 157; Samuel Wagstaff, Jr., 1984
OTHER PRINTS: JPGM 84.XO.1265.6; GEH
76:0024:0006; HRHRC 964:0015:0019
and 964:0311:0006; V&A Ph 40-1939

1183

IMAGE: 13.4 × 9.9 cm (5 ¹/₄ × 3 ⁷/₈ in.)

MOUNT: 23.6 × 20.2 cm (9 ¹/₄ × 7 ¹⁵/₁₆ in.)

MEDIUM: Reduced, cabinet-sized print

PROVENANCE: Helmut Gernsheim

OTHER PRINTS: HUHL Typ PH 805.75 2592 P

v. 2; TRC 5445 (miniature edition of *Idylls*of the King and Other Poems)

1184

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron

IMAGE: 30.3 × 24.3 cm (II 15/16 × 9 9/16 in.)
MOUNT: 50.7 × 40.4 cm (Ig 15/16 × IS 7/8 in.)
PROVENANCE: Gift of Mrs. Beatrice Trench,
1929
NOTES: Idylls variant, not included in bound
volumes.

1185

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered
Photograph Copyright Julia Margaret
Cameron

IMAGE: 33.1 × 22.6 cm (13 × 8⁷/s in.)

MOUNT: 43.1 × 33 cm (16¹⁵/₁₆ × 13 in.)

PROVENANCE: Arnold Crane, 1984

OTHER PRINTS: JPGM 84.X0.732.1.2.7

(inscribed by JMC: "Tears from the depth of some divine despair / Rise in the heart, and gather to the eyes"); HRHRC 964:0037:0044

(arched top) and 964:0015:0020; V&A

Ph 41-1939

1186

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copy right Julia Margaret Cameron / Mariana / "She said I am aweary / I would that I were dead" IMAGE: 35.5×28 cm ($13^{15}/16 \times 11$ in.) MOUNT: 43.5×33 cm $(17^{1/8} \times 13 \text{ in.})$ PROVENANCE: Christie's, London, July 24, 1975, lot 157; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: JPGM 84.XO.1265.8; GEH 76:0024:0008; HRHRC 964:0015:0021, 964:0311:0007, and 964:0313:0020 (miniature edition of Idylls of the King and Other Poems); TRC 5445 (miniature edition of Idylls of the King and Other Poems); V&A Ph 42-1939 REPRODUCED: Wolf 1998, pl. 11

1187

INSCRIPTIONS: Recto mount in pencil in an unknown hand: 18

IMAGE: 28 × 22.8 cm (II × 8 15/16 in.)

MOUNT: 33.7 × 24.7 cm (I3 1/4 × 9 11/16 in.)

PROVENANCE: By descent within the

Tennyson family; Pontin Collection, 1971

188

From Life Registered Photograph Copy right
Julia Margaret Cameron / King Cophetua
and the Beggar Maid

IMAGE: 32.I × 26.5 cm (12 5/8 × 10 7/16 in.)

MOUNT: 43.I × 33 cm (16 15/16 × 13 in.)

PROVENANCE: Christie's, London, July 24,
1975, lot 157; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: GEH 76:0024:0009;

HRHRC 964:0015:0022; V&A Ph 43-1939

REPRODUCED: Cox 1996, p. 99

INSCRIPTIONS: Recto mount in ink by JMC:



[King Cophetua and the Beggar Maid] Unknown man, unknown woman [1875] JPGM 84.XO.1265.9



The corpse of Elaine in the Palace of King Arthur
Charles Hay Cameron, William Warder, Mrs.
Hardinge, two unknown men, unknown woman
[1875]
GEH 76:0024:0011



Elaine before the King Charles Hay Cameron, William Warder, Mrs. Hardinge, unknown man, unknown woman [1875] JPGM 84.X0.732.I.2.10



"So like a shatter'd Column lay the King"
Mary Hillier, William Warder, Mrs. Hardinge,
unknown woman, unknown hooded figures

[1875]
JPGM 84.XO.732.I.2.II



["So like a shatter'd Column lay the King"] Mary Hillier, William Warder, Mrs. Hardinge, unknown woman, unknown hooded figures [1875]

JPGM 84.x0.1265.12



Maud Mary Hillier [1875]; copyright May 1, 1875 JPGM 84.x0.732.1.2.12

1195



Elaine
Unknown woman, Charles Hay Cameron
[1875]
JPGM 84.XP.459.4



I196
[Maud]
Unknown woman
[1867-74]
RPS 2212

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph Copyright Julia Margaret Cameron

IMAGE: 32.2×26 cm ($12^{11}/_{16} \times 10^{1/_{4}}$ in.) MOUNT: 43.1×33 cm ($16^{15}/_{16} \times 13$ in.) PROVENANCE: Arnold Crane, 1984

1190

INSCRIPTIONS: Recto mount in ink by JMC:
From Life registered photograph copy right
Julia Margaret Cameron Freshwater / The
corpse of Elaine in the Palace of King Arthur /
And reverently they bore her into hall / But
Arthur spied the letter in her hand / Stoopt,
took, brake seal, and read it;......

IMAGE: 34.I × 27.5 cm (13⁷/₁₆ × 10 ¹³/₁₆ in.)
MOUNT: 43.I × 33 cm (16 ¹⁵/₁₆ × 13 in.)
PROVENANCE: Sotheby's, Belgravia, June 26,
1975, lot 50

OTHER PRINTS: HRHRC 964:0313:0012 (miniature edition of *Idylls of the King and Other Poems*); TRC 5445 (miniature edition of *Idylls of the King and Other Poems*)

NOTES: *Idylls* variant, not usually included in bound volumes. This print appears in a copy of the second volume that was presented to Sir William Gregory (frontispiece inscribed by JMC: *Ceylon 1876*).

1191

INSCRIPTIONS: Recto mount in ink by JMC:

Elaine / And Reverently they bore her into

Hall and in pencil below: Elaine before

the King

IMAGE: 34.5 × 28.5 cm (13"/16 × 11"/16 in.)

MOUNT: 43.1 × 33 cm (16"15/16 × 13 in.)

PROVENANCE: Christie's, London, July 24,
1975, lot 157; Samuel Wagstaff, Jr., 1984

OTHER PRINTS: JPGM 84.XO.1265.11; GEH
76:0024:0010; HRHRC 964:0015:0024,
964:0311:0010, and 964:0313:0012

(miniature edition of Idylls of the King
and Other Poems); V&A Ph 44-1939

REPRODUCED: Woolf and Fry 1973, pl. 32

1192

INSCRIPTIONS: Recto mount in ink by JMC: From life Registered Photograph Copyright Julia Margaret Cameron / Elaine / "And the dead / Oar"d by the dumb went upwards with the flood"

IMAGE: 35.9 × 26 cm (14 1/8 × 10 1/4 in.)

MOUNT: 43.5 × 33 cm (17 1/8 × 13 in.)

PROVENANCE: Samuel Wagstaff, Jr., 1984

OTHER PRINTS: JPGM 84.XO.1265.10; TRC

5445 (miniature edition of Idylls of the King and Other Poems)

REPRODUCED: Lukitsh 1986, p. 36

1193

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copy right Julia Margaret Cameron / "So like a shatter'd Column lay the King" IMAGE: 35×27.5 cm ($13^{3/4} \times 10^{13/16}$ in.) MOUNT: 43.1×33 cm $(16^{15}/_{16} \times 13 \text{ in.})$ PROVENANCE: Christie's, London, July 24, 1975, lot 157; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: GEH 76:0024:0012; HRHRC 964:0015:0025, 964:0311:0012, and 964:0313:0018 (miniature edition of Idylls of the King and Other Poems); MFAB 42.365 (carbon); RPS 2109; V&A Ph 46-1939 REPRODUCED: Gernsheim 1975, p. 81; Hopkinson 1986, p. 155; Lukitsh 1986, p. 37; Lukitsh 2001, p. 119

1194

INSCRIPTIONS: Recto mount in ink in an unknown hand: From Life Registered Photograph copyright Julia Margaret Cameron

IMAGE: 34 × 28.2 cm (13 3/8 × 11 1/16 in.)

MOUNT: 43.1 × 33 cm (16 15/16 × 13 in.)

MOUNT: 43.1 × 33 cm (16 15/16 × 13 in.)

PROVENANCE: Arnold Crane, 1984

OTHER PRINTS: HRHRC 964:0313:0018

(miniature edition of *Idylls of the King and Other Poems*); TRC 5445 (miniature edition of *Idylls of the King and Other Poems*)

REPRODUCED: Wolf 1998, p. 15

1195

INSCRIPTIONS: Recto mount in ink by JMC: From Life Registered Photograph Copy right Julia Margaret Cameron FreshWater / Maud / "There has fallen a splendid Tear" / "From the Passion flower at the gate" IMAGE: 32.9×27.1 cm $(12^{15}/16 \times 10^{11}/16 \text{ in.})$ MOUNT: 43.1×33 cm $(16^{15}/16 \times 13$ in.) PROVENANCE: Christie's, London, July 24, 1975, lot 157; Samuel Wagstaff, Jr., 1984 OTHER PRINTS: GEH 76:0024:0013; HRHRC 964:0015:0026, 964:0311:0013, and 964:0313:0019 (miniature edition of Idylls of the King and Other Poems); MFAB 42.343 (carbon); MM fm 1972 001 004; TRC 5445 (miniature edition of Idylls of the King and Other Poems); V&A Ph 47-1939 REPRODUCED: Lukitsh 2001, p. 121

1196

INSCRIPTIONS: Partial Colnaghi blindstamp IMAGE: 32.4 × 24.9 cm (12 ³/₄ × 9 ¹³/₁₆ in.) MOUNT: 47.8 × 39 cm (18 ¹³/₁₆ × 15 ⁵/₁₆ in.) PROVENANCE: Gift of Mrs. Beatrice Trench, 1929

OTHER PRINTS: HRHRC 964:0313:0022

(miniature edition of *Idylls of the King and Other Poems*); TRC 5445 (miniature edition of *Idylls of the King and Other Poems*)

NOTES: *Idylls* variant, not included in bound volumes.



VIII

Ceylon

ULIA MARGARET CAMERON WAS A product of British colonialism. Her socioeconomic status was firmly established during her early years in British India. Her husband, Charles, had a successful career in public service there, serving on the Indian Law Commission, the Council of India, and the Council of Education for Bengal. Before retiring from his position as a civil servant and moving to England in 1848, he invested heavily in a number of coffee and rubber plantations in Ceylon, becoming one of the largest landowners on the island. His love for Ceylon was deeply felt, as his wife conveyed so expressively in a letter to her good friend Sir John Herschel in 1860: "He is in ecstasies ab oult his waterfalls his mountains his streams— & his woods. . . . If he would only wean himself from his reigning passion for his Ceylon properties that has held him in sway & weakened his love for England for the last 20 years!"2 The Camerons' financial stability took a grave knock in the late 1860s and on through the 1870s when the coffee crop was decimated by a fungal disease that virtually destroyed the market for this highly prized commodity. Because living expenses in Ceylon were far lower than those in England, it made sense for the family to emigrate there and join their sons, who managed the family plantations. In October 1875 the Camerons set sail from Portsmouth, their destination the fishing village of Kalutara on the southwest coast of Ceylon.

In a letter written a year after her arrival, Cameron reflected on the benefits of the new environment: "My wonder for instance has been tamed but not my worship—The glorious beauty of the scenery—the primitive simplicity of the Inhabitants & the charms of the climate all

make me love and admire Ceylon more and more." 3 She put a brave face on what was a dramatic change in her circumstances. No longer was she at the hub of a busy and intricate social world; instead, she was consigned to a quiet outpost of the empire. With her husband and sons Cameron lived a peripatetic existence, similar to that of other expatriates (see fig. 83), shuttling between various family homes, from the coastal village of Kalutara to the hill station of Nuwara Eliya. 4 In such unsettled conditions she was unable to devote much time to photography. Less than thirty works survive from a period of activity that spans slightly less than four years, a paltry sum relative to her earlier rate of production. Practical considerations may have affected her output—the harsh subtropical heat created problems of collodion lifting from the plate, the sticky varnishes were insect friendly, and there was a lack of readily available fresh water for washing prints, all of which lessened the odds of obtaining good-quality pictures. Cameron also no longer had an audience or market for her work and therefore could hardly justify the expense of materials.

The visit of the botanical explorer and painter Marianne North in January 1877 (see cat. nos. 1197–200) provides an outsider's perspective on the Camerons' living quarters in Ceylon: "The walls of the rooms were covered with magnificent photographs; others were tumbling about the tables, chairs, and floors, with quantities of damp books, all untidy and picturesque; the lady herself with a lace veil on her head and flowing draperies. Her oddities were most refreshing." 5 Cameron insisted on photographing her guest, an experience North found almost excruciating: "She dressed me up in flowing draperies of

CAT. NO. 1218 [Group, Ceylon] (detail)

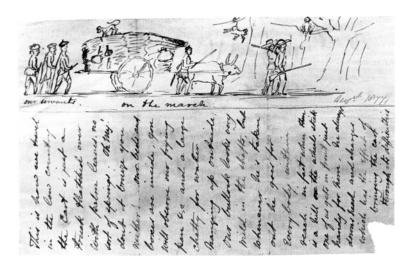


FIG. 83 Unknown Artist/Author. Our Servants on the March,
August 1877. Pen and ink on paper, 13 × 20.6 cm
(5 1/8 × 8 1/8 in.). Collection of Gary and Barbara Hansen.

cashmere wool, let down my hair, and made me stand with spiky cocoa-nut branches running into my head, the noonday sun's rays dodging my eyes between the leaves as the slight breeze moved them, and told me to look perfectly natural (with a thermometer standing at 96°)!"6 North went on to remark: "She also made some studies of natives while I was there, and took such a fancy to the back of one of them (which she said was absolutely superb) that she insisted on her son obtaining him as her gardener, though she had no garden and he did not know even the meaning of the word."

Aside from the four surviving studies of North, Cameron's photographs from Ceylon are mostly portraits of maidservants and plantation workers, posed either individually or in intimate groups, usually outdoors. The sequence in this chapter begins with single portraits and proceeds to groups of paired and multiple figures. Frontal and profile studies predominate, with Cameron employing the same shallow distance in the picture plane between the figure and the background that characterized her work in England. The chapter ends with a single landscape occupied by laborers that can plausibly be attributed to her.

Occasionally Cameron photographed members of the same family or village but notably failed to impose the societal values and pictorial standards of her earlier photographs on these individuals of a different culture. Their identities are essentially anonymous. In her study of a group of itinerant peddlers (cat. no. 1220) she keeps her subjects at a distance, placing the camera on the veranda of her property and photographing down onto them. Her approach is essentially ethnographic and descriptive, closer to the "conventional topographical photography—

map making and skeleton rendering" that she had so strongly railed against in her earlier practice. In a profile study of a woman (cat. no. 1202), neatly trimmed to a circle, the sloping curves of the subject's back and shoulders form a striking contrast to the gridlike structure of the vine-covered bamboo trellis behind her. The posing of the model, her left hand resting at the base of her throat, accentuates the rings, bracelets, and necklace that form an eye-catching oval of highlights at the center of the composition. This emphasis on the jewelry, and the preponderance of jars and vessels in most of the paired figure studies, draws attention to the exoticism of the subjects and ultimately renders the pictures more anthropological than artistic in character.

JC

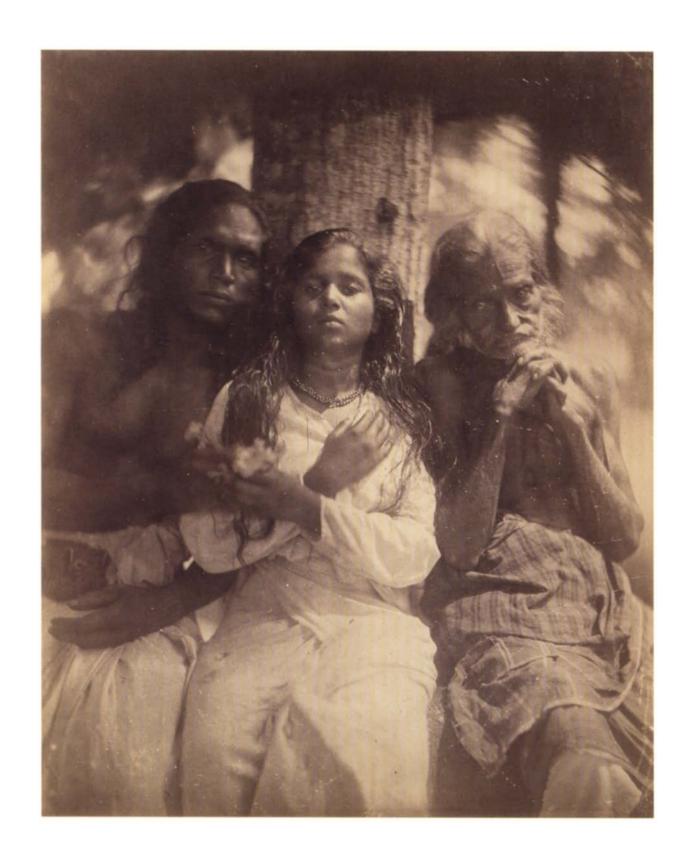
NOTES

For full citations of sources listed in author-date style, see selected references.

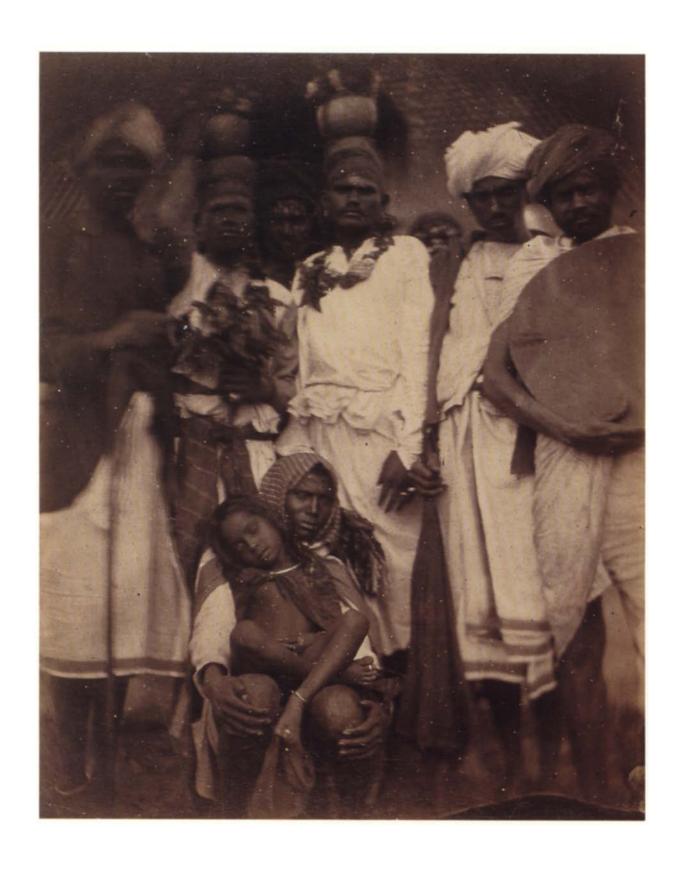
- 1. Raheem and Thomè 2000, p. 35, and Cavagnaro 1996.
- 2. Cameron to John Herschel, Mar. 21, 1860 (The Royal Society, London, Herschel Correspondence, 5.155).
 - 3. As quoted in Weaver 1986, p. 68.
 - 4. Raheem and Thomè 2000, p. 36.
 - 5. Symonds 1894, vol. 1, p. 315.
 - 6. Ibid.
 - 7. Ibid.
- 8. Julia Margaret Cameron, *Annals of My Glass House*, 1874. The original manuscript is in the collection of the Royal Photographic Society, Bath, England. Reprinted in full in Gernsheim 1975, pp. 180–83; Newhall 1980, pp. 134–39; Weaver 1984, pp. 154–57; and Hamilton 1996, pp. 11–16.



CAT. NO. 1208 [Girl, Ceylon]



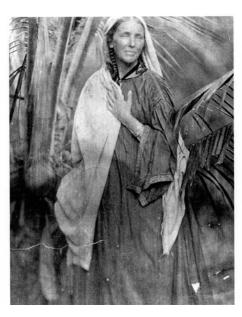
CAT. NO. 1216 A group of Kalutara peasants



CAT. NO. 1218 [Group, Ceylon]



1197 [Marianne North] [1877] V&A Ph 256-1982



[Marianne North]
[1877]
RBG



1199 [Marianne North] [1877] RBG



1201 [Woman, Ceylon] [1875-79] NOMA 73.226



[Woman, Ceylon]
[1875-79]
HRHRC 964:0037:0126



1203 [Woman, Ceylon] [1875-79] NMPFT 1985-5108



1200 [Marianne North]

[1877] Private collection, United Kingdom



1204 [Woman, Ceylon]

[1875-79] RPS 2082

1197

IMAGE: 28.4×23.3 cm ($11^{3}/_{16} \times 9^{3}/_{16}$ in.) Mount: 40.3×30.5 cm ($15^{7}/_{8} \times 12$ in.) Provenance: Unknown other prints: RBG

1198

IMAGE: 22.2 × 16.6 cm (8 ½ × 6 ½ in.) PROVENANCE: Marianne North Collection (date of acquisition unknown) REPRODUCED: Ford 1975, p. 21

1199

IMAGE: 20.2 \times 12.5 cm ($7^{15/16} \times 4^{15/16}$ in.) PROVENANCE: Marianne North Collection (date of acquisition unknown)

1200

INSCRIPTIONS: Recto mount in ink in an unknown hand: My Aunt Mrs. Marianne North painting in Mrs. Cameron's house in Ceylon

IMAGE: 27.7 × 23.6 cm (10⁷/₈ × 9 ¹/₄ in.)
MOUNT: 33.7 × 25.9 cm (13 ¹/₄ × 10 ³/₁₆ in.)
PROVENANCE: Gift of the artist to Marianne
North; by descent within the North family
REPRODUCED: Lloyd 1976, lot 176

1201

IMAGE: 28.4×21.4 cm ($11^{3}/_{16} \times 8^{7}/_{16}$ in.) MOUNT: 44.1×35.6 cm ($17^{3}/_{8} \times 14$ in.) PROVENANCE: By descent within the Wolf family; Robert Schoelkopf, 1973 OTHER PRINTS: AIC 1970.844; NMPFT 1985-5105

1202

IMAGE: Diam. 22.1 cm (8 11/16 in.)

MOUNT: 52.3 × 41.4 cm (20 %16 × 16 5/16 in.)

PROVENANCE: Presented by Miss Joan

Howson, May 1953

REPRODUCED: Gernsheim 1975, p. 56

1203

IMAGE: 27.1 × 19.9 cm (10 11/16 × 7 13/16 in.)
MOUNT: 45.7 × 35.6 cm (18 × 14 in.)
PROVENANCE: Nigel Henderson, 1983
OTHER PRINTS: GEH 71:0163:0001;
RPS 2083/1
REPRODUCED: Hopkinson 1986, p. 159

1204

IMAGE: 27.2×19.9 cm ($10^{11}/_{16} \times 7^{13}/_{16}$ in.) MOUNT: 45.6×35.6 cm ($17^{15}/_{16} \times 14$ in.) PROVENANCE: Unknown



1205 [Woman, Ceylon] [1875-79] AIC 1970.840



1206 [Woman, Ceylon] [1875-79] NMPFT 1985-5111



[Girl, Ceylon]
[1875-79]
NMPFT 1985-5109



1209 [Young Woman, Ceylon] [1875–79] NMPFT 1985-5107



[Young Woman, Ceylon]
[1875-79]
NMPFT 1985-5106



[Two Young Women, Ceylon]
[1875-79]
AIC 1970.839



I208 [Girl, Ceylon] [I875-79] JPGM 86.xm.636.2



[Two Women, Ceylon]
[1875-79]
NMPFT 1985-5112

1205

IMAGE: 22.2 × 17.7 cm ($8\frac{3}{4}$ × $6\frac{15}{16}$ in.) MOUNT: 45.5 × 35.5 cm ($17\frac{7}{8}$ × $13\frac{15}{16}$ in.) PROVENANCE: Hamill and Barker, 1970 OTHER PRINTS: AIC 1998.281

1206

IMAGE: 29.9 × 24.5 cm (11 $\frac{1}{4}$ × 9 $\frac{5}{8}$ in.) MOUNT: 40.7 × 35.4 cm (16 × 13 $\frac{15}{16}$ in.) PROVENANCE: Nigel Henderson, 1983

1207

IMAGE: 25.2 × 18.8 cm (9 15/16 × 7 3/8 in.)

MOUNT: 45.6 × 35.5 cm (17 15/16 × 13 15/16 in.)

PROVENANCE: Nigel Henderson, 1983

REPRODUCED: Raheem and Thomè 2000,

p. 34

1208

INSCRIPTIONS: Recto mount in ink in an unknown hand: Cingalese Girl

IMAGE: 25.3 × 18.9 cm (9 15/16 × 7 7/16 in.)

MOUNT: 30.8 × 38.4 cm (12 1/8 × 15 1/8 in.)

PROVENANCE: Hardinge Hay Cameron; by descent within the Cameron and Macleod families; Neville Hickman, 1986

REPRODUCED: Cox 1996, p. 101; Wolf 1998, p. 16

1209

IMAGE: 24.5 × 18.3 cm ($9^{5/8}$ × $7^{3/6}$ in.) MOUNT: 45.7 × 35.5 cm (18 × $13^{15/6}$ in.) PROVENANCE: Nigel Henderson, 1983 OTHER PRINTS: AIC 1970.841; MMA 69.607.3

1210

IMAGE: 25.1×19.7 cm $(9^{7/8} \times 7^{3/4}$ in.) MOUNT: 45.6×35.5 cm $(17^{15/16} \times 13^{15/16}$ in.) PROVENANCE: Nigel Henderson, 1983

1211

IMAGE: 25.6×22.7 cm ($10^{1}/_{16} \times 8^{15}/_{16}$ in.) MOUNT: 44.1×35.3 cm ($17^{1}/_{8} \times 13^{1}/_{8}$ in.) PROVENANCE: Hamill and Barker, 1970 OTHER PRINTS: RPS 2084

1212

IMAGE: 28.6 × 24.1 cm (II 1/4 × 9 1/2 in.)

MOUNT: 40.6 × 35.4 cm (I6 × I3 15/16 in.)

PROVENANCE: Nigel Henderson, 1983

OTHER PRINTS: AIC 1970.843; LoC PH

Cameron, po. 7 (B size)

Cameron, no. 7 (B size) REPRODUCED: Ford 1975, p. 21



1213 [Two Women, Ceylon] [1875–79] Gary and Barbara Hansen



[Group, Ceylon]
[1875-79]
HRHRC 964:0037:0127



[Group, Ceylon][1875-79]Matthew Marks Gallery



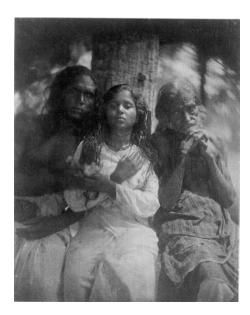
[A group of Kalutara peasants]
[1878]
MMA 1972.692



[Group, Ceylon]
[1875-79]
NMPFT 1985-5110



[Group, Ceylon]
[1875-79]
Present whereabouts unknown



1216 A group of Kalutara peasants

1878 RPS 2076



Group of Peddlers, Ceylon

[1875-79] RPS 2081

1213

in an unknown hand [possibly by M. A. F. Willis, compiler of the scrapbook in which the photograph appears]: Tamil Cooly women / by Julia M. Cameron

IMAGE: 29.4 × 21.6 cm (11⁹/16 × 8 ½ in.)

MOUNT: 35 × 24.2 cm (13 ¾ × 9 ½ in.)

PROVENANCE: Christie's, London, March 28, 1985, lot 207

NOTES: The scrapbook in which this print appears includes an image of Isabel Bateman (cat. no. 174), photographs by Scowen and Skeen, and watercolors, prints, and ink sketches (see fig. 83). It is bound in green morocco and measures 36.5 × 25.5 cm

INSCRIPTIONS: Recto mount in ink

1214

 $(14^{3}/8 \times 10 \text{ in.}).$

IMAGE: 27.6 × 22.9 cm (10⁷/s × 9 in.)
MOUNT: 52.7 × 41.9 cm (20³/4 × 16¹/2 in.)
PROVENANCE: Presented by Miss Joan
Howson, May 1953

1215

INSCRIPTIONS: Verso mount in ink at lower right corner: Garnett Bell Collection

IMAGE: 26.2 × 21.4 cm (10 51/16 × 8 71/16 in.)

MOUNT: 40.5 × 35.3 cm (15 151/16 × 13 71/8 in.)

PROVENANCE: Garnett Bell; Robert

Schoelkopf, 1976; Paul F. Walter; Sotheby's,

London, May 10, 2001, lot 122

REPRODUCED: Lukitsh 1986, p. 75

1216

INSCRIPTIONS: Recto mount in ink by JMC:
From Life Registered Photograph Copyright
Julia Margaret Cameron Ceylon 1878 / A
group of Kalutara peasants the girl being 12
years of age & the old man / saying he is her
Father & stating himself to be one hundred
years of age
IMAGE: 34.3 × 27.2 cm (13½ × 10½ 116 in.)
MOUNT: 47.9 × 37 cm (18½ × 14½ 16 in.)
PROVENANCE: Gift of A. L. Coburn, 1930
REPRODUCED: Gernsheim 1975, p. 83; Weaver

1217

IMAGE: 27×19.9 cm $(10^{5/8} \times 7^{13/16}$ in.) MOUNT: 45.6×35.5 cm $(17^{15/16} \times 13^{15/16}$ in.) PROVENANCE: Robert Schoelkopf, 1972

1984, p. 81; Lukitsh 2001, p. 123

1218

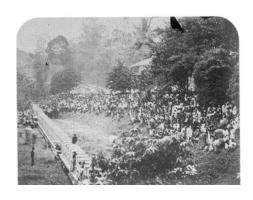
IMAGE: 28.7×22.5 cm ($11^{5}/_{10} \times 8^{7}/_{8}$ in.) MOUNT: 48.2×37.1 cm ($18^{15}/_{10} \times 14^{5}/_{8}$ in.) PROVENANCE: Nigel Henderson, 1983 REPRODUCED: Lukitsh 2001, p. 125

1219

IMAGE: 20.3 × 15.2 cm (8 × 6 in.)
MOUNT: Unknown
PROVENANCE: Sotheby's, New York,
October 7, 1993, lot 27

1220

IMAGE: 24.3 × 19.3 cm ($9^{9/16}$ × $7^{9/16}$ in.) MOUNT: 45.5 × 35.5 cm ($17^{7/8}$ × $13^{15/16}$ in.) PROVENANCE: Gift of A. L. Coburn, 1930



[A Gathering of Natives, Ceylon]

[1875-79] RPS 2080



[Plantation Workers, Ceylon]
[1875-79]
NMPFT 1990-5037

1221

IMAGE: 17.8 × 23.7 cm ($7 \times 9^{5/16}$ in.)

MOUNT: 35.5 × 45.5 cm ($13^{15/16} \times 17^{7/8}$ in.)

PROVENANCE: H. H. H. Cameron Studio,

Mortimer Street, London; gift of

A. L. Coburn, 1930

REPRODUCED: Hopkinson 1986, p. 160

1222

IMAGE: 18.6×24.1 cm $(7^{\frac{5}{16}} \times 9^{\frac{1}{2}} \text{in.})$ MOUNT: 35.5×45.5 cm $(13^{\frac{15}{16}} \times 17^{\frac{7}{8}} \text{in.})$ PROVENANCE: Howard and Jane Ricketts, 1989

Copyright Registers

Julia Margaret Cameron was one of the first photographers to consistently take advantage of the Copyright Act of 1862, which recognized photography as a graphic medium entitled to the protection of the law. The Select Committee, which included in its ranks Cameron's friend and patron Lord Overstone, steered the bill through the House of Commons in the summer of 1862. The terms of the act further stimulated the use of photography as a means of reproducing paintings, drawings, and engravings, which a writer for the *Photographic News* suggested would help carry art "into the homes of the most lowly." Most importantly for Cameron, the registration of individual photographs for copyright decreed upon the author the sole and exclusive right of copying, reproducing, or otherwise multiplying the images.

Although Cameron did not seek copyright protection for all her work, she did register 508 photographs over a period of eleven and a half years, from May 1864 to October 1875.3 To place a photograph under the protection of copyright law required the registration of the picture at Stationers' Hall, London, for which there was a charge of one shilling. The applicant was required to submit a description of the photograph and was given the option of attaching a copy of the image for reference, something Cameron apparently did not do, as none of her prints are preserved with the original forms at the Public Record Office in Kew, England. In the first two years of her career she completed and signed the copyright registration forms for 200 of her photographs. From February 1866 to August 1871 the copyright registrations were not made by Cameron, but by two different agents, probably on behalf of her principal publisher, P. & D. Colnaghi in London. One of these agents is unidentified, but the name Edward Stowell (see fig. 84) appears repeatedly on forms

submitted during these five years, when more than 250 photographs were registered. As her output leveled off, Cameron returned to the practice of submitting these forms (see fig. 85), which continued until October 18, 1875, when she applied for copyright protection for five Autotype copies of famous men—Charles Darwin, Joseph Joachim, Alfred Tennyson, John Herschel, and George Frederic Watts—immediately before her departure for Ceylon.⁴

It is clear that from the outset of her career Cameron insisted on the difference between her photographs and the productions of professional photographers and their studios. The decision to copyright her pictures was a sensible measure, designed to achieve the maximum financial benefit from her work and to secure its reputation in the marketplace. She was also very aware of the possibility that her images could be pirated. In a letter to James Thomas Fields, the Boston publisher and literary agent, Cameron warned him to take particular care with her portraits of Tennyson: "I have only one request to make of you which is that you will not allow any one privately or publicly to photograph from my copies and to reproduce impressions."5 Her studies of famous men carried the most market potential, so protecting them through copyright was an essential part of her promotional strategy. Tennyson and Henry Taylor are, not surprisingly, the most recurrent names in the registers. Of the female sitters, the names of Mary Hillier and May Prinsep are the most prevalent, with Prinsep's appearing mostly in single figure studies and Hillier's in both single and multiple figure compositions.

The copyright registers present a tantalizingly incomplete picture of Cameron's output, because there are many important subjects whose names are missing. Notable male sitters whose portraits were never registered include Anthony Trollope, Philip Stanhope Worsley, Sir Alexan-

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FIG. 84 Copyright Registration, September 15, 1868. 20.1 × 31.4 cm (7⁷/₈ × 12 ³/₈ in.).

Photograph / of / "Miss Marie Spartali" / 3/4 length one / hand raised, beads round / waist, ivy leaves between / hands, hair flowing / No. 8 (unidentified image).

Public Record Office, Kew, England, Copy 1/14, f680.

Description of Work.	Date of Agreess or Assignment		Name and Place of Abode of Properator of Copyright.	Name and Piace of Abode Author of Work.
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a luju		1	- Jagur	Elleof Wy
Rosio Prince a	· Chollida	1.7		
		1		

FIG. 85 Copyright Registration, August 5, 1872. 20.1 × 31.4 cm (7⁷/₈ × 12 ³/₈ in.).

Photograph of / a group of Holy Family / Portrait of Mary Hillier profile /
as Virgin / Freddy Gould / & Rosie Prince as Holy Children (cat. no. 93).

Public Record Office, Kew, England, Copy 1/19, f211.

der Grant, and Lord Justice James. Among the women the list is longer, with important sitters such as Hatty Campbell, Annie Chinery Cameron, Emily Peacock, Mary Ryan, and Anne Thackeray never appearing. Conversely, the copyright registers include mention of sitters for whom no surviving prints have been traced as well as unknown pictures of recorded sitters (for example, the image of Marie Spartali described in fig. 84). From the descriptions of the 508 listed works it has been possible to identify only 249 pictures. In other words, more than half of the registered photographs remain unknown. This indicates that Cameron's output was undoubtedly more expansive than the corpus assembled in this catalogue. A

significant challenge for future generations of photohistorians will be to determine the whereabouts of these missing images.

NOTES

For full citations of sources listed in author-date style, see selected references.

- 1. British Journal of Photography 9 (July 1, 1862), p. 258.
- 2. Photographic News 9 (Jan. 13, 1865), p. 14.
- For a complete listing of Cameron's copyrighted photographs, see Wood 1996.
 - 4. Ibid., p. 19.
- 5. Cameron to James Thomas Fields, Oct. 22, 1869 (Huntington Library, San Marino, Calif., FI 880).

Inscriptions, Stamps, and the Business of Photography

Julia Margaret Cameron's photographs unmistakably display the hallmarks of their creator, not only in their distinctive imagery but also in the style and manner of their presentation. The artist put considerable verve into the task of inscribing her pictures; her bold, lively cursive is instantly recognizable. In addition to her own name, the standard phrasing that appears on the majority of her photographs includes "From Life," "Registered Photograph," "Copyright," and "Not Enlarged." Cameron would either inscribe the mount entirely in ink (see fig. 86) or combine an ink inscription with a title written in

pencil (see fig. 87). The style of these notations remains constant throughout her career. There are also, however, a significant number of Cameron prints that are inscribed by an unknown hand, usually in a tighter, neater script (see fig. 88). The regular occurrence of this kind of inscription suggests that Cameron probably had one of her domestic assistants apply them. Sometimes the inscription process was layered, with an assistant writing the date, copyright, and place of execution and ghosting the artist's signature, and Cameron adding the title later. Lithographed facsimile inscriptions, usually in black or red ink,

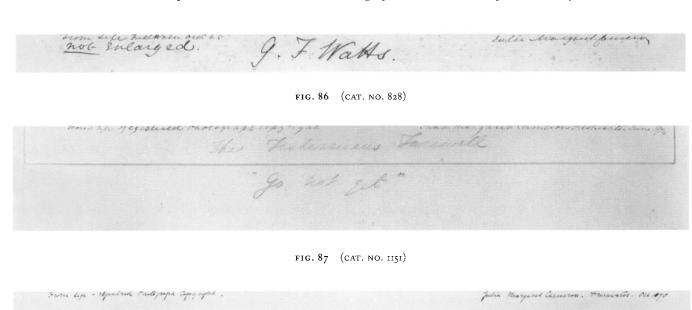


FIG. 88 (CAT. NO. 425)

From life Copy right Julia Marquet fameron.

FIG. 89 (CAT. NO. 203)

appear on a limited number of large-format Cameron photographs, commonly with the wording "From life copyright Julia Margaret Cameron" (see fig. 89).

Within six months of taking up photography, Cameron had entered into a business relationship with P. & D. Colnaghi & Co. at 14 Pall Mall East, London. Paul and Dominic Colnaghi were the country's leading print dealers and specialists in the market for popular and fine art prints. In 1857 they expanded the range of their activities to include "the requisite arrangements for the production of photographs of the largest class and largest size and also in every possible variety." They rapidly became the most prominent London agents in photographic publishing, having made their reputation in the field by printing and circulating Roger Fenton's Crimean series of 1855. They also sold his studies of objects from the collection of the British Museum, which were well received by both fine art and photography enthusiasts.² In July 1865 Cameron rented the Colnaghi galleries for a one-woman show (see selected exhibitions) and consigned a remarkable total of 460 photographs to the firm in December 1865 and January 1866. It is highly plausible that Colnaghi may have printed and mounted some of her more popular photographs, but the precise terms of her agreement with the company remain unknown (its business records were destroyed in the blitz of London in World War II).3 She was paid periodically for the sales of her photographs, an arrangement that she remarks upon in an 1865 letter to Jane Senior: "I got one cheque for a six months sale of photos from Colnaghi amounting to £42-2 [fortytwo pounds and two shillings]. It was not really my own to do as I pleased with—because still my outgoings as to Photography have doubled my incomings however I work harder & harder to alter this unpleasant fact."4 Cameron's extraordinary generosity certainly had something to do with the imbalance of her finances. She was often prepared to sell her work directly to individuals at prices significantly below those established by Colnaghi. To James Thomas Fields, the Boston publisher and literary agent, Cameron wrote: "I have endeavoured to send you a large supply [twenty prints] for the sum of Ten Pounds as I have let you have all at the rate of ten

shillings each ie sixteen pounds for what I send you for ten. I like much better that my friends should order direct from me as I would far rather that they should have the benefit of the discount than Messrs. Colnaghi.... Colnaghi now has your parcel."5

Cameron repeatedly encouraged friends and acquaintances to visit Colnaghi and view her latest creations, and she regularly used the company's premises for the dispatch of prints and packages to private customers and clients (see fig. 90). In some cases these photographs were unpublished images that Colnaghi had no responsibility for circulating. In a letter written to Sir John Simeon on April 27, 1868, Cameron instructed her friend as follows: "I have sent two prints of your Photograph to Colnaghi's today. . . . They are in a separate parcel for you with the memo 'will be called for[.]' I am anxious to know if they find favour with you and with your people and if you will write to me all you think ab oult them I shall be glad. Colnaghi has nothing to do with them for they are not yet published."6 Three months later, on July 26, 1868, she corresponded in very similar terms with Henry Wadsworth Longfellow.7

It is possible to trace the Cameron photographs that were sold and distributed by Colnaghi, since they bear an oval blindstamp, less than one inch across, which appears



FIG. 90 My Ewen's Bride (CAT. NO. 192)



FIG. 91 (CAT. NO. 991)



FIG. 92 (CAT. NO. 126)

on the recto side of the mount directly underneath the image (see fig. 91). The Colnaghi prints often were characterized as well by a gold outline that runs approximately three-quarters of an inch around the border of the image (see fig. 90). Cameron sometimes earmarked new or revolutionary pictures for special display at Colnaghi and inscribed the verso of the mount with the phrase "For the Window." She did so with at least one study of Déjatch Alámayou, the young prince of Abyssinia (cat. no. 1119), hoping to capitalize on the considerable public interest in the story of his capture during the Abyssinian campaign of 1868.8

Cameron was not exclusively represented by Colnaghi; she also sold her work through William Spooner, another leading print seller, who was located at 79 The Strand, London. Prints distributed by Spooner, of which there are a modest number of surviving examples, were accompanied by a two-inch horizontal blindstamp bearing the words "Registered Photograph" (see fig. 92). In order to see that her photographs entered important collections, both public and private, Cameron further diversified her promotional strategy and distributed her images through additional vendors as well. For example, in 1865 the royal household purchased five photographs by Cameron (each costing ten shillings and sixpence) from the bookseller and publisher John Mitchell, at 33 Old Bond Street, London. 10

Cameron well understood the market value and significance of an autographed portrait and sometimes arranged for her most notable sitters, such as Alfred Tennyson and John Herschel, to sign the mounts of her photographs. She occasionally sent empty mounts to sitters with a request for signatures. In March 1868, for instance, she wrote to Herschel saying: "Am I to be pardoned for sending you blank mounts & trusting to your goodness to sign them when you can. . . . The photograph of you is to

my idea doubled in value by <u>your</u> genuine autograph. I have marked the place with pencil for your dear name." ¹¹ Herschel duly obliged, which helped increase the retail price of the picture and its relative value to the Victorian art-buying middle and upper classes. Another facet of her marketing strategy was to arrange for a well-known sitter's signature to be lithographed on the mount of the photograph. This was the case with portraits of Tennyson, George Frederic Watts, Thomas Carlyle, Charles Darwin, Edward Eyre, and Anne Thackeray.

Shortly before her departure for Ceylon in 1875, Cameron approached the Autotype Company in Ealing, London, to make carbon prints of approximately seventy of her most successful images.¹² Carbon prints were highly regarded for their permanency, even density, and lustrous tones, and the Autotype Company, experts in the field, plied a very successful trade in them throughout the 1870s. The prints were made from positive transparencies created directly from Cameron's original negatives. Spots and flaws were carefully retouched to achieve seamless images, which had a personality quite distinct from her albumen prints. The Autotype Company carbon prints were often marked at the lower right corner with one of two stamps (see figs. 93-94). Cameron's venture with the firm was directed toward both the preservation of the best of her work and financial gain. On the second count her dealings were unsuccessful and somewhat typical of her wayward business sense. She overlooked the fact that the Autotype Company charged a 40 percent commission on every print sold and as a result became mired in a disagreement with the concern over the terms of her contract. She explained the problem in a letter to a friend: "I could not bear that all my ten years labour should be forgotten and 'the grace of the fashion of it' perish and pass out of sight. . . . Therefore I had most of them autotyped at an expense of two guineas for each negative, consoling my



FIG. 93 (CAT. NO. 964)



FIG. 94 (CAT. NO. 574)

self-reproach for this outlay by thinking that in selling each print for 7s. 6d. [seven shillings and sixpence] I should soon recover my expenses. But I am having rather a fierce controversy with this same Autotype Company." 13 The awkward question of the extent to which her photographs were suited to reproduction in the form of carbon prints lingered beyond her lifetime: "Professionally considered, it would be vain to emulate her efforts, and, in the ordinary course of business, the photographer must be content to produce good portraits: the pose natural, the drapery reasonable, and the negative free from technical defect. The circumstances under which business is conducted, restricts any special art efforts to exceptional cases."14 While handsome in their own right, Cameron's carbon prints lacked the intimacy and personality of the albumen prints and failed to deliver the financial security she so fervently desired.

NOTES

For full citations of sources listed in author-date style, see selected references.

1. Art Journal 3 (June 1857), p. 199. For more on the history of Colnaghi, see Art, Commerce, Scholarship: A Window onto the Art World—

Colnaghi 1760 to 1984 (London: P. & D. Colnaghi & Co., Ltd., 1984), and "Colnaghi — Centuries of Excellence," Architectural Digest 42 (June 1985), pp. 268–78.

- 2. John Hannavy, Roger Fenton of Crimble Hall (London and Bedford: Gordon Fraser, 1975), pp. 42, 101.
 - 3. Gernsheim 1975, p. 76.
- 4. Cameron to Jane Senior, June 29, 1865 (National Museum of Photography, Film & Television).
- 5. Cameron to James Thomas Fields, Sept. 2, 1872 (Huntington Library, San Marino, Calif., F1 881).
- 6. Cameron to Sir John Simeon, Apr. 27, 1868 (Syracuse University, N.Y., Special Collections [no number]).
- 7. Cameron to Henry Wadsworth Longfellow, July 26, 1868 (Houghton Library, Harvard University, bmsAm 1340.2 937). See also Gernsheim 1975, p. 34, which quotes a letter of similar tone and content that Cameron wrote to William Michael Rossetti in 1866.
 - 8. Sec Rosen 1998.
 - 9. Wolf 1998, pp. 212-13.
- 10. Invoice from John Mitchell to Her Majesty the Queen (Windsor Castle, The Royal Archives, PP2/104/10370). The photographs—
 Paul and Virginia, Henry Taylor, Alfred Tennyson, First Whisper of the
 Muse, and A Child—were purchased on November 1, 1865.
- 11. Cameron to John Herschel, Mar. 3, 1868 (The Royal Society, London, Herschel Correspondence, 5.168).
 - 12. Gernsheim 1975, pp. 53-54, and Autotype Notes 1879.
 - 13. Gernsheim 1975, p. 53.
 - 14. Autotype Notes 1879, p. 42.

Albums

In the first five years of her career as a photographer, Julia Margaret Cameron assembled albums of her prints for family members, friends, and well-placed acquaintances. While it is impossible to ascertain how many albums she made, it is evident from those that are known that she assembled them with tremendous care and considerable thought as to how the images were to be viewed. The volumes are diverse in size, manner of decoration, details of presentation, and intentions. Each represents hundreds of hours of work, because in addition to developing and printing the individual pictures, the finished photographs were mounted onto separate pages or sheets of paper, which, in most cases, were inscribed by Cameron (see appendix B). This personal touch was paramount to her artistic expression. The allusive narrative titles that she gave many of her images (see appendix F) were meaningful to the albums' recipients, all of whom were well educated and knowledgeable about arts and visual culture. Cameron sought out powerful and influential people to help support and promote her work, and these individuals proved to be important allies in her advancement as an artist.

The majority of Cameron's albums were assembled between 1864 and 1866, and the sheer volume of their output throughout the busiest phase of her career implies that their compilation was just as important to her as the production of prints for exhibitions and the salesroom. Regrettably she left no accounting of her assembly of these volumes. Their arrangement does not follow a blue-print of any kind. The essential principle at work seems to have been very simple—that the viewer be presented with something fresh and vital with the turn of each page. The pacing and sequence were essential to how each album would be received, and Cameron altered the formula in anticipation of the interests of each recipient.

Her expressive embrace of the format suggests that she conceived of the album as a means to identify herself and her photographs as artistic. She could make individualized readings of her pictures available to her family and friends, engaging them both on a personal level and as potential clients of the London print rooms and her primary agent, P. & D. Colnaghi.

The following summaries describe ten albums given by Cameron to important donors and supporters of her work between 1863 and 1869. The volumes are listed chronologically according to the date they were presented. Each entry provides a brief description of the contents of the album and any relevant frontispiece inscriptions. If the albums have been previously published, the relevant bibliographic information is included (see selected references for full citations).

Mia Album

For my best beloved Sister Mia / from / Julia Margaret Cameron / With a blessing on / the New Year's & the old / July 7th 1863

This album, now disassembled, was originally bound in green calf leather. Measuring 37.5 × 26.7 cm (14³/₄ × 10 ¹/₂ in.), it bore on its front cover the brass letters "M I A." Cameron inscribed the album to her sister Maria "Mia" Jackson six months before the date Cameron gave as the beginning of her career as a photographer. Organized in two parts, the volume was conceived and arranged as a double-faced book. It is not known whether Cameron or Mia devised this arrangement, but at the very least Cameron's donation of her work implies her approval of its layout. On the right-hand pages, running front to back, were non-Cameron items: portraits and narrative scenes by Oscar

Gustave Rejlander; several miscellaneous pictures, taken either by members of Cameron's circle or by unknown commercial photographers; and reproductions of works of art. The sixty-three Cameron photographs appeared upside down on the left-hand pages and were examined by inverting the album and viewing it from back to front. The album therefore combined examples of Cameron's earliest experiments as a fine art photographer with other works typical of such albums of the period. The volume was privately owned until 1974, when it was purchased at auction by a consortium of dealers and collectors, who took it apart. The members of this consortium removed the original album pages from the binding and the photographs from their pages. The pictures were subsequently mounted onto modern acid-free boards. The present owners acquired the disassembled album in 1990, saving the original pages and preserving all the pictures.

COLLECTION:

Michael Mattis and Judith Hochberg REPRODUCED: Ovenden 1975, Mulligan et. al 1994

Watts Album

To The Signor to whose generosity / I owe the choicest fruits of / his Immortal genius. / I offer these my first successes / in my mortal but yet / divine! art of Photography—/ Julia Margaret Cameron / Freshwater Bay / Isle of Wight / Febr. 22nd 64 / my Eugene's Birthday—/24

This album, bound in green calf leather and measuring 31 × 25 cm (12³/16 × 9¹³/16 in.), has gilt edging and a gilded panel insert. The volume contains thirty-nine of Cameron's earliest pictures, which she presented to her friend and artistic mentor George Frederic Watts. A label at the upper right corner of the cover was inscribed in ink by the recipient: "A few drawings & Mrs. Cameron's photographs." Some of her works are accompanied by ink inscriptions in her hand. The images are arranged in a single sequence from front to back and date to January and February 1864. Included are portraits, Madonna-and-child groupings, and literary illustrations. The album also includes seventeen drawings by Watts and seven loose photographs by unknown makers.

COLLECTION:

George Eastman House, International Museum of Photography and Film REPRODUCED: Lukitsh 1986, pp. 12–19

Herschel Album

To / Sir John Herschel / from his Friend / Julia Margaret Cameron / With a grateful / memory of 27 years / of friendship / Freshwater Bay / Isle of Wight / Nov. 26th 1864 / Sep. 8th 1867 completed & restored with renewed / devotedness of grateful friendship—

The recipient of this album was Sir John Herschel, one of Cameron's closest friends. Now disassembled, the volume was originally bound in carved oak covers measuring 35.5 \times 32 cm (13 $^{15}/_{16}$ \times 12 $^{9}/_{16}$ in.). It contained ninety-four photographs, approximately half of which date to 1864. These occupied the first half of the album. When later images were added to this section, they were consistently mounted on the verso sides of the pages. These added pictures and those that made up the remainder of the album (largely in the back) date from 1865 to 1867. Most of the photographs were accompanied by ink inscriptions in Cameron's hand, and she compiled a list of titles at the end of the volume. The Herschel Album included examples of some of Cameron's finest portraits, religious studies, and literary illustrations. The decision to dismantle the album was made in 1986, when it was determined that the warping of the wooden covers was causing undue stress on the prints and their support pages. The album is now stored in a secure clamshell case that preserves the original sequence.

COLLECTION:

National Museum of Photography, Film & Television REPRODUCED:

Ford 1975

Overstone Album

To / Lord Overstone / from his Friend / Julia Margaret Cameron / Fresh Water Bay / 5 Aug 1865 / Every thing in this book is from / the Life & all these Photographs / are printed as well as taken by J. M. C.

Originally bound in a wooden cover carved with a basrelief roundel of foliage, this album, now disassembled, measured 35.3 × 30.1 cm (13 % × 11 13/16 in.) and contained 112 photographs. Cameron listed the works in a contents page at the front of the album, dividing them into three categories: Portraits, Madonna Groups, and Fancy Subjects for Pictorial Effect (see fig. 1). Most of the prints were accompanied by ink inscriptions in her hand. Included were some of the finest creations from the first eighteen months of her career. The album was a gift to Lord Overstone, a friend and financial supporter of the Cameron family (see fig. 95). In 1985 the album was taken

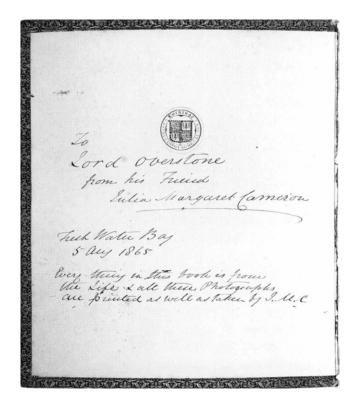


FIG. 95 Frontispiece from the Overstone Album.

apart in order to treat a bacterial infestation on some of the leaves. The wooden covers were also warped, in a manner similar to the Herschel Album, which placed undue pressure on the photographs contained within.

COLLECTION:

J. Paul Getty Museum REPRODUCED:

Weaver 1986

Lindsay Album

For / Sir Coutts Lindsay / Every Photograph in this Book / is from the Life and is Printed as well as taken by / Julia Margaret Cameron

This album, bound in a wooden cover carved with a basrelief roundel of foliage, measures 35.7 \times 30.3 cm (14½16 \times 11½16 in.) and contains 142 photographs. It was presented to Sir Coutts Lindsay, a family friend, painter, and future founder of the Grosvenor Art Gallery. The largest of Cameron's presentation albums, it includes a high proportion of religious and literary illustrations. Many of the images are accompanied by titles in both ink and pencil by the photographer. While the precise date of the volume's compilation is unknown, it is likely that it was presented in 1865.

COLLECTION:

Private collection, United Kingdom

Thackeray Album

Given to Anne Thackeray / by her friend / Julia Margaret Cameron / Portraits / and / Photographic Studies / all from life / by / Julia Margaret Cameron. Freshwater Bay / Isle of Wight / Commenced year 1864

The dedication given above is embossed on the cover of this album, which is bound in green morocco and measures 36.8 × 27.9 cm (14½ × 11 in.). Presented to the writer Anne Thackeray, eldest daughter of the novelist William Makepeace Thackeray, the volume contains sixty-one photographs, most of which were inscribed in ink by Cameron. Thackeray probably received the gift in the spring or summer of 1865. The majority of the images date to 1864 and 1865, but the album also includes several pictures that were added later, presumably by the recipient, including portraits of John Herschel, Henry Wadsworth Longfellow, Alfred Tennyson, and Marie Spartali. On the first page of the album Cameron added the following humorous inscription: "Fatal to Photographs / are Cups of tea and Coffee / Candles & Lamps, / & Children's fingers!"

COLLECTION:

Harry Ransom Humanities Research Center, University of Texas at Austin REPRODUCED: Lukitsh 1996b

Photographs From The Life, 1866

Photographs From / The Life / By / Julia Margaret Cameron / 1866

Embossed in gold with the above title, these two volumes are bound in green calf leather and measure 58.9×49.8 cm $(23\frac{3}{16} \times 19\frac{5}{8} \text{ in.})$. Their forty-seven prints (thirty-four in the first volume, thirteen in the second) were likely created to showcase Cameron's experimentation with her new camera, which used fifteen-by-twelve-inch glass plates. Included are portraits of Alfred Tennyson, George Frederic Watts, and Henry Thoby Prinsep and miscellaneous large heads of May Prinsep, Freddy Gould, Kate Keown, and Alice Du Cane. The majority of the images are mounted on blue paper, but some are presented on card mounts (with Colnaghi blindstamps) that have been stitched into the binding of the albums. The volumes contain few inscriptions in Cameron's hand. They appear to have been presented by her to the Tennyson family and thereafter were handed down by descent within the Tennyson and Prinsep families until 1949, when they entered the collection at Yale University.

COLLECTION:

Yale University, Beinecke Library

Henry Taylor Album

This album of 112 photographs does not contain a dedication, but many of the prints are inscribed by the artist, and the spine is stamped "PHOTOGRAPHS MRS. J. M. CAMERON." The pages are bound in blue cloth-covered boards that measure 38.5 \times 33.5 cm (15 $\frac{1}{8}$ \times 13 $\frac{3}{16}$ in.). The individual pages and mounts vary in dimension, however, and some have been cut down from larger sizes, suggesting that the images were acquired loose and subsequently assembled into an album format. The majority of the pictures date to 1864 and 1865, but there are some works from 1867. Included are portraits of Alfred Tennyson, Henry Taylor, John Herschel, Benjamin Jowett, James Spedding, Julia Jackson, Magdalene Brookfield, May Prinsep, and Mary Hillier as well as various religious and literary illustrations. The volume remained within the Taylor family until 1930, when it was presented to the Bodleian Library.

COLLECTION:

Bodleian Library, University of Oxford

Norman Album

To the givers of my Camera / I dedicate & give these works / of this camera, with all / gratitude for the inexhaustible / pleasure to me, & to hundreds, / which has resulted from / the gift. / Julia Margaret Cameron / Freshwater Bay / Isle of Wight / 1869 Sept 7th

Bound in red morocco and measuring 45.9 × 31.4 cm (18½1/16 × 12¾8 in.), this album is embossed with the title "Mrs. Cameron's / Photographs from the Life" on the front cover. Cameron presented the volume, containing seventy-five photographs, to her daughter, Julia, and son-in-law, Charles Norman (see frontispiece). The images are arranged in a single sequence from front to back and range in date from 1864 to 1869. Included are portraits of Julia Jackson, Marie Spartali, Mary Hillier, John Herschel, Alfred Tennyson, Henry Wadsworth Longfellow, Charles Darwin, Joseph Joachim, and William Gifford Palgrave as well as various religious and literary illustrations.

COLLECTION:

Private collection, United Kingdom

Aubrey Ashworth Taylor Album

A Gift to Aubrey Ashworth Taylor / from his earliest truest and fondest friend / Julia Margaret Cameron / 29 Sept. 1869

This album, now disassembled, was originally bound in red morocco with a panel embossed in gold with the title

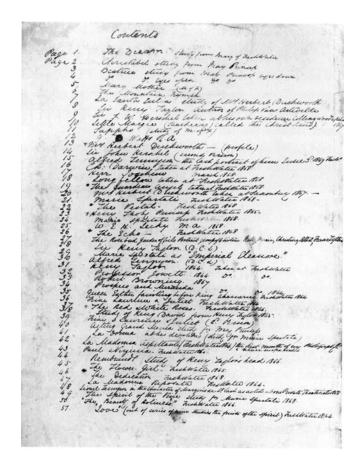


FIG. 96 Contents Page from the Aubrey Ashworth Taylor Album.

"Mrs. Cameron's / Photographs / From the Life." The covers and original binding were missing when the album entered the UCLA collection in 1967. However, the volume's contents page (fig. 96; 46 × 31.6 cm [18 1/8 × 12 7/16 in.]) survived. Inscribed in Cameron's hand, it establishes the number and sequencing of the photographs. The list describes fifty-one pictures, although only thirty-five remain. Among these are some of Cameron's most successful male portraits—of John Herschel, Alfred Tennyson, Joseph Joachim, Charles Darwin, and the recipient's father, Henry Taylor—and her recently executed pictures of Marie Spartali and Hatty Campbell. Also included, although not itemized in the table of contents, are four photographs of Cameron's daughter-in-law Annie Chinery Cameron.

COLLECTION:

University of California, Los Angeles

Collections

Photographs

OF ALL NINETEENTH-CENTURY PHOTOGRAPHERS, Julia Margaret Cameron is probably the most widely represented in public and private collections throughout the world. In the United States alone, her pictures exist in no less than 86 public institutions, as listed by Andrew Eskind (ed.) in the third edition of International Photography: George Eastman House Index to Photographers, Collections, and Exhibitions (New York: G. K. Hall & Co., 1998). For the purposes of this catalogue, information was gathered from more than 125 public and private collections internationally, approximately 80 of which are represented by works reproduced in this publication. This appendix summarizes the 12 collections that are essential for any serious study of the artist and that supplied the majority of the illustrations for this volume. They are described in alphabetical order, with, coincidentally, the first 6 being in the United States and the remainder in the United Kingdom.

Art Institute of Chicago (AIC)

The Cameron holdings at the AIC consist of 117 photographs. The earliest group of works was acquired in 1949 from Georgia O'Keeffe, who presented as a gift 9 carbon prints from the collection of Alfred Stieglitz. Successive groups were added throughout the 1960s from various sources, particularly the rare book dealers Hamill and Barker. In 1998 the institution secured the major acquisition of 73 photographs from the estate of Vanessa Bell. This important group includes the most significant and diverse selection of studies of Julia Jackson (Bell's mother) to be found anywhere.

George Eastman House, International Museum of Photography and Film (GEH)

The GEH holds 170 photographs by Cameron. Included are 84 individual prints, an album of 39 pictures that was presented by the artist to George Frederic Watts (see appendix C), and 25 images in two volumes of her Illustrations to Tennyson's "Idylls of the King", and Other Poems. There are also 22 platinum prints of Cameron photographs by Alvin Langdon Coburn, made from copy negatives in conjunction with the exhibition Old Masters of Photography, which he organized for the Albright Art Gallery in Buffalo, New York, in 1915 (see selected exhibitions). The largest single source for Cameron images at the GEH was Gabriel Cromer, a French collector who sold the majority of his holdings to the Eastman Kodak Company in 1937. The Cromer prints were included in the corporation's substantial donation to the newly formed GEH in 1947.

REPRODUCED: Lukitsh 1986

Harry Ransom Humanities Research Center, University of Texas at Austin (HRHRC)

The Gernsheim Collection at the HRHRC contains 256 Cameron photographs. Included are 134 individual prints; an album of 61 images that was presented by Cameron to Anne Thackeray (see appendix C); 26 pictures in two volumes of Cameron's *Illustrations to Tennyson's "Idylls of the King"*, and Other Poems; an extremely rare compilation of 13 photographs from both volumes of the *Idylls*, which the artist presented to Thackeray; and 22 prints in a rare album of reduced photographs entitled *Illustrations by Julia Margaret Cameron of Alfred Tennyson's Idylls*

of the King and Other Poems: Miniature Edition. The primary source for the HRHRC Cameron photographs was Hester Thackeray Fuller, Thackeray's daughter, who presented the Thackeray Album and a substantial group of individual prints on October 21, 1953. The balance of the collection was acquired in the 1940s by Helmut Gernsheim, who sought out Cameron's descendants in the United Kingdom and purchased works directly from them. This energetic acquisition of material provided the basis of his landmark 1948 monograph on the artist.

REPRODUCED:

Gernsheim 1948, Gernsheim 1975, Oliphant 1996

J. Paul Getty Museum (JPGM)

The JPGM's Cameron holdings contain 303 photographs that were acquired over the past two decades from a variety of sources, including Samuel Wagstaff, Jr., Daniel Wolf, André Jammes, Bruno Bischofberger, Michael Wilson, and Cameron's descendants. This total includes an album of 112 pictures presented by the artist to Lord Overstone (see appendix C); 139 individual prints; and 52 images that form a double set of Cameron's two-volume Illustrations to Tennyson's "Idylls of the King", and Other Poems.

REPRODUCED:

Weaver 1986, Cox 1996

Metropolitan Museum of Art (MMA)

The Cameron holdings at the MMA consist of 70 individual prints and 13 photographs in the first volume of *Illustrations to Tennyson's "Idylls of the King"*, and Other Poems. Carbon prints from the collection of Alfred Stieglitz were acquired in 1933 and 1949, while an important set of 28 pictures was acquired in 1941 from E. P. Goldschmidt & Co., New York. Further groups of images from various sources were added from 1955 through 1972. In 1997 the MMA acquired a modest, but choice, selection of photographs that was formerly part of the collection of William Rubel.

Museum of Fine Arts, Boston (MFAB)

Of the 54 Cameron photographs at the MFAB, 43 are carbon prints, a grouping that represents the most significant holding of the artist's images in this medium. These pictures were donated by Mrs. J. D. Cameron Bradley in 1942; the rest are from other sources.

National Museum of Photography, Film & Television (NMPFT)

The NMPFT collection of 155 Cameron photographs includes 61 individual prints and 94 images in an album presented by the artist to Sir John Herschel (see appendix C). The pictures were acquired from various sources from 1984 onward, including the Kodak Company, Nigel Henderson, Howard Ricketts, and Cameron's descendants.

REPRODUCED:

Ford 1975

National Portrait Gallery (NPG)

The Cameron holdings of the National Portrait Gallery are particularly strong in small-format photographs—cabinet cards and cartes-de-visite. The 104 images were acquired from various sources from 1930 onward. Also on deposit at the NPG is an extensive set of copy photographs and reference prints of Cameron works arranged alphabetically according to sitter and subject.

Royal Photographic Society (RPS)

The RPS holds 780 Cameron photographs, the largest and most comprehensive collection in the world. It covers the range of the artist's career and also includes the handwritten manuscript of her autobiographical *Annals of My Glass House*, letters and contemporary catalogues, and the French-made Jamin lens that she used from 1866 onward. Most of this material entered the collection in 1929 and 1930, the primary sources being Cameron's descendants and the photographer Alvin Langdon Coburn, who was an avid admirer of her work. (At the time of publication the RPS was negotiating the transfer of its collection into the custody of the National Museum of Photography, Film & Television.)

Tennyson Research Centre (TRC)

The majority of the approximately 146 Cameron prints in the collection of the TRC were acquired from the Tennyson family trustees in 1964. Additional deposits from the Tennyson family were accepted in 1965 and 1971. In 1974, 26 photographs forming the two-volume set of *Illustrations to Tennyson's "Idylls of the King"*, and Other Poems, formerly the property of the Lincoln City Library, entered the collection. Some items were deaccessioned by the TRC in two sales at Sotheby's, Belgravia, on June 27 and July 22, 1980.

Victoria and Albert Museum (V&A)

The Cameron holdings at the V&A contain 245 photographs that were acquired from a variety of sources between 1865 and 1990. Included are 80 prints the artist sold to the museum on August 10, 1865 (for £22.4s.4d [22 pounds, 4 shillings, 4 pence]), and 34 more she presented as a gift on September 27, 1865. This acquisition occurred under the aegis of Henry Cole, the institution's director, who was one of Cameron's most important early supporters and patrons. A significant group of 20 prints was presented in 1913 by Alan S. Cole, son of Henry Cole. The holdings also include 26 photographs forming the two-volume set of Illustrations to Tennyson's "Idylls of the King", and Other Poems, prints acquired from various sources from 1939 to 1990, 8 collotypes made from internegatives by Joseph Obernetter, and a set of the nine "Fruits of the Spirit," transferred from the British Museum in 2000.

REPRODUCED:
Haworth-Booth 1997

Wilson Centre for Photography (WCP)

The WCP contains the most important grouping of Cameron photographs in private hands. The 68 prints and rare glass-plate negative were acquired by Michael and Jane Wilson from 1984 to the present. The majority of the works were purchased at auction and from dealers in the United Kingdom and the United States.

REPRODUCED: Hamilton 1996

Letters and Manuscripts

Cameron was a prolific correspondent. Her letters provide abundant information about her personal and family life, daily activities, and intellectual and social concerns (see fig. 97). They are remarkable for the diversity of their subject matter and often vividly combine her different interests and preoccupations. The photographer's writing style was effusive and ebullient. She employed both pithy sentences and rambling paragraphs, usually devoid of commas and peppered by numerous ampersands. Most of the letters were written on small folded sheets of paper forming narrow pages, with the artist's rich, bold cursive in brown or black ink.

This listing, compiled with the assistance of Victoria C. Olsen, concentrates on unpublished letters. Most are from Cameron to others, but also included are some

from her close relatives and from important friends and associates. Collections are divided between the United States and the British Isles and are listed alphabetically (locations are provided only for those institutions not listed in collection abbreviations). The years in parentheses indicate the dates of the letters. Additional missives from and to Cameron can be found in the published correspondence of her friends and contemporaries (see selected references).

UNITED STATES

Art Institute of Chicago (1875)

Two letters from Cameron to a Miss Osborne.

Emory University Library, Atlanta (1872-77)

Seven letters between Cameron and Sir William Gregory, governor-general of Ceylon.

Getty Research Institute, Los Angeles (1837-76)

Twenty-five letters, including correspondence between Cameron, Charles Hay Cameron, John Herschel, and Hardinge Hay Cameron and poems and letters sent to Cameron and Hardinge Hay Cameron by Henry Taylor. Other material includes family trust and legal documents, accounts for Ceylon estates, documents relating to Hardinge Hay Cameron's descendants, and miscellaneous writings by Cameron. Some examples are reproduced in Weaver 1986, pp. 61–68.

Gilman Paper Company, New York (1874)

Five letters between Cameron and Sir Edward Ryan.

Harry Ransom Humanities Research Center, University of Texas at Austin (1851–78)

Eleven letters from Cameron to Anne Thackeray Ritchie, Emily "Pinkie" Ritchie, John Herschel, and William Michael Rossetti. Additional documents in the archive include some letters to and from Cameron's sisters and Helmut Gernsheim's notes and correspondence for the 1948 and 1975 editions of his biography of Cameron.

Harvard University, Houghton Library (1852, 1868-69)

One letter each from Cameron to John Herschel, Henry Wadsworth Longfellow, and Samuel Gray Ward.

Huntington Library, San Marino, California (1859, 1872)

Two letters from Cameron to James Thomas Fields.

Metropolitan Museum of Art (1874)

One letter from Cameron to Francis M. Fox regarding the first volume of *Illustrations to Tennyson's "Idylls of the King"*, and Other Poems.

New York Public Library, Berg Collection (1878)

Three letters from Cameron to Leslie Stephen, Julia Duckworth, and Maria Jackson on the subject of Duckworth's engagement to Stephen.

Princeton University Library, New Jersey (n.d.)

One letter from Cameron to William Allingham.

Rosenbach Library, Philadelphia (1859-79)

Nine letters to Cameron and her family from William Holman Hunt, George Frederic Watts, Edward Lear, and Thomas Woolner.

Smithsonian Institution (1867)

One letter from Cameron to John Herschel.

Syracuse University Library, New York (1868–70) Two letters from Cameron to John Simeon.

THE BRITISH ISLES

Bodleian Library, University of Oxford (1849-77)

Fifteen letters, mostly between Cameron and Henry Taylor, and a few to and from Alexander Wedderburn, F. G. Stephen, Mrs. Clough, Henry Halford Vaughan, Lord Hardinge, and John Herschel. A letter to Vaughan was published in Weaver 1984, pp. 152–53.

British Library, London (1842-45)

Twelve letters between Cameron, Charles Hay Cameron, Major George Broadfoot, Charles Babbage, and Lord Hardinge.

Cambridge University Library (1868)

Three letters between Cameron and Charles Darwin and his family.

Eton College Library (1872)

One letter from Cameron to Anne Thackeray Ritchie.

Isle of Wight County Archive (1875)

Twelve letters and telegrams between the Cameron family and lawyers relating to the Camerons' departure for Ceylon in 1875. The archive also includes other legal documents.

The had Photos Sueva like losell at all at any price - and as to reducing the pine of the food one if I were to do that Ising must literally shut up shop - or p to Saillomany have written lome to propose the leduced price as him likely to course appeal the greater sale would have to be need-by

FIG. 97 Letter from Julia Margaret Cameron to Jane Senior, 1865. 19.5 \times 12.2 cm ($7^{11}/l_6 \times 4^{13}/l_6$ in.).

The bad Photos I never / like to sell at all / at any price —
and / as to reducing the price / of the good ones if I /
were to do that I simply / must literally shut / up shop —
or go to jail — / So many have written / to me to propose the /
reduced price as being / likely to cause a greater / sale — but of course /
the greater sale would / have to be met by / [greater outlay]
National Museum of Photography, Film & Television, Bradford.

Kent County Archives (1848-73)

One hundred sixteen letters, including correspondence to and from the extended Cameron and Norman families, especially letters from Cameron and Charles Hay Cameron to Charles Norman and Julia Hay Norman. Other letters in the archive cover a broader span of family history and correspondents.

National Museum of Photography, Film & Television (1865, 1874)

Two letters from Cameron to Jane Senior (see fig. 97).

National Portrait Gallery, Heinz Archive and Library (1860, 1864-65, 1872-73)

Twelve letters b etween Cameron and George Frederic Watts discussing both her work and his own, and one letter each from Cameron to Charles Hay Cameron and John Herschel. These letters are reproduced on-line at www.npg.org.uk, and several are available on microfiche at the Watts Gallery and Tate Gallery Archive, London (see below).

Royal Photographic Society (1875)

Two letters from Cameron to a Miss Moseley, and the manuscript copy of Cameron's autobiographical *Annals of My Glass House*. (At the time of publication the RPS was negotiating the transfer of its collection into the custody of the National Museum of Photography, Film & Television.)

Royal Society of London (1847-70)

Thirty-three letters between Cameron and John Herschel and Herschel and the Cameron family.

Tennyson Research Centre (1856-78)

Seven letters from Cameron to Alfred Tennyson, Hallam Tennyson, and Charles Tennyson Turner. There are also three transcribed letters from Alfred and Emily Tennyson to Cameron.

Trinity College, Dublin (1869)

One letter from Cameron to W. H. Lecky.

University of London Library (1844-80)

Thirty-two letters from Cameron and Charles Hay Cameron to Lord Overstone and between the Cameron sons, Charles Norman, and Overstone.

Victoria and Albert Museum, National Art Library (1865) Five letters from Cameron to Henry Cole.

Watts Gallery and Tate Gallery Archive, London (1860-73)

Eleven letters on microfiche between Cameron, Charles Hay Cameron, and George Frederic Watts. Additional material on microfiche in the archive includes correspondence between Watts and Cameron's sisters and Watts and Emily Tennyson. The original letters were sold at Sotheby's, Belgravia, on March 14, 1979, and dispersed. Most of them are now owned by the National Portrait Gallery (see above).

Wilson Centre for Photography (1868)

One letter from John Ruskin to Cameron.

Sitters

Julia Margaret Cameron's sitters included members of her family, household servants, neighborhood children, friends, artists, writers, politicians, actors, scientists, musicians, and others. While many of her subjects remain unidentified, the following brief biographies illustrate the wide range of individuals who passed in front of her camera. Much of this information has been derived from the *Dictionary of National Biography*.

Α

Acland, Dr. Henry Wentworth (1815–1900)

A lifelong friend of the critic and writer John Ruskin, Acland studied medicine in London and Edinburgh before becoming Radcliffe Librarian and professor of medical science at Oxford in 1851. He was the university's Regius Professor of Medicine from 1858 to 1894. His wife, Sarah, was the sister of Henry Cotton (q.v.).

Alámayou, Déjatch (1861-1879)

Prince of Abyssinia. After Emperor Theodore II committed suicide in 1868 to avoid capture by a military expedition led by General Robert Cornelis Napier (q.v.), his son went to Britain as the protégé of Queen Victoria. He is the only person buried on the grounds of Windsor Castle who is not a member of the British royal family.

Alderson, Mary Catherine (dates unknown)

Daughter of Lord Alderson and a close friend of William Thackeray's daughters, Anne and Minnie (qq.v.), who called her by her familiar name of Molly.

Anson, Claud (1864-1947)

The fifth son of Lord Lichfield (q.v.), Claud was educated at Harrow. A justice of the peace and vice-lieutenant for County Waterford, he became the high sheriff in 1909.

Anson, Lady Florence Beatrice (1860–1946)

The eldest daughter of Lord Lichfield (q.v.). In 1885 she married Colonel Sir Henry Streatfield of the Grenadier Guards, private secretary and equery to Queen Alexandra.

Arnold, Matthew (1822-1888)

Poet, critic, and educational administrator, the son of Thomas Arnold, the celebrated headmaster of Rugby School. Arnold won the Newdigate Prize at Oxford University while still an undergraduate, published his first volume of poems in 1849, and became professor of poetry at Oxford in 1857.

В

Bateman, Isabel Emilie (1854-1934)

Bateman acted with Henry Irving throughout the 1870s, appearing in his *Charles I*, *Richard III*, and *Hamlet* (one critic called her Ophelia "the sweetest and tenderest ever seen"). She was managing the Lyceum Theatre when Irving presented the plays of Alfred Tennyson (q.v.) but left the stage at the turn of the century to become a nun.

Bayley, William (dates unknown)

Nephew of the Honourable Henry Vincent Bayley and his wife, Louisa Pattle.

Blumenthal, Jacob "Jacques" (1829–1908)

Born in Hamburg, Blumenthal settled in London in 1848. He became pianist to Queen Victoria and composed piano pieces and such popular songs as "Sunshine and Rain," "Sweet Is True Love," and "Thinking of Thee." For many years he organized regular Tuesday musical evenings in Kensington.

Bradley, Margaret Louisa "Daisy" (1856-1945)

Daughter of the clergyman and scholar George Granville Bradley. Under her married name of Woods she published eighteen volumes of novels, stories, and poems.

Brookfield, Magdalene (born 1850)

Daughter of William Henry Brookfield (q.v.) and his wife, Jane. The Brookfields were childless for many years, during which time William Thackeray developed a considerable affection for Jane. Magdalene's brother Charles, an actor, dramatist, and producer, was in 1899 the first man to play Sherlock Holmes on the London stage.

Brookfield, William Henry (1809–1874)

Inspector of schools and chaplain-in-ordinary to Queen Victoria, Brookfield had been a friend of Alfred Tennyson (q.v.) since both were undergraduates at Trinity College, Cambridge, where Brookfield had been president of the Union. He was particularly admired as a witty conversationalist.

Browning, Oscar (1837-1923)

Schoolmaster, fellow of King's College, Cambridge, and historian, Browning was a keen radical and educational reformer.

Browning, Robert (1812-1889)

The son of a Bank of England clerk, Browning studied Greek at University College, London. He published many poems and plays from 1833 onward. He was a widower by the time Cameron photographed him, as his wife, the poet Elizabeth Barrett Browning, had died four years earlier.

Burrowes, Edmond

Unknown.

C

Cameron, Annie Chinery (born about 1851)

The daughter of Dr. Edward Chinery from Lymington, the nearest mainland port to Freshwater, Annie married Ewen Wrottesley Hay Cameron (q.v.) in 1869. Soon after their wedding the couple left for Ceylon to run Ewen's Rathoongodde Forest coffee estate.

Cameron, Archibald (1863-1946)

Son of Caroline and Eugene Hay Cameron (q.v.).

Cameron, Beatrice (1865-1928)

Daughter of Caroline and Eugene Hay Cameron (q.v.). Like her grandmother, she was somewhat unconventional, marrying an ex-Trappist monk and shocking her relatives by opening a shop.

Cameron, Charles Hay (1795-1880)

Cameron's husband was called to the English bar in 1820. He was partly responsible for creating the Indian legal system of the 1840s. He returned to England at the age of fiftythree, having invested in coffee estates in Ceylon. Twenty years older than his wife, he nevertheless outlived her by a year.

Cameron, Charles (Charlie) Hay (born 1849)

The fifth of the Camerons' six children. He and Henry (q.v.) were the only two who never married.

Cameron, Donald Hay (1867-1932)

Son of Caroline and Eugene Hay Cameron (q.v.).

Cameron, Eugene Hay (1840-1885)

The eldest of the Camerons' five sons joined the Royal Artillery at the age of fourteen and rose through the ranks. In the 1859 Haitian Revolution he was with the detachment that protected Europeans and rescued the emperor. Aide to the governor of Barbados (1862–67), he died in a fire aboard the

SS *Haytien*. He and his wife, Caroline (née Browne), had four children: Archibald, Beatrice, Donald Hay (qq.v.), and Margaret.

Cameron, Ewen Wrottesley Hay (1843-1888)

Cameron thought her second son was the best looking. On the day before he was married, his father settled enough money on him to enable him to buy his own Ceylon coffee plantation. His two youngest brothers, Charles and Henry (qq.v.), later helped run this and other family estates.

Cameron, Hardinge Hay (1846-1911)

The Camerons' fourth child and third son. He worked in the Ceylon civil service from 1870 to 1904, retiring as treasurer of the colony. Back in England, he returned to University College, Oxford, to take another degree. He is buried in the city's cemetery.

Cameron, Henry Herschel Hay (1852-1911)

The Camerons' youngest child ran a photographic studio in London's West End before having a patchy career as an actor. He produced, but did not appear in, *The Snowman* at the Lyceum Theatre (Christmas 1899) and played Humpty Dumpty and the Carpenter in annual stagings of *Alice in Wonderland* (1900–1909).

Campbell, Eleanor

Unknown.

Campbell, Hatty (born about 1852)

The biography of Hatty Campbell has so far not been determined. She was probably a visitor to the Isle of Wight in 1868, perhaps with a sister (Emily Tennyson describes having been shown "the wonderful photographs of the Miss Campbells whom she [Cameron] brought yesterday to see us").

Carlyle, Thomas (1795-1881)

The most celebrated historian of the Victorian age, despite never holding a university post. His popular *French Revolution* was published in 1837; his collected works, in 1857–58. He was a member of the National Portrait Gallery's first board of trustees.

Charteris, Frank (1844-1870)

The eldest son of Lord Elcho (q.v.), Charteris studied at Balliol College, Oxford, where he became friendly with Adolphus Liddell (q.v.). Cameron photographed the two during a summer vacation on the Isle of Wight. The Tennysons thought Charteris "a young Paladin"; he was later killed in a shooting accident (ironically,

his father was a founder of the National Rifle Association).

Chinery, Annie (see Cameron, Annie Chinery)

Clogstoun, Adeline Grace (died 1872)

The daughter of Major Herbert Clogstoun (died 1862), who won a Victoria Cross in the Indian Mutiny, Adeline and her sister Mary (q.v.) were adopted by the Camerons.

Clogstoun, Blanche Mary Standish (died 1895)

The daughter of Major Herbert Clogstoun, Blanche was adopted by George Frederic Watts (q.v.) and on his death inherited his house at Freshwater, The Briary. She later married Herbert Haldane Somers-Cocks.

Clogstoun, Mary (born 1860)

The daughter of Major Herbert Clogstoun, Mary and her sister Adeline (q.v.) were adopted by the Camerons. Mary accompanied them to Ceylon in 1875 and later became Lady Palmer.

Colarossi, Angelo (born about 1839)

Mary Watts called this Italian member of the London modeling community "Colorossi." He posed for several paintings and a sculpture by her husband G. F. Watts (q.v.); the 1881 census called him "Colarosse." Colarossi (who also sat for Edwin Austin Abbey, Jean-Léon Gérôme, Lord Leighton, and John Singer Sargent) seems to have been one of only two professional models used by Cameron, the other being Mrs. Keene (q.v.)

Cole, Sir Henry (1808-1882)

After serving on the managing committee of the 1851 Great Exhibition, Cole became founding director of the South Kensington Museum (later the Victoria and Albert and Science Museums). He allowed Cameron to take, develop, and make prints in the museum, which bought many of her photographs.

Connors, Patrick (dates unknown)

Although there is no Connor recorded as serving with the Royal Artillery on the Isle of Wight in 1864, there was a Gunner Patrick Connors at Fort Victoria, five miles from Freshwater. An Irishman, he had signed on as a laborer for five years on April 30, 1859.

Cotton, Henry John Stedman (1845–1917)

A member of the Indian Civil Service, Cotton married Mary Ryan (q.v.) at Freshwater on August 1, 1867. Returning with her to India, he became assistant secretary to the government of Bengal (1873–91), chief secretary (1891–96), and chief commissioner of Assam (1896–1902). After retiring in 1902, he was knighted and was Liberal M.P. for Nottingham East (1906–10).

Coxhead, Mr.

Unknown.

Creedly, William (dates unknown)

A student of Benjamin Jowett's (q.v.) at Balliol College, Oxford.

D

Dalrymple, Virginia (1850-1922)

Virginia was the second child of Cameron's sister Sophia and her husband, John Warrender Dalrymple, a Scot from a well-known Anglo-Indian family.

Darwin, Charles Robert (1809-1882)

The great naturalist set sail for South America in 1831, publishing his Zoology of the Voyage of the Beagle in 1840. Encouraged by the British geologist Charles Lyell, he wrote out his theory of evolution in 1856 and three years later published On the Origin of Species.

Darwin, Erasmus Alvey (1804–1881)

Charles Darwin's (q.v.) elder brother never married and was something of an invalid. A close friend of Thomas Carlyle (q.v.), his main interests were art and literature. According to the *Biographical Register of Christ's College*, he was "Distinguished by a great charm of manner and a strong sense of humour."

Darwin, Horace (1851-1928)

The ninth of Charles Darwin's (q.v.) ten children was a civil engineer. He established the successful Cambridge Scientific Society, was mayor of Cambridge, and was celebrated for his party trick—standing on a chair and dropping a stream of treacle from a spoon onto a saucer on the floor.

De Vere, Aubrey Thomas (1814-1902)

Like his father, an Irish baronet of the same name, de Vere was a poet and dramatist. He was also a critic and ecclesiastical writer. He knew Henry Taylor and Alfred Tennyson (qq.v.) well and frequently visited Farringford. His poetry was better known in the United States than in Britain.

Doré, Gustave (1832-1883)

French artist and illustrator of Tennyson (q.v.) as well as Balzac, Dante, Cervantes,

Milton, and the Bible. Enormously prolific, he was the most successful French book illustrator of the mid-nineteenth century.

Dore, Kate (dates unknown)

The surname Dore was quite common in and around Freshwater. An 1861 directory lists "John Dore, farmer" and "George Dore, dairyman," and in 1871 there was a "Mrs Dore" offering lodgings at Holly Lodge. It is not known which, if any, of these families was Kate's.

Doyle, Sir Francis Hastings Charles (1810–1888)

Doyle was a fellow of All Souls, a barrister of the Inner Temple, and commissioner of customs. Professor of poetry at Oxford from 1867 to 1877, he published several volumes of verse.

Doyle, Richard "Dicky" (1824-1883)

An artist, book illustrator, and caricaturist, Doyle was a frequent contributor to *Punch* from 1843 to 1850. After leaving the magazine, he illustrated works by John Ruskin, William Thackeray, William Allingham, and others. A habitué of Little Holland House, his fairy illustrations were especially popular.

Du Cane, Alice (born 1860)

Daughter of Sir Edmund Du Cane, who was associated with the 1851 Great Exhibition and went to Australia as an administrator and magistrate. Back in England, he designed coastal forts for the Royal Artillery before becoming HM Director of Prisons in 1863.

Duckworth, George (1868-1934)

The eldest, and favorite, child of Julia Jackson (q.v.) and Herbert Duckworth. His half-sister Virginia Woolf called him and his brother, Gerald (q.v.), the "demi-gods & tyrants" of their childhood. George became secretary to the Royal Commission on Historical Monuments and Ministry of Munitions and was knighted in 1927.

Duckworth, Gerald (1870-1937)

The third child of Julia Jackson (q.v.) and Herbert Duckworth, born six weeks after Herbert's death. Gerald established the publishing firm of Duckworth and Company in 1898, which brought out his half-sister Virginia Woolf's first two novels.

Duckworth, Julia (see Jackson, Julia)

Du Maurier, Emma (died 1915)

Born Emma Wightwick, the daughter of a Bond Street shopkeeper fallen on hard times, she married George Du Maurier (q.v.) in 1863.

Du Maurier, George Louis Palmella Busson (1834–1896)

An illustrator and novelist, Du Maurier was born in Paris. After moving to London, he worked as a book illustrator before joining *Punch* in 1864, contributing both satirical artistic work and literary pieces. He also illustrated stories for *Cornhill Magazine* and published three novels.

Du Maurier, Marie Louise "May" (1868-1934)

One of the five children of George and Emma Du Maurier (qq.v.), May was sketched many times by her father and was the original of Marty in his novel *The Martian*. She married E. H. Coles.

\mathbf{E}

Eardley, Rev. Stenton (1823-1883)

Eardley was vicar of St. Stephen's, Birmingham, from 1849 until 1854 and then became vicar of Emmanuel Church in Streatham, Surrey. He was a friend of Alfred Tennyson and Frederick Locker (qq.v.), with whom he traveled through France and Switzerland in June and July 1869.

Elcho, Lady (1823–1896)

Anne Frederica Charteris, the wife of Francis Richard Charteris, Lord Elcho (q.v.), was the second daughter of the first earl of Lichfield. She married in 1843 and became countess of Wemyss in 1883 when her husband succeeded to his father's title.

Elcho, Lord (1818–1914)

Francis Richard Charteris, the tenth earl of Wemyss and March, was styled Lord Elcho from 1853 until 1883, when his father died. Educated at Eton and Oxford, he was a Conservative M.P. from 1841 to 1883, a lord of the treasury, and a founder of the National Rifle Association.

Eyre, Edward John (1815-1901)

Eyre immigrated to Australia in 1833 and explored the interior, publishing his experiences in 1845. As governor of Jamaica (1864–66), he introduced military law after a native rebellion and confirmed sentences of death on black rebels. Recalled to England, he avoided legal attempts to bring him to trial for murder.

F

Félika, Báshá (see Speedy, Captain)

Fields, James Thomas (1817-1881)

A partner in the American publishing company Ticknor & Fields, which published *Maud* and other works by Alfred Tennyson (q.v.) in the United States.

Fisher, Arthur Alexander (1867-1902)

The second child of Herbert William and Mary Louisa Fisher (qq.v.).

Fisher, Florence (1863-1920)

The eldest of eleven children of Herbert William and Mary Louisa Fisher (qq.v.). On a Freshwater holiday in 1872 Cameron posed her in a set of "flower pictures" and as John the Baptist. A talented violinist, she married Frederick William Maitland, who was Downing Professor of Law at Cambridge University from 1888 to 1906.

Fisher, Herbert Albert Laurens (1865–1940)

One of the eleven children of Herbert William and Mary Louisa Fisher (qq.v.), H. A. L. Fisher had a distinguished career in education. Vice-chancellor of Sheffield University from 1912 to 1916, he then became an M.P. and president of the board of education. He was warden of New College, Oxford, from 1925 until his death.

Fisher, Herbert William (born 1826)

Educated at Eton and Oxford, Fisher became tutor to the prince of Wales and later his keeper of the privy seal and private secretary. He was called to the bar in 1855 and was vice-warden of the Stannaries of Devon and Cornwall from 1870.

Fisher, Mary Louisa (1841-1916)

Born in Calcutta, the second of three daughters of Maria Jackson (q.v.), Cameron's youngest sister. Mary married Herbert William Fisher (q.v.) in 1862, bringing up their eleven children in the New Forest market town of Brockenhurst, close to Lymington and the Isle of Wight.

Fonblanque, Louise Beatrice de (dates unknown)

Daughter of Albany de Fonblanque (1829–1924), in 1868 she married Francis W. Lowther. A renowned beauty, according to a memoir her entrance at La Scala in Milan "made a deep impression on the large Italian audience and impulsively they all rose to their feet and cheered the wondrous English beauty."

Franklin, Colonel RA CB

Unknown.

Franklin, Rosamond

Unknown.

Fraser-Tytler, Christiana Catherine (died 1927)

Daughter of Charles Edward Fraser-Tytler, a Scottish landowner and associate of Henry Thoby Prinsep (q.v.), the husband of Cameron's sister Sarah. In 1871 Christiana married Rev. Edward Thomas Liddell, canon of Durham Cathedral.

Fraser-Tytler, Ethel (dates unknown)

Daughter of Charles Edward Fraser-Tytler; sister of Christiana, Mary, and Nelly Fraser-Tytler (qq.v.).

Fraser-Tytler, Mary (1849-1938)

Daughter of Charles Edward Fraser-Tytler. In 1886 she married George Frederic Watts (q.v.), thirty years her senior. After his death she wrote his three-volume biography (1912).

Fraser-Tytler, Nelly (dates unknown)

Daughter of Charles Edward Fraser-Tytler. According to a caption in an album Cameron gave to Charles and Julia Norman (qq.v.), Nelly married a Mr. McCullom, whose biography is so far unknown.

G

Gould, William Frederick "Freddy" (born 1861)

The son of the laborer and fisherman William Gould and his wife, Jane, Freddy lived at Easton, a hamlet barely a mile from Dimbola Lodge. From the age of three onward he appeared in many of Cameron's photographs.

Grant, Sir Alexander (1826–1884)

The tenth baronet, Grant was professor of history at the Elphinstone Institution, Madras, before becoming principal in 1862. Vice-chancellor of Bombay University from 1863 to 1868, he returned to Scotland to become principal of Edinburgh University from 1868 to 1884. He published lives of Aristotle and Xenophon.

Groves, Sarah (about 1772-1865)

According to her death certificate, Groves died of "exhaustion from old age" on December 8, 1865, at Farringford, Freshwater. She was then ninety-three years old (not ninety-four, as Cameron described her on one photograph). She was the widow of Stephen Groves, a master carpenter.

Guest, Blanche Vere (1847-1919)

Blanche was the tenth, and youngest, child of Sir John and Lady Charlotte Guest; one of her elder sisters became Enid Layard (q.v.). Three years after Sir John died (in 1852), Lady Charlotte married the wealthy manufacturer Charles Schreiber. Blanche married Edward Ponsonby in Westminster.

Gurney, Daniel (1791-1880)

Banker, antiquary, and fellow of the Society of Arts. He wrote and privately published essays on banking and a *Record of the House of Gournay* (1858).

Gurney, Laura (about 1867-1946)

Laura and her sister, Rachel (q.v.), were brought up at Little Holland House. Laura married Sir Thomas Troubridge and had three sons and four daughters, two of whom married into the Gurney family.

Gurney, Rachel (1864-1920)

Rachel and Laura Gurney (q.v.), the daughters of Sarah Prinsep's daughter Alice and her husband, Charles Gurney (son of Daniel Gurney [q.v.]), were painted together by George Frederic Watts (q.v.) in the 1870s and individually in 1885. Rachel married the second earl of Dudley in 1891.

Η

Haman, Henry

Unknown.

Hardinge, Mrs. (dates unknown)

Although Cameron identified Mrs. Hardinge as the subject of more than one portrait, her biography is unknown. Cameron was a friend and admirer of Sir Henry Hardinge, naming her third son after him; perhaps this sitter was related to the viscount.

Hatherley, Lord (1801–1881)

William Page Wood, called to the bar in 1827, became a queen's councillor in 1845. After being elected M.P. for Oxford in 1847, he served in the Liberal government from 1849. He was appointed solicitor general and knighted in 1851 and became lord chancellor (and Lord Hatherley) in 1868.

Hawkins, Caroline

Unknown.

Herschel, Caroline "Carry" Emilia Mary (1830–1909)

John Herschel (q.v.) and his wife had nine sons and three daughters, of whom Caroline

was the eldest. She was named after her great-aunt Caroline Lucretia Herschel, herself an eminent astronomer. Young Caroline married Major-General Sir Alexander Hamilton-Gordon CB.

Herschel, John Frederick William (1792–1871)

Herschel became secretary of the Royal Society and first president of the Royal Astronomical Society before the age of forty. At forty-two he set out for South Africa to survey the skies of the southern hemisphere. It was in Cape Town that he first met Cameron.

Herschel, Julia (born 1842)

The ninth child of Sir John Herschel (q.v.), and Cameron's goddaughter. In 1870 Julia Herschel published the second edition of her *Handbook of Greek Lace Making*, which was illustrated with cyanotypes.

Hichens, Andrew Kinsman (1833-1906)

Recognized as one of the leading brokers in the stock exchange, Hichens was elected one of its trustees and managers and to the Council of Foreign Bondholders. A music patron, he was president of several music and art societies. He married May Prinsep (q.v.) in 1874.

Hill, Annie

Unknown.

Hillier, Mary Ann (1847-1936)

Daughter of the local shoemaker John Hillier and his wife, Martha, Mary was Cameron's personal maid from 1861 to 1875. Her brother George was a groom and her sister Sophia a maid at Farringford, the home of Alfred Tennyson (q.v.).

Holland, Henry (dates unknown)

Grandchild of Sir Henry Holland and grandnephew of Thomas Macaulay.

Holland, Lionel (1865-1936)

Grandchild of Sir Henry Holland and grandnephew of Thomas Macaulay.

Hood, Lady (died 1911)

Edith Lydia Drummond was the daughter of Arthur W. Ward of Tunbridge Wells. She married the fourth Viscount Hood of Whitley in 1865.

Hood, Mabel (dates unknown)

Eldest daughter of Lady Hood (q.v.).

Hooker, Sir Joseph Dalton (1817-1911)

A naturalist, botanist, and traveler, Hooker was the first Darwinian to be president of the British Association for the Advancement of Science. Assistant director of Kew Gardens from 1855 to 1865, he succeeded his father, Sir William Jackson Hooker, as director on the latter's death in 1865.

Howard, Esme William (1863-1939)

Howard had a successful career as a diplomat, serving as British ambassador to Spain (1919–24) and the United States (1924–30). On his retirement he was created Lord Howard. Cameron's portrait of him "Aged four" is reproduced in his autobiography, *The Theatre of Life*.

Howard, George (1843-1911)

The ninth earl of Carlisle was a competent artist; three of his portraits are in the National Portrait Gallery, London. He was a close friend of Edward Burne-Jones and George Frederic Watts (q.v.) and a patron to them both. He bought Burne-Jones's *The Annunciation* (for which Julia Jackson [q.v.] was the model), which is now in the Walker Art Gallery, Liverpool.

Hughes, Thomas (1822-1896)

Hughes had just become Liberal M.P. for Lambeth when Cameron photographed him. He became famous as the author of *Tom Brown's School Days* (1857), although Cameron may not have known this, since the popular book was originally published anonymously.

Hunt, William Holman (1827-1910)

Painter and cofounder of the Pre-Raphaelite Brotherhood in 1848. He was chosen by Tennyson as one of the artists to illustrate his *Poems*, but the poet objected to Hunt's windswept and web-entangled *Lady of Shalott*. Like many others, Hunt was captivated by Julia Jackson (q.v.), but she declined his marriage proposal.

Huth, Miss

Unknown.

I

Isaacson, John Frederick (1801-1886)

After gaining his Cambridge B.A. in 1825, Isaacson was a tutor at St. John's College for five years before becoming a lecturer at King's College (1829–39). He was rector of All Saints Parish Church, Freshwater (1839–86), and honorary canon of Winchester Cathedral (1874–86).

J

Jackson, John (1804–1887)

Arriving in Calcutta in 1830, Jackson became a doctor and consultant for twenty-five years. After marrying Cameron's youngest sister, Maria (q.v.), he took the family back to England in 1855, renting Brent Lodge, a large house in Hendon (north of London), from 1855 to 1866. Here he continued in medical practice.

Jackson, Julia (1846-1895)

Born in Calcutta, the youngest daughter of John and Maria Jackson (qq.v.), Julia was Cameron's goddaughter. Her first husband, the barrister Herbert Duckworth, died in 1870, after they had been married for three years. In 1870 she married Sir Leslie Stephen (q.v.), editor of *The Dictionary of National Biography*, with whom she had four children, including the future Vanessa Bell and Virginia Woolf.

Jackson, Maria "Mia" (1818-1892)

Cameron's sister was born at sea during one of her mother's voyages between India and Europe. In 1845 she married Dr. John Jackson (q.v.), fourteen years her senior, in Calcutta. After the family's return to England in 1855, she frequently visited her sisters' homes, especially Little Holland House and Dimbola.

James, Lord Justice (1807-1881)

Sir William Milbourne James was a barrister at Lincoln's Inn and a treasurer and vice-chancellor of the Duchy of Lancaster and, later, the Court of Chancery. He became a lord justice of appeal in 1870 and was involved in many well-known cases of the time. A student of Indian history, James wrote *The British in India*, which was published posthumously.

James, Mary Jacqueline

Unknown.

Joachim, Joseph (1831–1907)

Born in Bratislava, Czechoslovakia, Joachim studied the violin in Budapest and at the Leipzig Conservatory. For a time he was leader of Franz Liszt's orchestra in Leipzig. Brahms dedicated his violin concerto to Joachim, who wrote his own *Hungarian Concerto in D minor* in 1861.

Johnson, Misses

Unknown.

Jowett, Benjamin (1817-1893)

Editor and translator of Plato's *Dialogues*, Jowett was deprived of his salary as Regius Professor of Greek at Oxford for ten years because his religious views were thought to be too liberal. As Master of Balliol College (1870–93), he was a great reformer, aiming to cut the cost of studying at Oxford.

K

Keene, Mrs. (dates unknown)

The striking model for *The Mountain Nymph Sweet Liberty* and other pictures was identified by Cameron as a Mrs. Keene. In her *Guests and Memories*, Una Taylor refers to "Mrs Keane, of beautiful features" as one of Cameron's models. Keene, like Angelo Colarossi (q.v.) appears to have been one of Cameron's rare professional models; she also sat for the Pre-Raphaelite painter Sir Edward Burne-Jones.

Kellaway, Mary (born 1846)

The April 1861 census of the Isle of Wight lists Mary Kellaway, aged fourteen, as a dressmaker. Born, like Mary Ann Hillier (q.v.), in Pound Green, less than half a mile from Dimbola Lodge, she was the only daughter of a sailor, Barnaby Kellaway, and his wife, Hannah.

Keown, Alice Jessie (born 1861)

The third daughter of Thomas Keown (q.v.). She and her husband, Henry Johnson, a surgeon, had one daughter, Grace.

Keown, Elizabeth "Topsy" (born 1859)

The second daughter of Thomas Keown (q.v.), Elizabeth married William Howard Douglas late in 1879 and, like her younger sister, Alice (q.v.), had one daughter, also called Grace (born in Belgium in 1885).

Keown, Kate "Kittie" (1857-1922)

The eldest daughter of Thomas Keown (q.v.). Kate, her sisters, Alice and Elizabeth, and her brother, Percy (qq.v.), posed for a considerable number of Cameron's childhood studies. In 1881 Kate married Bernard Augustine Freeman, a granite merchant.

Keown, Percy Seymour (born 1864)

Son of Thomas Keown (q.v.).

Keown, Thomas (dates unknown)

Keown joined the Royal Artillery as a driver a few days before his seventeenth birthday. Rising to the rank of sergeant, he served in the Crimean War. Later he became a master gunner in the RA's coastal brigade and was sent to Freshwater Redoubt, within sight of Dimbola Lodge. He and his wife, Sarah, had four children: Alice, Elizabeth, Kate, and Percy (qq.v.).

Knight, Edmund (dates unknown)

William Knight, the coachman for Alfred Tennyson (q.v.) at Farringford, began working for the family at the age of fourteen and remained in their service until he was eighty years old. He had one son, Edmund, and three daughters: Grace, Bessie, and Mabel.

L

Layard, Austen Henry (1817-1894)

Layard's *Nineveh and Its Remains* (1848–49) described the first of his many excavations, some of which were carried out for the British Museum. As Liberal M.P. for Aylesbury (1852–57) and Southwark (1860), he held a number of government posts and was knighted in 1878. He married his cousin Enid (q.v.) in 1869.

Layard, Mary Enid Evelyn (about 1837–1912)

Daughter of Sir John and Lady Charlotte Guest; her youngest sister was Blanche Vere Guest (q.v.). Enid married her cousin Austen Henry Layard (q.v.) in 1869.

Lecky, William Edward Hartpole (1838–1903)

Born in Dublin, of Scottish descent, Lecky studied at Trinity College, Cambridge, to which he bequeathed the manuscripts of his many books on history, politics, and religion. He moved to London in 1871 and was Liberal M.P. for Dublin University (1895–1902), opposing Home Rule. He published a volume of poetry in 1891.

Lichfield, Lord (1825-1913)

Thomas George Anson became the second earl of Lichfield on the death of his father in 1879. He was M.P. for Lichfield (1847–54) and lord lieutenant of Staffordshire (1863–71). In 1855 he married Lady Harriet Hamilton, the eldest daughter of the first duke of Abercorn.

Liddell, Adolphus (1846–1920)

Liddell, a cousin of Alice Liddell (q.v.), visited the Isle of Wight on his 1867 summer vacation from Oxford, accompanied by his friend Frank Charteris (q.v.). Liddell had a successful legal career, being the lord chancellor's private secretary from 1909 to 1915.

Liddell, Alice Pleasance (1852-1934)

Born at Westminster while her father, Henry Liddell (q.v.), was headmaster of Westminster School. In 1855 he became dean of Christ Church, Oxford, where Alice met Charles L. Dodgson (Lewis Carroll), who, ten years later, wrote Alice's Adventures in Wonderland for her.

Liddell, Edith (1854-1876)

Younger sister of Alice Liddell (q.v.), Edith does not seem to have enjoyed being photographed and appears in rather less of Charles Dodgson's photographs than do her sisters. The inspiration for the Eaglet in *Alice's Adventures in Wonderland*, she is also the most probable model for its illustrations, Alice herself then being too old.

Liddell, Henry George (1811-1898)

Born into a family with considerable aristocratic connections, Liddell was headmaster of Westminster School (1846–55), dean of Christ Church, Oxford (1855–91), and domestic chaplain to Prince Albert (1846–61). Liddell's *Greek-English Lexicon* (1843), compiled with Robert Scott, is still in use today, in revised form.

Liddell, Lorina "Ina" (1849-1930)

The elder sister of Alice Liddell (q.v.) was much photographed by Charles Dodgson and assisted him in taking what is perhaps his best-known "self-portrait." Lorina was the inspiration for the Lory in *Alice's Adventures in Wonderland*.

Lindsay, Sir Coutts Trotter (1824-1913)

After serving in the Grenadier Guards, Lindsay left the army to study art. He was frequently to be found at Little Holland House but, enjoying no great success as an artist, opened the revolutionary Grosvenor Art Gallery on New Bond Street, where paintings of the Aesthetic Movement were shown.

Lloyd, Minnie

Unknown.

Locker, Eleanor (dates unknown)

The only child of Frederick Locker (later Locker-Lampson [q.v.]) and his first wife, Lady Charlotte Bruce, daughter of the seventh earl of Elgin, who had brought the Elgin Marbles to England. Eleanor matried Lionel Tennyson (q.v.) in 1878.

Locker-Lampson, Frederick (1821–1895)

Locker changed his surname after his second marriage. He worked for a time at Somerset House and the admiralty, but his private income allowed him to resign in order to concentrate on writing volumes of poetry and prose. His *My Confidences* was published posthumously.

Longfellow, Henry Wadsworth (1807–1882)

The American poet of *The Song of Hiawatha* and other works was a fine linguist. He made several tours in Europe in connection with his two university professorships of modern languages. He was perhaps the only poet writing in English whose reputation was greater than that of Alfred Tennyson (q.v.). The two first met in Boston.

Lothian, Marchioness of (about 1830s-1901)

Lady Constance Harriet Mahonese Talbot was the second daughter of Sir Henry John Chetwynd Talbot, eighteenth earl of Shrewsbury and Waterford, and elder sister of Lady Adelaide Talbot (q.v.). She married the eighth marquess of Lothian in 1857.

Lowell, Mabel (1847-1898)

The daughter of James Russell Lowell, author of two series of the satirical *Biglow Papers* (1848, 1867), Mabel visited Freshwater in May 1869 with James Thomas Fields (q.v.) and his wife, where William Allingham "had the great pleasure of accompanying" her "in her first walk in an English field."

Loyd-Lindsay, Harriet Sarah (1837–1920)

The only daughter of Lord Overstone (q.v.), Harriet married Robert Loyd-Lindsay (q.v.) in 1858. She was admired for the grave intellectual beauty of her face and modest manners.

Loyd-Lindsay, Colonel Robert James (1832-1901)

Brother of Sir Coutts Lindsay (q.v.), Lindsay won a Victoria Cross in the Crimean War. On marrying Harriet Loyd, the daughter of Lord Overstone (q.v.), he changed his family name to Loyd-Lindsay. A Conservative M.P. and financial secretary to the War Office, he was created Baron Wantage in 1885.

M

Mangles, Agnes (about 1850-1906)

Daughter of Captain Mangles of Poyle Park, Tongham, Surrey. In 1876 she married Sir Arthur Wakefield Chapman, who was a partner in a Calcutta business and chairman of the Surrey County Council from 1911 to 1917.

Miles, John Philip

Unknown.

Milman, Henry Hart (1791-1868)

A student of Brasnose College, Oxford, he won the Newdigate Prize in 1812 for his poem *The Apollo Belvedere*. An accomplished poet and historian, he translated classic works from their original form in Latin, Greek, and Sanskrit. In 1849 he was appointed Dean of St. Paul's Cathedral, a position he held until his death.

Monnington, Thomas Pateshall (1846-1937)

After taking holy orders in 1872, Monnington was a priest in the Church of England for fifty years. When Cameron photographed him, he had been vicar of Downton—across the Solent from the Isle of Wight—since 1873. He became rural dean and honorary canon of Carlisle in 1894.

Morley, Lord (1843–1905)

Albert Edmund Parker was lord-in-waiting to Queen Victoria (1868–74), undersecretary of war (1880–85), and first commissioner of public works (1886) before resigning over the Home Rule question. He became the third Lord Morley in 1864 and was chairman of committees of the House of Lords (1889–1905).

N

Napier, General Robert Cornelis (1810-1890)

Born in Ceylon, Napier was commissioned into the Bengal engineers in 1826 and supervised a number of major engineering projects in India. He was injured during the Indian Mutiny and knighted for his part in this conflict. Napier commanded the British army in the Abyssinian war of 1867–68 and was appointed commander-in-chief in India in 1870.

Norman, Adeline (1864–1929)

Daughter of Julia and Charles Norman (qq.v.).

Norman, Archibald (1862-1948)

Son of Julia and Charles Norman (qq.v.).

Norman, Charles Lloyd (1833-1889)

Son of George Warde Norman (q.v.) of Bromley Common, Kent. In 1859 he married Julia Hay Cameron, the Camerons' only daughter. It was the Normans who gave Cameron her first camera, at the end of 1863.

Norman, Charlotte (1859-1946)

Daughter of Julia and Charles Norman (qq.v.), Charlotte married William Boyle, brother of the first wife of Hallam Tennyson

(q.v.) and a Member of Parliament. They had two children.

Norman, Ella (dates unknown)

Niece of Julia and Charles Norman (qq.v.).

Norman, George, Jr. (1861-1910)

Son of Julia and Charles Norman (qq.v.).

Norman, George Warde (1793-1882)

A merchant in the Norway timber trade until 1830, Norman was a director of the Bank of England for over half a century (1821–72) and a member of its treasury committee from 1840. A founder member of the Political Economy Club, he published writings on matters of currency and taxation.

Norman, Julia (1838-1873)

Cameron's eldest child and only daughter. The wife of Charles Norman (q.v.), she died in childbirth in 1873, leaving behind six children: Adeline, Archibald, Charlotte, George (qq.v.), Herman, and Margaret (q.v.).

Norman, Margaret (1865-1935)

Daughter of Julia and Charles Norman (qq.v.).

North, Marianne (1830-1890)

After the death of her father in 1869, North devoted her life to painting flowers, traveling the Americas, Japan, and the East Indies to see them in their natural habitats. After a successful London exhibition in 1879, she presented the paintings and a gallery to house them to the Royal Botanic Gardens, Kew.

O

King Oude (dates unknown)

Oude, a kingdom in northern India that was annexed by the British in the early nineteenth century, was described in William Henry Sleeman's book *A Journey through the Kingdom of Oude* (1865). Cameron's portrait of "King Oude by right of birth" was made at Little Holland House, suggesting that he was known to Sarah and Henry Thoby Prinsep (q.v.).

Overstone, Lord (1796-1883)

Samuel Jones Loyd became a partner in his father's bank, Jones, Loyd & Co. (later amalgamated with the London & Westminster). The Bank Act of 1844 is substantially based on his ideas. A passionate art collector, he became a trustee of the National Gallery in 1850. He was created Baron Overstone the same year. Charles Dickens is said to have used him as a model for the character of Paul Dombey in *Dombey and Son* (1848).

P

Palgrave, William Gifford (1826-1888)

As a Jesuit missionary in Syria and Arabia, Palgrave often disguised himself as a Syrian doctor to visit forbidden parts of the area. He published his *Narrative of a Journey through Central and Eastern Asia* in 1865 and, after severing connections with the Jesuits in 1867, became a career diplomat.

Parry, W. C. Clinton (dates unknown)

Son of the architect Gambier Parry, Clinton Parry was a friend of William Allingham, who introduced him to Alfred Tennyson (q.v.) and presumably Cameron when he visited Freshwater with his family for Christmas in 1867.

Peacock, Emily (born about 1855)

Emily and her sister Mary (q.v.) are believed to have been either visitors of the Camerons at Freshwater or possibly locals, although no records of their names exist in the 1871 census for Freshwater.

Peacock, Mary (dates unknown)

Sister of Emily Peacock (q.v.).

Philpot, Annie Wilhemina (1857-1936)

Born in Walesby, Lincolnshire, Annie was the daughter of Rev. William Benjamin Philpot, a poet and friend of Alfred Tennyson (q.v.). When his wife died, Philpot wrote a widely published elegiac poem and arranged for Annie and her brother, Hamlet, to be brought up in the family of his brother-in-law, George Granville Bradley, the father of Margaret Louisa "Daisy" Bradley (q.v.).

Pictet, Georgina Anna Mary (born 1861)

Daughter of Captain Francis Pictet (49th Native Infantry) and Rose Prinsep Pictet, Cameron's niece, Georgina survived the wreck of the Peninsular & Oriental Company's SS *Colombo*, which ran aground in the Indian Ocean on November 18, 1862.

Pinnock, Mary (dates unknown)

The name Pinnock appears twice in outstanding bills in Cameron's papers (at the Getty Research Institute, Los Angeles; see appendix D), suggesting that there may have been a laborer or merchant by this name in Freshwater, and that this model was related to him.

Pollen, Mrs. John Hungerford (died 1919)

In 1855 Maria Margaret La Primaudaye married the designer, decorator, and writer John Hungerford Pollen, who worked with members of the Pre-Raphaelite Brotherhood. She published *Seven Centuries of Lace* in 1908.

Powys, Stephen (1869-1949)

Educated at Harrow and Trinity College, Cambridge, the third son of the fourth Baron Lilford became the sixth Baron Lilford in 1945 on the death of his brother.

Prince, Rosie

Unknown.

Prinsep, Arthur

The eldest son of Henry Thoby Prinsep (q.v.).

Prinsep, Henry Thoby (1792-1878)

Prinsep joined the East India Company in Bengal in 1807 and published his excellent History of Transactions in India during the Administration of the Marquis of Hastings in 1823. He sat on the Council of India (1858– 74) and wrote an autobiographical sketch of his official life in 1865. He married Cameron's sister Sarah in Calcutta in 1835.

Prinsep, Mary Emily "May" (1853-1931)

Daughter of Charles Robert Prinsep, advocate-general of Calcutta; niece of Henry Thoby Prinsep (q.v.), who adopted her upon her father's death, when she was eleven. She married Andrew Hichens (q.v.) and, after his death, Hallam Tennyson (q.v.).

Prinsep, Valentine "Val" Cameron (1838–1904)

Born in Calcutta, the second son of Henry Thoby Prinsep (q.v.) was a lifelong friend of George Frederic Watts (q.v.) and much influenced by the artist Frederick Leighton. Prinsep exhibited at the Royal Academy from 1862 until his death, becoming an associate in 1876 and a royal academician in 1894.

R

Read, Mr.

Unknown.

Ritchie, Anne Thackeray (see Thackeray, Anne Isabella)

Ritchie, Emily "Pinkie" (dates unknown)

Cousin of Anne Thackeray (q.v.) and later her sister-in-law, when Anne married Richmond Ritchie. Edited From Friend to Friend (1919), a collection of Anne's work.

Robbins, Minnie

Unknown.

Robinson, Hercules (1824-1897)

Colonial administrator who was knighted on becoming governor of Hong Kong in 1859. He was later the governor of Ceylon (1865–72) and of New South Wales (1872–79). Twenty Cameron photographs hung on the walls of his drawing room at Government House, Sydney. He became first Baron Rosmead in 1896.

Rogers, James Henry Thomas (1820-1905)

Born in Warminster, Rogers spent much of his childhood and youth in Westminster. He had settled in Freshwater Bay by 1849. A naturalist, he traveled extensively in South America collecting specimens.

Rossetti, William Michael (1829-1919)

Cameron failed to persuade the artist Dante Gabriel Rossetti to let her photograph him, and although his sister, the poet Christina Rossetti, did sit for Cameron, no print has so far been identified. However, several portraits of their brother William, best known as an art critic, exist.

Rothschild, Hannah de (1851-1890)

Hannah, only child of Baron Meyer de Rothschild, inherited his lavish house, Mentmore (forty miles north of London), and a considerable fortune after her father died in 1874 and her mother in 1877. Having been introduced by Benjamin Disraeli to the fifth earl of Rosebery at Newmarket Races, she married him in 1878.

Ryan, Mary (1848-1914)

Mary, daughter of James and Anne Ryan, left Limerick, Ireland, during the potato famine. Seeing Mary begging in Putney, Cameron employed her as a maid in London and Freshwater. While acting as saleswoman at Cameron's first London exhibition (at Colnaghi), Mary was admired by Henry Cotton (q.v.), who wooed and married her.

S

Sellwood, Henry (1782-1867)

Father of Emily Tennyson. Born in Berkshire, he moved to Horncastle, Lincolnshire, where he worked as an attorney-at-law. He was an influential member of the town who also acted as a banker and helped to establish the town's first National School.

Senior, Jane "Jeannie" Elizabeth (1828–1877)

Jane Hughes, as she was known before marrying Nassau John Senior, son of the Benthamite lawyer William Nassau Senior, was the sister of Thomas Hughes (q.v.). Briefly the first woman Inspector of Workhouses and Pauper Schools (in 1874), she also worked to help young servants and orphans. George Frederic Watts (q.v.) painted her portrait in 1870.

Senior, Walter Nassau (1850-1933)

The only child of Nassau and Jane Senior (q.v.), Walter went to Rugby School and Oxford University before qualifying as a barrister. In fact, he seems to have led a rather gentlemanly life on the Isle of Wight, keeping alive his mother's work after she died when he was only twenty-seven. George Eliot described Walter as his mother's "chief personal joy."

Simeon, Sir John (1815-1870)

The second baronet, Simeon was a Roman Catholic who represented the Isle of Wight in Parliament in two sessions: 1847–51 and 1865–70. Known as a good landlord, master of the hunt, and scholar, he was a close friend of Alfred Tennyson (q.v.), who called him "the prince of courtesy."

Somers-Cocks, Adeline Marie (1852–1920)

Daughter of Lord Eastnor (later Lord Somers) and Cameron's sister Virginia, Adeline married the marquess of Tavistock, who died within two years of succeeding to the title of duke of Bedford. Like her sister Isabella (q.v.), she devoted the rest of her life to religion and charitable works.

Somers-Cocks, Isabella Caroline (1851–1921)

Sister of Adeline Marie Somers-Cocks (q.v.), Isabel (as Cameron called her) married Lord Henry Somerset, only to be involved in a public scandal when she discovered he was having a homosexual affair.

Spartali, Christina (1845-1884)

The younger sister of Marie Spartali (q.v.). Renowned for her beauty, she posed for James Abbott McNeill Whistler's *The Princess from the Land of Porcelain* (1864–65), which was the centerpiece of his extravagant decoration of the Peacock Room (now at the Freer Gallery of Art, Washington, D.C.). In 1868 she married a Belgian count against her parents' wishes and settled in Italy. In 1884 she died,

according to William Michael Rossetti (q.v.), "from a strange cataleptical malady."

Spartali, Marie (1843-1927)

The eldest daughter of a Greek-born businessman, the Greek consul in London, Spartali was an artist's model and a water-colorist. After studying with the Pre-Raphaelite painter Ford Madox Brown, she exhibited at the Royal Academy beginning in 1871. She married the American painter W. J. Stillman the same year.

Spedding, James (1808-1881)

Spedding was an undergraduate at Trinity College, Cambridge, with Alfred Tennyson (q.v.) and was his lifelong friend. After difficulties in finding settled employment, he embarked on a monumental edition of Francis Bacon, publishing seven volumes of the works (1857–59) and seven volumes of life and letters (1861–74).

Speedy, Captain Tristram Charles Sawyer (Báshá Félika) (1836–1910)

Speedy brought Prince Alámayou (q.v.), son of the deceased Theodore II of Abyssinia, to England. Speedy later married "Tiny" Cotton, daughter of Benjamin Tennyson Cotton, a wealthy Isle of White landowner, of Afton House, in December 1868, and spent the rest of his life on the island.

Spring-Rice O'Brien, Mary (died 1868)

The eldest daughter of Thomas Spring-Rice, first Baron Monteagle. She married Edward O'Brien of Catismoyle, Limerick, who was a very close friend of Sir Leslie Stephen (q.v.). She died of tuberculosis in 1868, less than a year after Cameron photographed her.

St. John, Fanny

Unknown.

Stephen, Leslie (1832-1904)

A writer, philosopher, and mountaineer, Stephen was the founding editor of the Dictionary of National Biography (1882–91). The novelist George Meredith based the character of Vernon Whitford in The Egoist (1879) on him.

Strachan Bridges, John, R.A. (dates unknown)

John Strachan Bridges was in the Royal Artillery, becoming a lieutenant in 1863.

Stubbs, "Whiskers" (dates unknown)

Landlord of the Highdown Inn, Freshwater, Isle of Wight.

Т

Talbot, Lady Adelaide (about 1849–1917)

The youngest of eight children of Sir Henry John Chetwynd Talbot, eighteenth earl of Shrewsbury. In 1868 she married Sir Adelbert Wellington, who became the third earl of Brownlow and had a distinguished parliamentary career.

Taylor, Daisy

Unknown.

Taylor, Henry (1800-1886)

Throughout his working life at the Colonial Office (for which he was knighted in 1869), Taylor was also a prolific author. His best-known works were four verse plays, including *Philip van Artevelde*, a drama based on the Elizabethan model, and *The Statesman*, his ironic view on the art of success.

Temple, Frederick (1821-1902)

Educator and reforming Anglican bishop, whose important posts included headmaster of Rugby School (1857–69), bishop of London (1885–96), and archbishop of Canterbury (1896–1902). In this latter capacity he officiated at Queen Victoria's funeral (1901) and Edward's VII's coronation (1902).

Tennyson, Alfred (1809-1892)

Some of Tennyson's early poems were in print even before he was an undergraduate at Trinity College, Cambridge, where he won the Chancellor's Prize for poetry. After he published a two-volume collection of his poetry in 1842, he became the most popular poet of the age. He was made Queen Victoria's poet laureate in 1850.

Tennyson, Cecelia "Cecy" (1859-1918)

One of the five children of Horatio Tennyson (q.v.), Cecelia and her siblings lost their mother in 1868. Emily Tennyson arranged for the children to rent one of Cameron's cottages and found them a nurse and governess. Cecelia became Mrs. Pope upon her marriage.

Tennyson, Charles (1808-1879)

A writer, like his brother Alfred Tennyson (q.v.), Charles received a B.A. from Trinity College, Cambridge, in 1832. He became the vicar of Grasby, Lincolnshire, in 1832 and changed his name to Charles Tennyson Turner in 1835 on succeeding to a greatuncle's property. He published sonnets in 1830, 1864, 1868, and 1873.

Tennyson, Frederick (1807-1898)

The eldest brother of Alfred Tennyson (q.v.), Frederick quarrelled with their father and in 1835 left for Italy, where he lived for twenty-three years. In Florence he met Robert Browning (q.v.) and became his close friend. After returning to England, he found his brother's fame hard to accept and thought Emily Tennyson snobbish and overly ambitious.

Tennyson, Hallam (1852-1928)

The eldest son of Alfred Tennyson (q.v.), Hallam became the second Baron Tennyson on the death of his father in 1892. He worked as a barrister in the Inner Temple before living for a time in Australia, becoming governor-general there in 1902. His second wife was May Prinsep (q.v.), widow of Andrew Hichens (q.v.).

Tennyson, Horatio (1819-1899)

The youngest Tennyson brother seems to have been unworldly ("rather unused to the planet," said Edward Fitzgerald). Apart from a failed attempt to be a farmer in Tasmania, he never took up a profession.

Tennyson, Lionel (1854-1886)

The second son of Alfred Tennyson (q.v.), Lionel was a childhood friend of the younger Cameron boys, joined the India Office in 1877, and married Eleanor Locker (q.v.), daughter of Sir Frederick Locker (q.v.), in Westminster Abbey the following year. He contracted malaria in India and never recovered, dying at sea just a month after his thirty-second birthday.

Tennyson, Maud (born 1860)

A daughter of Horatio Tennyson (q.v.).

Tennyson, Violet (born 1863)

A daughter of Horatio Tennyson (q.v.).

Terry, Ellen (1847-1928)

Famous member of a theatrical dynasty, who made her first stage appearance at the age of only nine. In 1868, at age seventeen, she had a disastrous and short-lived marriage to George Frederic Watts (q.v.). In 1878 she joined Henry Irving's company at the Lyceum Theatre, remaining his leading lady until 1902.

Thackeray, Anne Isabella (1837-1919)

Daughter of the eminent writer William Makepiece Thackeray, Anne married her cousin, Sir Richmond Ritchie, in 1877. Her

own novels—especially *Old Kensington* and *From an Island*—reveal a good deal about the cultural life of Little Holland House and Freshwater.

Thackeray, Margie (born 1863)

Daughter of Anne Thackeray's (q.v.). cousin Edward Thackeray and Amy Crowe. When Amy died in 1864, Anne Thackeray adopted Margie and her sister Annie. Margie later married Anne Thackeray's cousin and brother-in-law, Gerald Ritchie.

Thackeray, Minnie (1840-1875)

Youngest daughter of William Makepeace Thackeray and younger sister of Anne Thackeray (q.v.). Married Leslie Stephen (q.v.) in 1867.

Thompson, R. G.

Unknown.

Trench, Louise (dates unknown)

Probably a relation of Richard Chevenix Trench, Archbishop of Dublin, a friend of Alfred Tennyson (q.v.) from Cambridge.

Trollope, Anthony (1815-1882)

A post office official in Ireland and England for over thirty years, Trollope claimed to have invented the mailbox. Publishing no less than forty-seven novels (of which those in the Barsetshire series are the best known) as well as collections of short stories, sketches, travel books, and biographies, he made over £70,000 from his writing.

V

Vaughan, Henry Halford (1811-1895)

When he married Cameron's niece Adeline Jackson (q.v.) in 1856, Vaughan was Regius Professor of Modern History at Oxford. He refused to live in Oxford, however, and resigned in 1858. His successor described Vaughan's life as "one of genius, mournfully, almost tragically, thrown away."

W

Warder, William (dates unknown)

A porter at Yarmouth Pier, near Freshwater, on the Isle of Wight.

Watts, George Frederic (1817-1904)

Known as "England's Michelangelo," Watts was a giant of late Victorian allegory, history, and portrait painting. He lived at Little Holland House with Sarah and Henry Thoby Prinsep (q.v.) for twenty-five years and then moved with them to the Isle of Wight. Briefly the husband of Ellen Terry (q.v.), he married Mary Fraser-Tytler (q.v.) in 1886.

Wedderburn, Alexander "Alick" D. O. (1854-1931)

Son of Andrew Wedderburn, of Edinburgh, who lived and worked in India. A writer and critic, Alick was a good friend of John Ruskin and later an editor of his work.

Wedderburn, Mary (dates unknown)

Youngest daughter of Andrew Wedderburn, of Edinburgh, who lived and worked in India. His elder sister, and Mary's aunt, was the Victorian watercolorist and illustrator Jemima Blackburn.

Weld, Agnes Grace (1849-1915)

Agnes was the daughter of Charles Richard Weld, assistant secretary and librarian of the Royal Society, and his wife, Anne, the sister-in-law of Alfred Tennyson (q.v.). Agnes was often photographed by Lewis Carroll, notably as Little Red Riding Hood. In 1903 her book Glimpses of Tennyson and Some of His Relations and Friends was published.

Wilberforce, Samuel (1805-1873)

The son of the great antislavery campaigner William Wilberforce, Samuel knew the Isle of Wight before the Camerons lived there, having been a vicar there throughout the 1830s. He was later bishop of Oxford (1845–69) and of Winchester (1869–73).

Wilson, Cyllena Margaret (1851–1883)

The daughter of Arthur Michael Wilson, a draper, and granddaughter of Rev. Samuel Sheridan Wilson (1797–1866). Cyllena, her brother, Sheridan (born 1853), and sister, Melita (1857–1940), were adopted by the Camerons after their parents died in the early 1860s.

Wilson, Herbert

Unknown.

Worsley, Philip Stanhope (1835-1866)

Having won the Newdigate Prize at Oxford in 1857, Worsley published English versions of the Odyssey (1862) and the first twelve books of the Iliad (1865). He stayed at Farringford more than once and died there in March 1866, nursed until the end by Cameron. He is buried in the Freshwater churchyard.

Sources of Inspiration

Julia Margaret Cameron derived the inspiration for many of her works from biblical, historical, literary, and mythological sources widely known to the

educated, art-buying Victorian audience. This appendix explains many of these references, listing the titles of photographs and then corresponding sources.

Α

Acting Grandmama

A reference to Alfred Tennyson's 1864 poem *The Grandmother*.

Acting the Lily Maid of Astolat (see Elaine "the Lily maid of Astolat")

After Perugino | The Annunciation

(Luke 1:26-38) The Virgin Mary is visited by the angel Gabriel, who announces that she is to conceive and bear a son who will be named Jesus. Perugino (1445-1523) was an Italian Renaissance painter who executed two Annunciation scenes, one in 1489 (Church of San Maria Nuova, Fano) and the other in 1497 (the Ranieri Collection, Perugia).

[Alethea]

A Greek word meaning "true" or "faithful"; the Greek goddess of fruitfulness.

All her paths are peace

(Proverbs 3:17): Speaking of wisdom, this verse states that "Her ways are ways of pleasantness, and all her paths are peace."

Amen

A Hebrew word meaning "certainly"; a ritual exclamation to express assent or approval.

"And Enid Sang"

In Alfred Tennyson's *Idylls of the King* (1859), Geraint, one of Arthur's knights, becomes aware of Enid because of her singing: "It chanced the song that Enid sang was one / Of Fortune and her wheel, and Enid sang: / 'Turn, Fortune, turn thy wheel and lower the proud; / Turn thy wild wheel through sunshine, storm, and cloud.'"

The Angel at the Sepulchre

(Matthew 28:1-7) After the Resurrection, God sends an angel to the empty tomb to announce that Christ has risen. Cameron utilized female models for this male role.

The Angel at the Tomb (see The Angel at the Sepulchre)

[The Annunciation] (see After Perugino | The Annunciation)

[The Apple of Concord]

Probably a reference to the apple of discord of Greek mythology. Inscribed "for the fairest," it was thrown by Eris, the personification of discord, into an assembly of gods and contended for by Hera, Athene, and Aphrodite, leading eventually to the Trojan War.

Aurora

In Greek mythology, the goddess of the dawn, sister of Helios, the sun god.

В

A Bacchante

A follower of Bacchus, the Roman god of wine. Their wild, unrestrained behavior was thought by the Victorians to represent the

uncontrollable, hysterical aspect of feminine nature.

Balaustion

The story of a young girl who, with a group of pro-Athenians, is refused shelter in Syracuse until she has recited the Euripides play *Alcestis*, was suggested by a passage in Plutarch's *Life of Nicias*. Robert Browning's version of the subject, *Balaustion's Adventure*, was published in 1871.

[Bathsheba Brought to King David]

(2 Samuel 11:2-17) David, the shepherd boy who becomes king of Israel, sees the wife of Uriah the Hittite while she is bathing, sends for her, and impregnates her.

Beatrice

Percy Bysshe Shelley's 1819 play *The Cenci* was based on the true story of Beatrice Cenci, a sixteenth-century Roman woman who plotted the death of her tyrannical father because of his abuse of her. She and her coconspirators were caught and executed in 1599.

Boadicea

The title of an 1860 poem by Alfred Tennyson, which is based on Boadicea, the "Warrior Queen" of the Iceni tribe in Britain in the first century A.D.

Boaz and Ruth

(Ruth) A young widow, Ruth, finds favor with a kinsman, Boaz, who allows her to glean in his grain fields and eventually marries her.

The Bride of Abydos

The title of an 1813 poem by Lord Byron, in which the beautiful Zuleika, daughter of Giaffir, the pasha of Abydos, is destined to marry the rich, elderly bey of Carasman but dies of a broken heart when Selim, who wants her to share her life with him, is killed.

Browning's Sordello

Refers to the title of Robert Browning's 1840 poem, which discusses the struggle between politics and art. Sordello was an actual thirteenth-century Italian troubadour.

C

[Call I Follow, I Follow. Let Me Die]

A line from Alfred Tennyson's 1859 poem Lancelot and Elaine, published as part of Idylls of the King: "'I fain would follow love, if that could be; / I needs must follow death, who calls for me; / Call and I follow, I follow! let me die.'" It has been suggested that this picture influenced Dante Gabriel Rossetti's Beata Beatrix.

Cassiopeia

In Greek mythology, the wife of Cepheus and mother of Andromeda.

Ceres

The Roman goddess of agriculture.

The child (see The Return after 3 days)

Christabel

The title of an 1816 poem by Samuel Taylor Coleridge. The innocent Christabel encounters a wicked sorceress named Lady Geraldine.

Circe

In Homer's *Odyssey* the magician Circe attempts to prevent Odysseus from leaving the island by giving his sailors a magical liquor that transforms them into swine.

Clio

In Greek mythology, the muse of history.

Cordelia and King Lear

Cordelia, the youngest of the three daughters in William Shakespeare's King Lear (about 1605), refuses to flatter her father when he is dividing his kingdom among them. She is disinherited and banished but returns to help him after his two other daughters turn on him, only to be captured and hanged. Finding her corpse, Lear dies of grief.

The corpse of Elaine in the Palace of King Arthur

(see Elaine "the Lily maid of Astolat")

Cupid & Psyche

In Greek mythology, Psyche was a maiden so beautiful that even Cupid, the god of love, fell in love with her, but he forbade her to look at him. When she disobeyed, he departed in anger.

\mathbf{D}

Daphne

In Greek mythology, a nymph pursued by Apollo who escapes him by turning into a laurel tree.

Daughters of Jerusalem

(Song of Solomon) Solomon seeks to win a country maiden for his royal harem. The proud, pale beauties of Jerusalem, representing the artificial life of the city, emphasize the natural sunburned charm of the rustic maiden.

[The Day Dream]

The title of an 1842 poem by Alfred Tennyson.

The Day-Spring

(Luke 1:78-79) Refers to part of a prophecy regarding the coming of Christ: "Whereby the dayspring from on high hath visited us, to give light to them that sit in darkness and in the shadow of death."

The Dialogue

There are several conversation poems to which this could refer. *The Dialogue* by James Howell (1594–1666) is about the muses, chivalry, and art; *The Dialogue* by John and Charles Wesley is about faith; and *The Dialogue of Life* by John Burne Lester Warren (1835–1895) is between Cassandra and Aeneas.

The Double Star

The title of a short religious poem by Horatius Bonar (1808–1889).

The Dream

The title alludes to John Milton's poem *On His Deceased Wife* (about 1658), in which the narrator dreams that she comes back to him: "Methought I saw my late espoused saint / Brought to me like Alcestis from the grave, / Whom Jove's great son to her glad husband gave, / Rescued from Death by force, though pale and faint."

\mathbf{E}

The Echo

In classical mythology, a nymph who could only repeat the words of others, a punishment from the goddess Hera. Following the loss of Narcissus, her beloved, the nymph faded away until nothing but her voice remained. Also the title of a poem by Christina Rossetti (1854).

Egeria

An adviser to the Roman king Numa Pompilius in the seventh century B.C.

Elaine

(see Elaine "the Lily maid of Astolat")

Elaine before the King (see Elaine "the Lily maid of Astolat")

Elaine "the Lily maid of Astolat"

Elaine's unrequited love for Lancelot caused her death. The story is told in Alfred Tennyson's poem *Lancelot and Elaine* (1870), based on Thomas Malory's *Le Morte* d'Arthur (1485) and other sources of the Arthurian romances.

Enid

A character in Alfred Tennyson's *Idylls of the King* (1859). She was married to Geraint, one of Arthur's knights, who, believing her to be faithless, forbade her to speak to him. However, her devotion to him throughout various trials and dangers reassured him of her love.

\mathbf{F}

The Finding of Moses

(Exodus 2:1-10) The daughter of the Egyptian pharaoh finds Moses in a basket in the reeds of the river, where his mother has placed him in order to save him from being killed.

The Fisherman's Farewell

Refers to the 1851 Charles Kingsley poem *The Three Fishers*.

The five Wise Virgins/The five foolish Virgins

(Matthew 25:1-13) A parable regarding readiness for the Second Coming. The five wise bridesmaids have extra oil for their lamps; the five foolish bridesmaids are unprepared. When the bridegroom arrives for the wedding banquet, the five foolish virgins are absent, having left to buy oil, thus missing the celebration.

"Floss and Iolande" from St. Clement's Eve

Characters from Henry Taylor's 1862 play St. Clement's Eve, set in fifteenth-century France. Floss and Iolande are novices in a convent but share an improper love for a nobleman, which conflicts with their spiritual vocation.

Flower and Thorn

Probably illustrating a line from *The Song of Solomon* (2:2). In reply to the maiden comparing herself to a lily of the valleys (see *The Lily of the Valley*), Solomon replies, "As a lily among thorns, so is my love among the daughters [of Jerusalem]."

"For he will see them on tonight"

A line from Alfred Tennyson's 1850 poem In Memoriam: "For now her father's chimney glows / in expectation of a guest; / And thinking 'this will please him best,' / she takes a riband or a rose; / For he will see them on tonight; And with the thought her colour burns; / And, having left the glass, she turns / once more to set a ringlet right."

"For I'm to be Queen of the May, Mother["]

A line from Alfred Tennyson's 1832 poem *The May Queen*: "You must wake and call me early, call me early, mother dear; / To-morrow 'ill be the happiest time of all the glad New-year; / Of all the glad New-year, mother, the maddest merriest day, / For I'm to be Queen o' the May, mother, I'm to be Queen o' the May."

Friar Laurence and Juliet

In William Shakespeare's *Romeo and Juliet* (about 1596), Friar Laurence gives Juliet a potion that will make her sleep so deeply that she appears dead.

["Fruits of the Spirit"]

(Galatians 5:22-23) Cameron illustrated all of the qualities listed in Paul's letter to the Galatians: "But the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance: against such there is no law."

G

The Gardener's Daughter

The title of an 1842 poem by Alfred Tennyson. Cameron's picture illustrates the lines: "Gown'd in pure white, that fitted to the shape — / Holding the bush, to fix it back, she stood. / A single stream of all her soft brown hair / Pour'd on one side: the shadow of the flowers."

Gareth and Lynette

Characters in Alfred Tennyson's *Idylls of the King* (1859). Gareth, a knight of the Round Table, was King Arthur's nephew. His first quest was on behalf of Lynette, who was initially disdainful of the untried knight. He wooed her and won her approval and her hand.

The grandmother

The title of an 1864 poem by Alfred Tennyson.

Gretchen

Diminutive in German for Margarete, the principal character in the first part of Goethe's *Faust* (1808). Faust seduces her at the instigation of Mephistopheles, bringing about her death.

The Guardian Angel

Among the guardian angels in the Old Testament were the archangel Raphael, the ideal of the angel as guardian spirit and special protector of the young, pilgrims, and other travelers; and the archangel Michael, protector of the Israelites. Cameron used a female model for the role.

[Guinevere]

In Alfred Tennyson's *Idylls of the King* (1859), Guinevere, King Arthur's queen, has an affair with Sir Lancelot, a knight of the Round Table. Both flee the resulting scandal, Guinevere to a nunnery, where she is reminded of her sin through the words of a little novice, and Lancelot, to his own country.

Η

"Have we not heard the Bridegroom is so sweet!["]

A line from Tennyson's 1859 poem Late, Late, So Late (part of the Idylls of the King), which relates to the parable of the five foolish virgins: "Have we not heard the bridegroom is so sweet? / O, let us in, tho' late, to kiss his feet! / No, no, too late! ye cannot enter now."

"He thought of that sharp look Mother I gave him yesterday"

A line from Alfred Tennyson's 1832 poem *The May Queen*: "As I came up the valley whom think ye should I see / But Robin

leaning on the bridge beneath the hazeltree? / He thought of that sharp look, mother, I gave him yesterday, / But I'm to be Queen o' the May, mother, I'm to be Queen o' the May."

Herodias The Mother of Salome

(Mark 6:17-28) When John the Baptist rebukes Herod for having married his brother's wife, Herodias, she persuades her daughter, Salome, to ask Herod for John's head on a charger as a reward for her dancing.

The Holy Family

The Madonna and child with St. Joseph is the group to which this term is most often applied, but it can also refer to Mary and Jesus with the infant John the Baptist, St. Anne, or other figures.

Hosanna

A Hebrew word meaning "save us we pray"; a ritual exclamation of praise and supplication.

Hypatia

An Alexandrian Neoplatonist, known for her beauty and oratory, who was murdered by Christian zealots. Also the subject of Charles Kingsley's novel *Hypatia or New Foes with an Old Face*, serialized in *Fraser's Magazine* from January 1852 to April 1853.

Ι

I see a hand you cannot see

A line from Thomas Tickell's sentimental ballad *Lucy and Colin*, written in 1725: "I hear a voice you cannot hear, / Which says, I must not stay; / I see a hand you cannot see, / Which beckons me away."

Iago study from an Italian

Iago, the villain of William Shakespeare's Othello (about 1604), is an intelligent and quick-witted ensign serving under Othello. Cameron's reference to "an Italian" is to her subject, the professional model Alessandro Colorossi.

Il Penseroso

The title of a 1632 poem by John Milton.

The Infant Bridal

The title of an 1864 poem by Aubrey de Vere. A romantic idyll in three parts, it describes the betrothal of two infants that secures peace between warring kingdoms.

The Infant Jupiter

Jupiter, supreme ruler of gods and mortals, was brought up by nymphs on the slopes of Mount Ida. Cameron's photograph is based on Joshua Reynolds's painting of the same name, exhibited at the Royal Academy in 1774, which was based on an etching after Carlo Maratta's The Infant Christ Adored by Angels.

The Infant Samuel (see The Vision of Infant Samuel)

Isabel Bateman in the character of Queen Henrietta Maria

Queen Henrietta Maria (1609–1669) was the daughter of Henry IV of France and queen consort of Charles I of England. Her Roman Catholic beliefs made her unpopular, and she fled into exile during the civil war. Charles was beheaded in 1649. Isabel Bateman played the part of the queen during her acting days with Henry Irving.

Ĭ

Jephthah & his Daughter

(Judges II:30-40) In return for being granted victory in battle, the warrior Jephthah promised God to sacrifice the first creature to come out of his house on his return. He won the battle, but when he returned home, it was his only child who emerged to greet him.

K

[King Ahasuerus & Queen Esther in Apocrypha]

(Esther 15:7 [Apocrypha]) Esther, the queen, appears "in glorious apparel" to persuade King Ahasuerus (Artaxerxes) to overturn his order to kill all the Jews in his kingdom: "The queen fell down, and was pale, and fainted, and bowed her head upon the head of the maid that went with her."

King Arthur

The principal character in Alfred Tennyson's *Idylls of the King* (1859), whose birth is shrouded in mystery. He is reared by the magician, Merlin, and receives his magic sword, Excalibur, from the Lady of the Lake. He marries Guinevere, but her infidelity with Lancelot prompts him to violent revolt, and he is mortally wounded. Three maidens come in a barge to the shore to carry him away as mysteriously as he had arrived.

King Cophetua and the Beggar Maid

Alfred Tennyson's 1842 poem *The Beggar Maid* celebrates the power of love to transcend all, in this case the glaring difference in status between a monarch and a maid.

King Lear allotting his kingdom to his three daughters (see Cordelia and King Lear)

The Kiss of Peace

The practice in Christian rituals of greeting fellow worshippers with a kiss. Cameron's image also relates to the Salutation.

L

La Contadina

Italian for "peasant girl." The term was used as the title for artworks that appeared in several Royal Academy exhibitions (at least one of which Cameron was known to have visited), including *La Contadina* by L. Walter (1859) and *Contadina in Rome* by H. R. Robertson (1872).

La Madonna Adolorata/Aspettante/ della Pace/della Ricordanza/Esaltata/ Purissima/Riposata/Vigilante

Types of the Madonna illustrating her virtues. Derived from fine-art depictions from the Renaissance, particularly paintings, these types were described and illustrated in the writings of Anna Jameson.

Lady Clara Vere de Vere

The title of an 1832 poem by Alfred Tennyson, in which a young man describes his bitter experience of having a woman refuse him because of his social class.

Lady Elcho as the Cumaean Sibyl

The Cumaean Sibyl, from the ancient city of Cumae in southern Italy, was one of the priestesses of Apollo.

The Lady of the Lake

A guardian figure who protects King Arthur and takes various names in the different legends. In Thomas Malory's *Le Morte d'Arthur* (1485) she presents him with Excalibur.

[Lancelot and Elaine] (see Elaine "the Lily maid of Astolat")

Lilies and Pearls

The lily is a symbol of purity, particularly associated with the Virgin Mary and the virgin saints, but also with the celestial Venus.

The pearl is a typical adornment of the earthly Venus. The two, then, suggest the contrast between sacred and profane love.

The Lily and the Lamb

The lily is a symbol of purity; the lamb, a symbol of Christ in his sacrificial role.

The Lily of the Valley

(Song of Solomon 2:1) Solomon tries to win a country maiden for his royal harem, and she says to him: "I am the rose of Sharon, and the lily of the valleys."

Lionel Tennyson in the character of Marquis de St. Cast

A character from a play by Tom Taylor, *Payable on Demand* (first produced at London's Olympic Theatre in 1859). The marquis gives a large sum of money to the main character, Reuben Goldsched, for safekeeping before being murdered by revolutionists.

The little Novice with the Queen Guinevere in the Holy House at Almesbury

(see [Guinevere])

Love in Idleness

Refers to a line from William Shakespeare's *Midsummer-Night's Dream* (about 1594): "Yet mark'd I where the bolt of Cupid fell: / It fell upon a little western flower, / Before milk-white, now purple with love's wound, / And maidens call it, Love-in-idleness."

Lucia

St. Lucia was an Italian virgin martyr. When she distributed her riches to the poor, her betrothed denounced her as a Christian, and she was tortured and killed.

M

Madame Reine

A central character in Anne Thackeray Ritchie's *Village on the Cliff* (1867). Beautiful, powerful, and capable, the Frenchwoman Reine Chrétien is the manager of a prosperous estate and has many admirers, a contrast with the naïve young English governess, the heroine of the novel.

Mariana

A character in William Shakespeare's *Measure for Measure* (1604–5), Mariana was also the subject of Alfred Tennyson's 1830 poem of the same name. It describes the isolated existence of a woman who longs for a life enriched by love.

Maud

The title of an 1855 poem by Alfred Tennyson, in which a highborn young woman gives her love to the humbly bred narrator.

Maud by Moonlight (see Maud)

May Day

The first of May is a springtime holiday traditionally celebrated with garlands, dancing around the Maypole, and choosing a May queen.

May [Prinsep] As Shakespeare's Isabel

Refers to Isabella from William Shake-speare's *Measure for Measure* (1604–5), a young noblewoman whose moral standards are absolute. She either allows her condemned brother, Claudio, to die, or surrenders herself to Angelo, a cold, arrogant nobleman. She is the epitome of virtue, which she values more than life itself.

The May Queen

The title of an 1832 poem by Alfred Tennyson.

Melpomene

In Greek mythology, the muse of tragedy.

Mignon

A fairylike child rescued by Wilhelm in Goethe's *Wilhelm Meister's Apprenticeship* (1795–96). From hopeless love for Wilhelm and longing for her Italian home, she pines away and dies.

The Minstrel Group

Refers to the 1862 poem *Advent* by Christina Rossetti: "We sing a slow contented song / and knock at Paradise."

The Mountain Nymph Sweet Liberty

The title comes from John Milton's poem L'Allegro (1632) and illustrates the lines: "Com, and trip it as ye go / On the light fantastick toe, / And in thy right hand lead with thee, / The Mountain Nymph, sweet Liberty."

N

The Nativity

(Luke 2:1-7) The story of the birth of Jesus.

[New Year's Eve]

Refers to a passage in Alfred Tennyson's 1832 poem *The May Queen*.

0

"O hark! O hear!["]

A line from Alfred Tennyson's 1847 poem *The Princess*: "O hark, O hear! how thin and clear, / And thinner, clearer, farther going! / O sweet and far from cliff and scar / The horns of Elfland faintly blowing!"

Oenone

In Alfred Tennyson's poem *Oenone* (1832) the daughter of a river god mournfully wanders the vales of Ida, her cheek having lost its rose because her love, Paris, betrayed her and chose another.

Ophelia

A character from William Shakespeare's *Hamlet* (about 1601), who, driven insane by Hamlet's rejection of her and his murder of her father, kills herself.

P

The parting of Sir Lancelot and Queen Guinevere (see [Guinevere])

"The Passing of King Arthur" (see King Arthur)

The Passion Flower at the Gate | Maud

A line from Alfred Tennyson's 1855 poem *Maud*: "There has fallen a splendid tear / From the passion-flower at the gate."

Paul and Virginia

In Jacques-Henri Bernardin de Saint-Pierre's 1787 romance *Paul et Virginie*, set in Mauritius, Paul and Virginia fall in love but are separated when she has to leave for France. Her returning ship is wrecked before Paul's eyes, and because she refuses to disrobe in order to be saved, she dies. Paul later dies of grief.

Philip Ray[,] Annie Lee & Enoch Arden

(see "This is my house & this my little Wife")

Pomona

The Roman goddess of fruitfulness.

Pray God bring Father safely home

Refers to the 1851 Charles Kingsley poem *The Three Fishers*.

[The Princess]

The title of an 1847 poem by Alfred Tennyson.

Prospero

(see Prospero and Miranda)

Prospero and Miranda

In Shakespeare's *The Tempest* (about 1611), Prospero, the usurped Duke of Milan, and his daughter Miranda are cast upon a lonely island together.

Psyche

(see Cupid & Psyche)

Q

Queen Henrietta Maria and Princess Elizabeth Daughter of Charles the 1st (see Isabel Bateman in the character of Queen Henrietta Maria)

Queen Henrietta Telling Her Children of the coming fate of their Father King Charles the First

(see Isabel Bateman in the character of Queen Henrietta Maria)

[Queen Philippa interceding for the Burghers of Calais]

Philippa of Hainault (about 1314–1369), queen consort of Edward III, interceded with him for mercy for the six leading burghers of Calais when they offered their lives in order to save their town.

R

Rachel

(Genesis) The wife of Jacob and mother of Joseph and Benjamin, Rachel longed for motherhood but then died in childbirth. The Victorians regarded her as a tragic heroine.

Rebecca

(see Rebecca at the Well)

Rebecca at the Well

(Genesis 24:42-67) Rebecca, a young virgin, was drawing water from a well when she was spotted by a servant of Isaac's and taken to him for presentation as his wife. The story is regarded as a type or prefiguration of the Annunciation.

The Recording Angel

The archangel Michael is often represented weighing the souls of the dead.

The red & white Roses

In Christian art a red rose symbolizes martyrdom; a white one, purity. The rose also symbolizes love and has been compared to Venus because of its beauty and fragrance, the pricking of its thorns like the wounds of love. According to legend, the rose was originally white until a thorn pierced Venus's foot and her blood stained it red.

The Return after 3 days

(Luke 2:41-51) Mary, Joseph, and Jesus, aged twelve, travel to Jerusalem for Passover. After the festival Mary and Joseph return home, not realizing that Jesus has stayed in Jerusalem. "And it came to pass, that after three days they found him in the temple, sitting in the midst of the doctors, both hearing them, and asking them questions."

Romeo and Juliet

The doomed lovers in William Shakespeare's play of the same name from about 1596.

Rosalba

The central character in Henry Taylor's play *The Virgin Widow* (1849), a young Sicilian countess whose father has arranged her marriage to the aged, wealthy Count Ugo. She falls in love with Silisco, the handsome but destitute lord of Malespino. Torn between duty and desire, her predicament embodies the Victorian ideals of feminine virtue.

The Rosebud Garden of Girls

A line from Alfred Tennyson's 1855 poem *Maud*: "Queen rose of the rosebud garden of girls / Come hither, the dances are done."

5

The Salutation | after the manner of Giotto

(Luke 1:36-56) The visit of the Virgin Mary, immediately following the Annunciation, to her cousin Elizabeth, who will also bear a child—the future John the Baptist. Giotto (1267–1337) illustrated the scene in his Arena Chapel frescoes of 1305–10, which were known to Cameron through engravings circulated by the Arundel Society in 1854 with descriptions by John Ruskin.

Sappho

Greek poetess from the seventh century B.C. who lived on the isle of Lesbos and whose

verse expressed friendship and passionate love, often between women.

Seraphim and Cherubim

The most sacred of all angels, surrounding God in perpetual adoration, traditionally depicted with heads and wings only.

The Shadow of the Cross

A prefiguration of the sacrificial death of Christ.

She walks in Beauty

Title of a poem in Lord Byron's *Hebrew Melodies* (1815): "She walks in beauty, like the night / Of cloudless climes and starry skies; / And all that's best of dark and bright / Meet in her aspect and her eyes."

Shepherds Keeping Watch By Night

(Luke 2:8) As part of the Nativity, an angel appears to "shepherds abiding in the field, keeping watch over their flock by night," telling them of Christ's birth.

The Shunammite Woman and her dead Son

(2 Kings 4:8–37) A rich woman of Shunem sends for Elisha, a disciple of the Hebrew prophet Elijah, when her son takes ill while working in the fields and then dies. Elisha resuscitates him.

A sibyl after the manner of Michelangelo

A reference to Michelangelo's renditions of the sibyls, pagan counterparts to the Old Testament prophets, on the Sistine Chapel ceiling.

Sir Galahad and the Pale Nun

In Alfred Tennyson's *Idylls of the King* (1859), a nun, the sister of Percivale, has a vision of the Holy Grail, which inspires Sir Galahad, a knight of King Arthur's Round Table, in his quest to find the holy chalice.

Sister Spirits

Possibly the Three Fates, the goddesses of classical mythology who preside over the birth, life, and death of humans.

The Snowdrop

Title of an 1842 poem by Alfred Tennyson.

"So like a shatter'd Column lay the King"

A line from *The Passing of Arthur* in Alfred Tennyson's *Idylls of the King* (1859): "So like a

shattered column lay the King; / Not like that Arthur who, with lance in rest, / From spur to plume a star of tournament, / Shot through the lists at Camelot, and charged / Before the eyes of ladies and of kings."

"So now I think my time is near["]

A line from Alfred Tennyson's 1832 poem *The May Queen*: "So now I think my time is near. I trust it is. I know / The blessed music went that way my soul will have to go."

St. Agnes

A Christian virgin martyr. Both John Keats and Alfred Tennyson based poems on the legend that on St. Agnes's Eve (January 21) young girls may see their future husbands in a dream.

St Cecilia | after the manner of Raphael

Cecilia, a Christian virgin martyr believed to have lived in the second or third century, is the patron saint of music. Raphael (1483–1520) created an altarpiece of the subject (1513–14) that now hangs in the Pinacoteca, Bologna.

The Stars in Her Hair Were Seven

A line from the poem *The Blessèd Damozel* (1850) by Dante Gabriel Rossetti: "The blessèd Damozel lean'd out / From the gold bar of Heaven: / Her blue grave eyes were deeper much / Than a deep water, even. / She had three lilies in her hand, / And the stars in her hair were seven."

Stella | study of Mrs. Herbert Duckworth

A reference to *Astrophel and Stella* (published 1591), a sonnet sequence by Sir Philip Sidney (1554–1586).

A study—after the manner of Francia

Francesco Raibolini Francia (about 1450 – 1517) was an Italian painter whose altarpieces often contained angels and girls with long loose hair and dresses.

[Study of Child St. John]

St. John the Baptist, the forerunner of Christ, was imprisoned and executed (see *Herodias The Mother of Salome*). He is often portrayed as an infant holding a reed cross or a lamb.

Study of King David (see [Bathsheba Brought to King David])

A Study of the Cenci (see Beatrice)

Summer days

There were poems with this title by Wathen Mark Wilks Call (1817–1890) and Eliza Cook (1818–1889) to which this could refer, as well as *Songs of Summer Days* by George MacDonald (1824–1905).

\mathbf{T}

Teachings from the Elgin Marbles

In 1812 Lord Elgin, the British ambassador to the Ottoman Empire, brought to England sculptures from the Parthenon in Athens. In 1816 they were sold to the British Museum, London, where they remain today.

["Tears from the depth of some divine despair["]]

A line from Alfred Tennyson's 1847 poem *The Princess*: "Tears, idle tears, I know not what they mean, / Tears from the depth of some divine despair / Rise in the heart, and gather to the eyes, / In looking on the happy Autumn-fields, / And thinking of the days that are no more."

Tell me not sweet I am unkinde

A line from Richard Lovelace's 1649 poem *To Lucasta, Going to the Warres*: "Tell me not sweet I am unkinde, / That from the Nunnerie / Of thy chaste breast and quiet minde / To warre and armes I flie."

"This is my house & this my little Wife"

A line from Alfred Tennyson's 1864 poem *Enoch Arden*: "A narrow cave ran in beneath the cliff: / In this the children play'd at keeping house. / Enoch was host one day, Philip the next, / While Annie still was mistress; but at times / Enoch would hold possession for a week: / 'This is my house and this my little wife.'"

"Three Fishers Went Sailing out into the West"

The first stanza from Charles Kingsley's 1851 poem *The Three Fishers* reads: "Three fishers went sailing away to the west, / Away to the west as the sun went down; / Each thought on the woman who loved him the best, / And the children stood watching them

out of the town; / For men must work, and women must weep, / And there's little to earn, and many to keep, / Though the harbour bar be moaning."

The three Marys

(Matthew 28:1-10; Mark 16:1-8; Luke 24: 1-12; John 20:1-18) All the Gospels mention the women who were the first to discover the empty tomb after the Resurrection, but there is some disagreement as to who they were. Named are Mary Magdalenc, Mary the mother of James, and others.

The Turtle Doves

There are several references to turtle doves as sacrificial offerings in the Bible, such as "And to offer a sacrifice according to that which is said in the law of the Lord, a pair of turtledoves, or two young pigeons" (Luke 2:24).

The Twilight hour

Refers to the George Eliot novel *Adam Bede* (1859), which relates the failed romance of Hetty Sorrel and Adam Bede.

\mathbf{V}

Vectis

The Roman name for the Isle of Wight.

Venus Chiding Cupid and Removing His Wings

Venus, goddess of love, often chastised her mischievous son Cupid, the god of love, for the trouble he caused with his bow and arrows.

A Vestal

In Greek mythology, the Vestals were virgin priestesses in Vesta's temple, responsible for keeping the eternal flame alight.

The Vision of Infant Samuel

(t Samuel 3:1-18) The young Samuel is lying down in the temple, when God speaks to him, thus beginning Samuel's role as a Hebrew prophet and spiritual leader of the Israelites

Vivien and Merlin

Characters from Alfred Tennyson's *Idylls* of the King (1859). Vivien, a vain and coquettish woman of the court, is unsuccessful

in her attempts to seduce King Arthur. She turns instead to Merlin, the magician who reared the king. Vivien tricks Merlin into teaching her his magic powers; he is enchanted and trapped by her, left a prisoner in a hollow tree.

W

The Water Babies

Title of an 1863 book by Charles Kingsley, in which Tom, a young chimney sweep, is ashamed of being seen by Ellie, the squire's daughter, in all his dirtiness and so throws himself into a stream. Here his underwater adventures begin.

The Whisper of the Muse | Portrait of G[eorge]. F[rederic]. Watts

Titled after a painting by G. F. Watts, *The First Whisper of Love* (1860–65), in which Cupid casts a spell over Apollo by whispering amorous words into his ear. Cameron places Watts in the role of a musician inspired by his muse.

The Wild Flower

Probably refers to a line from William Blake's poem *Auguries of Innocence* (about 1805): "To see a world in a grain of sand / And a heaven in a wild flower, / Hold infinity in the palm of your hand / And eternity in an hour."

Y

Young Astyanax

In the *Iliad* (Sir John Herschel's translation of which was published in 1866), Astyanax is the son of Hector.

Z

Zenobia

Queen of Palmyra in the third century A.D. who fought against Roman imperialism.

Zoe | Maid of Athens

Heroine of the Greek War of Independence of 1822, and an eloquent orator.

Zuleika

(see The Bride of Abydos)

Selected References

THE FOLLOWING SOURCES RELATE PRIMARILY TO the life and work of Julia Margaret Cameron and include the artist's publications as well as essays and monographs, exhibition and auction catalogues, and journal and newspaper articles. Also included are titles by Cameron's family members and friends as well as other references pertinent to

her milieu. The listings are in chronological order by year and alphabetical order within each year, beginning with publications of Cameron's time. A number of sources were published in various editions in both the United States and Great Britain, so notes in other parts of the catalogue may not always agree with the listings provided here.

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1853

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1865

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1875

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Cameron, Julia Margaret. "Annals from My Glass House." *Beacon* 2 (July 1890), pp. 157–60. Reprint of Cameron's account of her photographic career, plus encouragement for visitors to go to H. H. H. Cameron's London studio to borrow original photographs.

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Emerson, P. H. "The Artistic Aspects of Figure Photography." *Magazine of Art* 14 (Aug. 1891), pp. 310–16. Includes 3 illustrations by Cameron.

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Sun and Shade 3 (July 1891), photogravure no. 4 (a study of Christina Spartali).

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Martin 1893

Martin, Edwin C. "Tennyson's Friendships." McClure's Magazine 2 (Dec. 1893), pp. 54–60. Includes 5 portraits by Cameron plus a portrait of her by G. F. Watts.

Ritchie and Cameron 1893

Ritchie, Anne Thackeray, and H. H. Hay Cameron. Alfred, Lord Tennyson and His Friends. London: T. Fisher Unwin, 1893. A series of 26 photogravures from the negatives of Julia Margaret Cameron and H. H. Cameron with reminiscences by Ritchie. Limited edition of 400 copies, 150 of which were for sale in the United States. H. H. Cameron made the photogravures from his mother's negatives with the assistance of J. C. Smith at the Cameron Studio. The frontispiece was designed by W. A. Smith; the portrait of Tennyson is from a painting by G. F. Watts. There is no indication which negatives are by H. H. H. Cameron, but he probably made the frontispiece and the Tennyson portrait.

Studio 1893

"Photographic Portraiture: An Interview with Mr. H. Hay Cameron." Studio: An Illustrated Magazine of Fine and Applied Art 2 (Dec. 1893), pp. 84–89.

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Watts, Theodore. "The Portraits of Lord Tennyson." *Magazine of Art* 16 (Feb. 1893), pp. 96–101. Includes photographs by Cameron.

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Watts, Theodore. "The Portraits of Lord Tennyson." *Magazine of Art* 16 (Jan. 1893), pp. 36–43. Includes photographs by Cameron.

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Symonds, Mrs. John Addington, ed. Recollections of a Happy Life: Being the Autobiography of Marianne North. 2 vols. New York: Macmillan, 1894. Chapters 8 and 9 of vol. 1 mention Cameron.

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O'Connor, V. C. Scott. "Mrs. Cameron, Her Friends, and Her Photographs." *Century Magazine* 55 (Nov. 1897), pp. 3–10. O'Connor 1897b

O'Connor, V. C. Scott. "Tennyson and His Friends at Freshwater." *Century Magazine* 55 (Dec. 1897), pp. 240–68. Includes 2 engraved portraits of Tennyson after photographs by Cameron.

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Tennyson, Hallam. Alfred Lord Tennyson: A Memoir by His Son. 2 vols. London: Macmillan, 1897.

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Cary 1898

Cary, Elisabeth L. Tennyson: His Homes, His Friends, and His Work. New York and London: G. P. Putnam's Sons, 1898.

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"A Year's Best Books." *Outlook* 60 (Dec. 3, 1898), pp. 811–24. Includes a portrait of Tennyson by Cameron.

Photographic Times 1898 "Notes and News: A Famous Amateur Photographer." *Photographic Times* 30 (Apr. 1898), p. 190. Excerpts from O'Connor 1897a.

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Fields, James T. Yesterdays with Authors. Boston: Houghton, Mifflin and Company, 1900. Includes frontispiece portrait of Fields by Cameron.

Wilson's Photographic Magazine 1900 "News and Notes." *Wilson's Photographic Magazine* 37 (Apr. 1900), p. 175. Relates when Cameron first met Henry Wadsworth Longfellow.

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Wilson's Photographic Magazine 1901 "Studio Accessories." *Wilson's Photographic Magazine* 38 (Aug. 1901), p. 295. Describes Cameron's photographs as ideal portraiture examples.

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Weld 1903

Weld, Agnes Grace. Glimpses of Tennyson and Some of His Relations and Friends. London: Williams and Norgate, 1903.

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Evans 1904

Evans, Frederick H. "Exhibition of Photographs by Julia Margaret Cameron, at 118, Westbourne Grove, W." *Amateur Photographer* 40 (July 21, 1904), pp. 43–44.

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Meynell, Alice. Exhibition of Photographs by Julia Margaret Cameron. London: The Serendipity Gallery, 1904.

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Brookfield, Charles, and Frances Brookfield. *Mrs. Brookfield and Her Circle.* 2 vols. New York: Chas. Scribner's Sons, 1905–6.

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Bayley 1906

Bayley, R. Child. *The Complete Photographer*. London: Methuen and Co., 1906. Includes 1 illustration by Cameron.

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Wantage, Harriet Sarah Loyd-Lindsay, Baroness. Lord Wantage, U.C., K.C.B.: A Memoir by His Wife. London: Smith, Elder and Co., 1907.

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Maitland, Frederic William. *The Life and Letters of Leslie Stephen*. New York: G. P. Putnam's Sons, 1908.

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Cotton, Sir Henry. *Indian and Home Memories*. London: T. F. Unwin, 1911.

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Watts, M. S. George Frederic Watts: The Annals of an Artist's Life. 3 vols. New York: Hodder and Stoughton, 1912.

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Stieglitz, Alfred, ed. *Camera Work* 41 (Jan. 1913), pp. 3–13, 41–42. Includes 5 tissue photogravure portraits by Cameron plus a statement about her in "Our Plates."

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Ritchie, Lady A. I. T. "From Friend to Friend. Mrs. Tennyson and Mrs. Cameron." *Cornhill Magazine*, n.s., 41 (July 1916), pp. 21–43. Includes excerpts from letters between the two women.

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Kuehn, Heinrich. "Die optischen Mittel fur malerische Photographie." *Camera* (Lucerne) 2 (Nov. 1923), p. 87.

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Ritchie, Hester Thackeray, ed. *Thackeray* and His Daughter: The Letters and Journals of Anne Thackeray Ritchie. New York and London: Harper and Brothers, 1924. Cameron's photography is mentioned in chapter 7.

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Taylor, Una. Guests and Memories. London: Humphrey Milford, 1924.

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Woolf and Fry 1926

Woolf, Virginia, and Roger Fry. Victorian Photographs of Famous Men and Fair Women. London: Hogarth Press, 1926. See also Woolf and Fry 1973.

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Johnston 1927

Johnston, J. Dudley. "Annals of My Glass House by Julia Margaret Cameron." *Photo-graphic Journal* 67 (July 1927), pp. 296–301. Excerpts from Cameron's account of her photographic career plus a photograph by her.

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Hunt 1930

Hunt, Violet. "Stunners." *Artwork* 6 (summer 1930), pp. 77–87. Essay on women connected to the Pre-Raphaelite movement. Includes 3 portraits of Mrs. William James Stillman (née Marie Spartali) by Cameron.

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Fuller, Hester Thackeray. Three Freshwater Friends: Tennyson, Watts, and Mrs. Cameron. Newport, Isle of Wight: The County Press, 1933.

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Jonquieres, Henri, ed. *La Vieille Photographie depuis Daguerre jusqu'a 18*70. Paris: Henri Lefebvre, 1935. Includes 2 illustrations by Cameron.

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Harvard, Charles. "Margaret Cameron." Lilliput 4 (Apr. 1939), pp. 360–68. General essay on Cameron to coincide with V&A exhibition.

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Johnston, J. Dudley. "Pictorial Photography." *Photographic Journal* 79 (Apr. 1939), pp. 179–202. Article commemorating the centenary of the announcement of the discovery of photography.

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Strasser, Alex. Immortal Portraits: Being a Gallery of Famous Photographs by David Octavius Hill, Julia Margaret Cameron, Gaspard Felix Tournachon Nadar, Roger Fenton, Adolphe Disderi and Others. Classics of Photography, edited by A. Kraszna-Krausz. London and New York: The Focal Press, 1941.

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[Gernsheim, Helmut.] Masterpieces of Victorian Photography, 1840–1900 from The Gernsheim Collection. London: The Arts Council of Great Britain, 1951. Includes 2 illustrations by Cameron.

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Image 1956

"Pictures from the Collection." *Image* 5 (June 1956), pp. 138–39. Includes a portrait of William Michael Rossetti by Cameron.

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Mendis, G. C., ed. The Colebrooke-Cameron Papers: Documents on British Colonial Policy

in Ceylon 1796–1833. 2 vols. London: Oxford University Press, 1956.

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Martinez 1958

Martinez, R. E. "The Feminine Touch in Photography." *Camera* (Lucerne) 37 (Jan. 1958), pp. 3–5. Includes 4 illustrations by Cameron.

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Fuller, John. "Julia Margaret Cameron, Victorian Photographer." Master's thesis, Syracuse University, 1964.

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Barrow, Thomas E. "Talent." *Image* 14 (Dec. 1971), pp. 29–31. Information concerning Cameron's photographs at George Eastman House. Includes 3 illustrations by Cameron.

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Czach, Marie. "Some Thoughts on Cameron's Ceylon Photographs." *Afterimage* 1 (Sept. 1973), pp. 2–3.

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Millard, Charles W. "Julia Margaret Cameron and Tennyson's *Idylls of the King*." *Harvard Library Bulletin* 21 (Apr. 1973), pp. 187–201.

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Harker, Margaret. "Photography's Great Eccentric." *Photographic Journal* 114 (1974), pp. 26–31. Includes 6 illustrations by

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"Julia Margaret Cameron: Photographs for the Nation." *Creative Camera*, no. 130 (Apr. 1975), pp. 136–39. Includes 4 illustrations by Cameron.

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Davis, Douglas. "Mrs. Cameron's Special Eye." *Newsweek* (Sept. 1, 1975), pp. 70-71.

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Gernsheim, Helmut. *Julia Margaret Cameron: Her Life and Photographic Work*. Expanded edition of Gernsheim 1948. Millerton, N.Y.: Aperture, 1975.

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Gibbs-Smith, Charles Harvard. "Mrs. Julia Margaret Cameron, Victorian Photographer." In One Hundred Years of Photographic History: Essays in Honor of Beaumont Newhall, edited by Van Deren Coke, pp. 69–76. Albuquerque: University of New Mexico Press, 1975.

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Hopkins, Harry. "Julia Cameron's Photography." *Illustrated London News* 263 (Mar. 1975), pp. 54–57.

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Ovenden, Graham, ed. *A Victorian Album: Julia Margaret Cameron and Her Circle.* London: Secker and Warburg, 1975. Reproduces the contents of Cameron's Mia Album.

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Stable, L., and R. V. Turley. Julia Margaret Cameron: Exhibition of Photographs from

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Lloyd, Valerie. *Photography: The First Eighty Years*. London: P. & D. Colnaghi, 1976, nos. 163-95, 197. Sales cat.

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Scharf, Aaron. Pioneers of Photography: An Album of Pictures and Words. New York: Harry N. Abrams, Inc., 1976.

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Woolf, Virginia. *Freshwater*. Edited and with a preface by Lucio P. Ruotolo. New York and London: Harcourt Brace Jovanovich, 1976.

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Aspin, Roy. "Remembering Julia Margaret Cameron." *British Journal of Photography* 126 (Jan. 26, 1979), pp. 77–79.

Blodgett 1979

Blodgett, Richard. *Photographs: A Collector's Guide*. New York: Ballantine Books, 1979. Includes a biographical sketch of Cameron and 1 illustration by her.

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Ford, Colin. "Julia Margaret Cameron Centenary." *British Journal of Photography* 126 (Jan. 26, 1979), pp. 72–76.

Ford 1979b

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Ford 1979c

Ford, Colin. "Rediscovering Mrs. Cameron—And Her First Photograph." *Camera* (Lucerne) 58 (May 1979), pp. 4–35. Print version of a talk broadcast by the BBC on January 26, 1979, in honor of the centennial of Cameron's death.

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Mann, Charles W. "The Poet's Pose." *History of Photography* 3 (Apr. 1979), pp. 125–27. Includes a portrait of Henry Wadsworth Longfellow by Cameron.

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Bruson, Jean-Marie. Hommage de Julia Margaret Cameron à Victor Hugo. Paris: Maison de Victor Hugo, 1980. Exh. cat.

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London: Routledge and Kegan Paul, 1980.

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Hopkinson, Amanda. Julia Margaret Cameron. London: Virago Press, 1986.

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Idylls of the King and Other Poems. New York: Janet Lehr, Inc., 1986. Facsimile of Tennyson and Cameron 1874~75.

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Lukitsh, Joanne. "Julia Margaret Cameron's Photographic Illustrations to Alfred Tennyson's 'The Idylls of the King.'" *Arthurian Literature* 7 (1987), pp. 145–57.

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Beloff, Halla. "Facing Julia Margaret Cameron." *History of Photography* 17 (spring 1993), pp. 115–17.

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Rosen, Jeff. "Cameron's Photographic Double Takes." In *Orientalism Transposed:* The Impact of the Colonies on British Culture, edited by Julie F. Codell and Dianne Sachko Macleod, pp. 158–83. London: Ashgate, 1998.

Wolf 1998

Wolf, Sylvia. *Julia Margaret Cameron's Women*. Chicago: Art Institute of Chicago, 1998. Exh. cat.

1999

Baker 1999

Baker, Kenneth. "Imperfectly Modern Women; Ambiguities Connect Julia Margaret Cameron's Victorian Portraits with the Present." San Francisco Chronicle (Aug. 25, 1999), p. EI. Review of Cameron exhibition at the San Francisco Museum of Modern Art. Boxer 1999

Boxer, Sarah. "Lifting the Veil From Beauties Cloaked in Tragic Guise." *New York Times* (Jan. 29, 1999), pp. E2, E33. Review of Cameron exhibition at the Museum of Modern Art.

Reid 1999

Reid, Panthea. "Virginia Woolf, Leslie Stephen, Julia Margaret Cameron, and the Prince of Abyssinia: An Inquiry into Certain Colonialist Representations." *Biography* 22 (summer 1999), pp. 323–55.

2000

Aleksiuk 2000

Aleksiuk, Natasha. "'A Thousand Angles': Photographic Irony in the Work of Julia Margaret Cameron and Virginia Woolf." *Mosaic* 33 (June 2000), pp. 125–42.

Humphreys 2000

Humphreys, Helen. *Afterimage*. New York: Henry Holt and Company, 2000. A novel inspired by Cameron's life.

Przyblyski 2000

Przyblyski, Jeannene M. "Julia Margaret Cameron's Women, Great Men, and Others." *Afterimage* 29 (Mar./Apr. 2000), pp. 7–9.

Raheem and Thomè 2000

Raheem, Ismeth, and Percy Colin Thomè. Images of British Ceylon: Nineteenth Century Photography of Sri Lanka. Colombo, Sri Lanka: privately printed, 2000.

Statesman 2000

"Woman Pioneer." *Statesman* (India) (Nov. 25, 2000).

Wynne-Davies 2000

Wynne-Davies, Marion. "The 'Anxious Dream': Julia Margaret Cameron's Gothic Perspective." In *Victorian Gothic: Literary and Cultural Manifestations in the Nineteenth Century*, edited by Ruth Robbins and Julian Wolfreys, pp. 129–47. New York: Palgrave, 2000.

2001

Cawthorne 2001

Cawthorne, Zelda. "In Her Own Image." Herald Sun (Melbourne) (Dec. 3, 2001), p. 92. Review of an exhibition of 60 photographs by Cameron at the National Gallery of Victoria, Australia.

Hinton 2001

Hinton, Brian. Julia Margaret Cameron 1815–1879: Pioneer Victorian Photographer. Freshwater, Isle of Wight: Julia Margaret Cameron Trust, 2001.

Jones 2001

Jones, Jonathan. "Julia Margaret Cameron's 'J. F. W. Herschel' (1867)." *Guardian* (London) (Jan. 27, 2001), p. 7.

Lukitsh 2001

Lukitsh, Joanne. *Julia Margaret Cameron*. 55. London: Phaidon Press, 2001.

MacKay 2001

MacKay, Carol Hanbery. Creative Negativity: Four Victorian Exemplars of the Female Quest. Stanford, Calif.: Stanford University Press, 2001.

Mahoney 2001

Mahoney, Elisabeth. "Reviews: Art: I'm a Stranger Here Myself." Guardian (London) (May 31, 2001), p. 27. Review of a project by Nicky Bird inspired by Cameron, using relatives of the original sitters and retaking photographs at the same sites.

Nunn 2001

Nunn, Pamela Gerish. "Aspirations in the Henhouse." In *Tracing Echoes*, by Nicky Bird, pp. 7–14. Leeds: Wild Pansy Press, University of Leeds, 2001.

Turley 2001

Turley, Raymond V. Isle of Wight Photographers 1840–1940. Southampton, England:

University of Southampton Libraries, 2001. Reproduces 3 photographs by Cameron.

2002

Beaumont 2002

Beaumont, John. "Charles Hay Cameron (1795–1880): Benthamite Jurist." Freshwater, Isle of Wight: Julia Margaret Cameron Research Group, 2002.

Orange 2002

Orange, Sir Hugh. "The Chevalier de l'Etang (1757–1840) and His Descendants the Pattles." Revised, edited, and recast by John Beaumont. Freshwater, Isle of Wight: Julia Margaret Cameron Research Group, 2002.

Selected Exhibitions

THIS LIST OF SELECTED EXHIBITIONS RUNS CHROnologically. Information is provided, when known or applicable, in the following order: solo (S) or group (G) exhibition; exhibition title; sponsoring institution; exhibition dates; number of exhibited Cameron photographs; titles of the photographs as given in exhibition catalogues, checklists, and/or wall labels (bracketed titles indicate uncertainty about which works were actually exhibited); awards; and selected exhibition catalogues and reviews (for full citations of exhibition catalogues, see selected references; for a thorough listing of exhibition reviews during Cameron's lifetime, see Lukitsh 1986, pp. 100–101).

28 Cameron photographs:

1864

(G) Photographic Society – Exhibition of Photographs – Tenth Year Photographic Society of London (May–August 1864) 5 Cameron photographs:

Holman Hunt, Esq., R.A.; Study from Life; G. F. Watts, Esq.; Henry Taylor, Author of *Philip Von Artevelde*; [Unidentified portrait]

See Athenaeum 1864b, British Journal of Photography 1864, Photographic Journal 1864a, and Photographic News 1864.

(G) Ninth Annual Exhibition of the Photographic Society of Scotland: 1864–1865 Photographic Society of Scotland, Edinburgh (December 1864–March 1865)

23 Cameron photographs:

Peace (two versions); Alice; The Ladies Adeline & Isobel Sommers; Portrait of G. F. Watts, Esq.; Portrait of Alfred Tennyson, Esq.; Portrait of W. Holman Hunt, Esq. (two versions); Meekness; Love; St. Agnes; Temperance; Gentleness; Portrait of Henry Taylor (two versions); Longsuffering; Hope; Joy; Portrait of James Spedding; Portrait of Henry Halford Vaughan; Goodness; Faith; Patience

Cameron won an honorable mention for her portraits.

See Photographic Journal 1865b and Photographic News 1865a.

1865

(G) Eleventh Annual Exhibition of the Photographic Society of London Photographic Society of London (May 1-June 1865)

6 Cameron photographs:

Faith; Hope; Charity; Agnes; James Spedding; Alfred Tennyson

See British Journal of Photography 1865b and 1865d and Photographic News 1865b and 1865c.

(G) Berlin International Photographic Exhibition

Photographische Verein von Berlin (May-June 1865)

4 Cameron photographs:

Studies; Henry Taylor; Alfred Tennyson; [Madonnas]

Cameron won a bronze medal for *Studies*. See British Journal of Photography 1865a and Photographic Journal 1865c.

(G) Dublin International Exhibition of Arts and Manufactures, Class F, Fine Arts (Photography)

(May-October 1865)

12 Cameron photographs:

Alfred Tennyson; The Foolish Virgins; The Wise Virgins; The Fruits of the Spirit (group of 9 works)

Cameron won an honorable mention "For artistic composition."

See British Journal of Photography 1865c, Photographic Journal 1865a, and Photographic News 1865d and 1865e. (S)

P. & D. Colnaghi and Company, London (July 1865)

Henry Taylor; G. F. Watts (profile); Sir Coutts Lindsay; Lady Elcho as a 'Dantesque Vision'; Lady Elcho as the 'Cumean Sybil'; Alfred Tennyson; Robert Browning; Holman Hunt; J. Spedding; Lady Adelaide Talbot; Light and Love; La Madonna Aspettante; La Madonna Adolorata; Contemplation; Charity; The Shunamite Woman; Ruth; Double Star; The Recording Angel; The Infant Samuel; Paul and Virginia; Grace Through Love; La Madonna Reposata; Blessing and Blessed; La Madonna Ricordanza; Yes or No; Maud by Moonlight; Sadness

See Illustrated London News 1865b.

(S)

South Kensington Museum, London (September–November 1865)
Unknown number of recently acquired Cameron photographs displayed.
See Wall 1865.

(S)

French Gallery, Pall Mall, London (November 1865)

Approximately 151 Cameron photographs:

Resignation, a Study; Flower and Thorn; Astarte; Faith, Hope, and Charity; Devotion; St. Agnes; The Infant Samuel; Alice du Cane; St. Cecilia; The Salutation, after Giotto; The Five Wise Virgins;

The Five Foolish Virgins; Maude, By Moonlight; Long Suffering; Fervent in Prayer; Love; Divine Love; Resting in Hope; Kept in the Heart; Patient in Tribulation; Yet a Little While; Perfect in Peace; Faith; Watching Always; Gentleness; Studies of Three Sisters, called the Anniversary, Circe, and I Will Be Good; Il Pensoroso, Portrait of Miss M. P.; Henry Taylor as King David; Urania, A Portrait; St. Agnes; Paul and Virginia; Yes or No?; The Whisper of the Muse: Portrait of G. F. Watts; My Grand-child, Archie Cameron, Aged 2 Years and 3 Months; Yet a Little While; Maud by Moonlight (positive picture on glass); Light and Love; The Return After Three Days; The Three Marys; Whittington; Magdalene, A Portrait; The Double Star; Henry Taylor; Lucia; The Lily of the Valley; Daisy; Annie (My First Success, January, 1864); Devotion; Five Studies of My Niece Julia; Astarte, Queen of Heaven; Sappho (large version); Archie Cameron; The Infant Bridal; Sappho (small version); Lady Elcho, as a Dantesque Vision; Devotion; W. M. Rossetti; Archie Cameron; Flos and Iolande; Portrait of Miss James; Lord Morley; Miss Gladstone; Alfred Tennyson; King Cophetua and the Beggar Maid; Cupid and Psyche; Portrait of a Child (positive picture on glass); Lucia (positive picture on glass); Patient in Tribulation (positive picture on glass); Henry Taylor (positive picture on glass); The Recording Angel (positive picture on glass); St. Agnes (positive picture on glass); Miss Gladstone; Rev. W. H. Brookfield; The Infant Bridal; St. Agnes; Il Penseroso; Miss Susan Ann Muir Mackenzie; Miss Annie Hill; Sir Coutts Lindsay, Bart.; Trust; Lady Adelaide Talbot; Alice du Cane; Miss Gladstone; First Ideas; Lady A. Talbot; The Red and White Roses; W. M. Rossetti; Queen Esther (as a fainting supplicant) before King Ahasuerus; Sappho; Alfred Tennyson; Holman Hunt, in His Eastern Dress; Tom Hughes, Esq., M.P.; Henry Taylor; The Flower Girl; Miss Gladstone; Alfred Tennyson; Friar Lawrence and Juliet; G. F. Watts; A Vestal; King David; Devotion; G. F. Watts; Prospero and Miranda; H. T. Prinsep; Archie Cameron; James Spedding; Henry Taylor; G. F. Watts; Henry Taylor; Mrs. Herbert Fisher; William Holman Hunt; Alfred Tennyson; Kate, an Isle-of-Wight Peasant; Dean of Christchurch; Alfred Tennyson; Prospero and Miranda; Miss Minnie Thackeray; Miss Magdalene Brookfield; Robert Browning; Professor Jowett; William Awdry, Esq.; Sir Coutts Lindsay,

Bart.; Ewen Hay Cameron; G. F. Watts; The Turtle Doves; The Infant Undine; Alfred Tennyson and Sons; Study of Lady Elcho; C. H. Cameron, Esq.; Valentine Prinsep; Alice; Lionel Tennyson; Lord Elcho; The Water Babies; The Morning Star; Lieut. Strachan Bridges, R.A.; The May Queen; Hon. G. Howard; Robert Browning; Henry Halford Vaughan; Anthony Trollope; Good Night; The Recording Angel; Ewen Hay Cameron

The images were shown in the room above the Winter Exhibition. See Illustrated London News 1865a and Patmore 1866.

1866

(G) Exhibition Soirée of the Photographic Society of London Photographic Society of London (June 7, 1866)

2 Cameron photographs:

No. 6 (Study of head of a little boy); Beatrice

See British Journal of Photography 1866 and Photographic News 1866.

(G) The Hampshire and Isle of Wight Loan Exhibition, Class XIII, Photographs, Lithographs, Manuscripts, Engravings... The Hartley Institution (University of Southampton)/Southampton School of Art, Southampton, England (Summer 1866)

Unknown number of Cameron photographs; one of them (*The Mountain Nymph Sweet Liberty*) was awarded a silver medal and certificate of honor. Also exhibited was a portrait in oil of Cameron by George Frederic Watts.

1867

- (G) Paris Universal Exposition, 1867. Group II. Agriculture and Industry. Class 9. Photographic Prints and Equipment. Palace of the Champs de Mars, Paris (May-October 1867) Unknown number of Cameron photographs; one of them (Sir John Herschel) won an honorable mention for "artistic photography." See Photographic News 1867b and 1867c.
- (G) Exhibition Soirée of the London Photographic Society Photographic Society of London (November 1867) 3 Cameron photographs:

Sir John Herschel; Henry Taylor; Sir David Brewster

See Illustrated London News 1867a and Photographic News 1867a and 1867d.

1868

(S)

German Gallery, London (January–February 1868) Approximately 235 Cameron photographs:

Fancy Subjects

La Contadina; The Neopolitan; Adriana; Sappho; Love in Idleness; Christabel; The Anniversary; Wild Flower; Maude Clare; Acting Grandmama; Beauty of Holiness; Innocence; Flos (from St. Clement's Eve); King Cophetua; Gardener's Daughter; Recording Angel; Infant Samuel; Violet; Grace; Fanny St. John; Beatrice with Eyes Open; Beatrice with Eyes Closed; Daphne; The Morning Star; The Mountain Nymph, Sweet Liberty; The Passion Flower at the Gate; Mignon; The Vision; Ophelia; Study of the Holy Family; Maud; Rachel; Rosalba; Mary Mother (2 copies); L'allegro; Aurora; First Sorrow; Gem; Joy; Juliet; Lady Clara Vere de Vere; Laura; Love; Suspense; King David; Flora; Annie, My First Success; La Santa Julia; A Bacchante; The Flower Girl; Astyanax; Ophelia; Dolores

Group

Friar Lawrence and Juliet; Prospero and Miranda; Queen Esther & King Ahasuerus; The Orphans; Group from Sordello; Summer Days; Cherub and Seraph; Minstrel Group; Red and White Roses; Romeo and Juliet by Moonlight; The Turtle Doves; Flos and Iolande; The Double Star; Paul and Virginia; The Story of the Heavens; Whisper of the Muse; Teachings from the Elgin Marbles; The Vow; La Madonna Riposata -Resting in Hope; La Madonna Adolorata - Patient in Tribulation; La Madonna Esaltata - Fervent in Prayer; La Madonna della Ricordanza - Kept in the Heart; La Madonna Vigilante - Watching Always; The Salutation, after Giotto; Love and Light; Goodness; Faith; My Grandchild with Mary (various); Divine Love; Devotion; Trust; Mary; Xmas Carol; Maud by Moonlight; St. Agnes (2 copies); Astarte, Queen of the Heavens; Enoch Arden; Wise Virgins; Foolish Virgins; The Return After Three Days; The Grandmother, from Tennyson's Poem; Yes or No; Spring; First Born; First Alarm; Two Children in One Hamlet Born and Bred; The Dialogue; Queen of The May; Philippa Wodehouse and Hardinge Hay Cameron; The Nativity; The Orphans; The Annunciation

Portraits

Alfred Tennyson, Full Face; A. Tennyson, Profile; A. Tennyson, Various; A. Tennyson, with Genuine Autograph; Robert Browning; Robert Browning, with Genuine Autograph; Henry Taylor (Life Size); Henry Taylor in Arab Dress; Henry Taylor (First Series, 12 Various Views); Carlyle (Life Size); Carlyle (Profile); G. F. Watts, R.A., 3/4 Face; G. F. Watts, R.A., Profile; G. F. Watts, R.A., with Hat; Professor Jowett; James Spedding; Late Gov. Eyre; H. T. Prinsep; Valentine Prinsep; W. M. Rossetti; Sir John Herschel, Life Size; Sir John Herschel, with Genuine Autograph; Sir John Herschel, with Cap; Honble. Frank Charteris; Honble. G. Howard; Adolphus Liddell; Anthony Trolloppe; Lionel Tennyson; Harry Cotton; Dean of St. Paul's; Dean of Christ Church (Liddell); Henry Halford Vaughan; Rev. F. Paul; Lord Morley and Rev. W. Awdry; Sir Coutts Lindsay (various); William Holman Hunt (in Eastern Dress); Eugene Cameron, R.A.; Charlie Hay Cameron (various); Charlie Hay Cameron (Senior); Ewen Hay Cameron; Hardinge Hay Cameron; Henry Herschel Hay Cameron; Mrs. Herbert Fisher (various); Mrs. Herbert Duckworth; Lady Adelaide Talbot; Lady Elcho (as Dantesque Vision); Miss Philippa Wodehouse; Miss Cyllena Wilson (Profile); Miss Kate du Bois; Miss May Prinsep; Miss Frances Hopekirk; Miss Christina Tytler; Col. And Honble. Mrs. Lloyd Lindsay; Miss Minnie Thackeray; Miss Charlotte Norman; Miss Maria Pears; Miss Alice du Cane; Miss Gladstone; Miss Fanny St. John; Monsieur Jacques Blumenthal; Alfred Tennyson and His Two Sons; H. J. S. Cotton as King Cophetua

Series of Twelve Life-Sized Heads of Fancy Subjects

Freddy (Four Versions); Freddy, God of Love; Katie, Eyes Down; Katie, Eyes Flashing; Alice; Alice, Larger Than Life; Lizzie, Hands Clasped; Beatrice, Eyes Down; Beatrice, Eyes Open

[Handwritten Titles Cameron Added to the Catalogue List]

Cyllena, a Study; Mary; Grief; La Madonna Purissima; Two Lilies, May and a Lily; Juliet Alone; Mary Ryan; Irish Mary; La Penserosa; The Maid of Athens; The Infant Bridal; The Infant Samuel; Daisy; Egeria; The Maid of Astolat; Piety; My Treasure; May Day; The Rosebud Garden of Girls; The Rosebud Garden of Girls (other version); La Madonna della Ricordanza; The Infant St. John; Mary, a Study with Lily; The Apple of Concord; The Appearance; A. Tennyson [illeg.]; [illeg.] and Child; Henry Taylor, 2 copies on small mounts; Alfred Tennyson with his sons; Longfellow full face; Longfellow, profile, genuine written auto[graph]; Joachim, Two

Copies Various; Miss de Fonblanque; Virginia Dalrymple; Virginia Dalrymple, full face; Capt. Speedy alone with spear; Capt. Speedy, child at Feet, 2 copies; Capt. Speedy with Child in Cap, full face; Spear or Spare; My Sunshine; Mr. Cameron under Walnut Tree; Christina Tytler alone

See Art Journal 1868, Athenaeum 1868, Photographic News 1868a, and Queen 1868.

(G) Annual Exhibition of the Photographic Society of London Photographic Society of London (November 1868) Unknown number of Cameron photographs. See Photographic News 1868b.

1869

(G) Photography exhibition, Groningen, Netherlands (July 1869)

Unknown number of Cameron photographs; she wins a bronze medal in the portraits category.

See Photographic Journal 1869 and Photographic News 1869a.

1870

(G) Neuvième Exposition de la Société
Française de Photographie comprenant
les oeuvres des Photographes Française
et Étrangers
Société Française de Photographie, Palais
de l'Industrie, Paris
(May I-August 31, 1870)
Approximately 24 Cameron photographs
exhibited under the name Mme. Margueritte
Cameron.
See British Journal of Photography 1870a

and 1870b and Photographic News 1870b.

- (G) Midland Counties Exhibition of Art and Industrial Products, Derby, England (May 5-October 31, 1870) 78 Cameron photographs.
 See Photographic News 1870c.
- (G) Fifteenth Annual Exhibition of the Photographic Society
 Photographic Society of London, Conduit Street Gallery
 (November 8–30, 1870)
 Approximately 10 Cameron photographs:
 Dora; Town Life; May (four versions);
 Beatrice Cenci; The Kiss of Peace [Series of domestic sketches]; Maria Spartali
 See Art Journal 1870, British Journal of Photography 1870c, Photographic Journal

1871

(G) London International Exhibition, Photographs Division I, Class III

1870, and Photographic News 1870a.

(Summer 1871)

9 Cameron photographs:

Guardian Angel; Alfred Tennyson; H. H. H. Cameron; C. Darwin; The Echo; Sir John Herschel; Lady Florence Anson; The Rosebud Garden of Girls; Kiss of Peace

See British Journal of Photography 1871a and Photographic News 1871b.

(G) Sixteenth Annual Exhibition of the Photographic Society
Photographic Society of London, Conduit Street Gallery
(November–December 1871)
Unknown number of Cameron photographs, including 1 porcelain reproduction.
See British Journal of Photography 1871b, Photographic Journal 1871, and Photographic News 1871a and 1871c.

1872

(G) London International Exhibition (April-September 1872) 5 Cameron photographs:

Two Angels at the Sepulchre; May Prinsep as Christabel (porcelain reproduction in a carved box frame); Beatrice Cenci (porcelain reproduction in a carved frame); The Dream (porcelain reproduction); Photograph from the Life

See British Journal of Photography 1872a and 1872b.

1873

(G) International Exhibition, South Kensington, England (1873)
15 Cameron photographs ("large head portraits").
See British Journal of Photography 1873d and Photographic News 1873.

- (G) Universal Exhibition, Group XII, Graphic Arts and Industrial Drawing, Section 3 Vienna Photographic Society (July 1873)
- 5 Cameron photographs:

Herschel (see fig. 98); Ceres; Darwin (two portraits); Venus Chiding Cupid Cameron won a medal for "Good Taste" in "Artistic Studies."

See British Journal of Photography 1873e.

(G) Eighteenth Annual Exhibition of the Photographic Society
Photographic Society of London
(October-November 1873)
5 Cameron photographs:
Sir Henry Taylor; The Stray Cupid;

Sir Henry Taylor; The Stray Cupid; Sir John Herschel; Judith; Gretchen

An unknown number of photographs by Henry Herschel Hay Cameron were also exhibited.

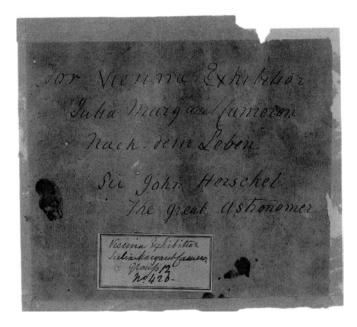


FIG. 98 Label from J[ohn]. F[rederick]. W[illiam]. Herschel (cat. no. 674) for the Universal Exhibition, Vienna, July 1873. $21.6 \times 23.2 \text{ cm } (8\frac{1}{2} \times 9\frac{1}{8} \text{ in.}).$

See British Journal of Photography 1873a, 1873b, and 1873c and Photographic Journal 1873.

(S) Mrs. Cameron's Gallery of Photographs, 9, Conduit Street, Hanover Square, London (November 1873–January 1874) 66 Cameron photographs:

Katey; Little Maggie; Miss Liddell; Lord Hatherley; H. T. Prinsep; Mr. Lecky; Mr. Tennyson; Dr. Darwin; Sir Henry Taylor; Sir J. F. Herschel; Mignon (study of Lady Florence Anson); Madame Reiné; Dora (wife of Ewen Hay Cameron); The Nestling Angel; The Recording Angel; Acting Grandmama; Cupid Reposing; Content; A Holy Family; The Departure for School; Florence; The Kiss of Peace; St. John the Baptist (infant study of Florence Fisher); Pomona; Alethea; Robert Browning; Aubrey de Vere; Frederick Lockyear; Herr Joachim; Anthony Trollope; W. M. Rossetti; Sir Edward Ryan; Dean Milman; Professor Jowett; Sir John Simeon; Sir James Hooker; Holman Hunt; A. H. Layard; Gustave Doré; Bishop of Winchester; Mrs. Ewen Cameron; G. F. Watts; Carlyle; Miss Mary Spartali; Miss May; Miss Emily; The Lady Mary; Miss Florence; Miss Alice; Miss Doyly; Studies of Mary, Katie, and S. T.; Lady S. as La Donna Elvira; Adriana; Zoe; Mary; Florence; The Brothers; Ganymede; The Wings of Morning; King Lear and His Daughters; The Two Angels at the Sepulchre; The Annunciation; Paul and Virginia; Enoch

Arden and Annie Lee; Prospero and Miranda; Friar Lawrence and Juliet See Times 1873.

1874

(G) Nineteenth Annual Exhibition of the Photographic Society Photographic Society of Great Britain, Suffolk Street Gallery, Pall Mall, London

(October-November 5, 1874) 4 Cameron photographs:

Kiss Me Mama; A Portrait of Lady Hood and Her Daughter Mabel; Miss Isabel Batemen as 'Urania'; Queen Henrietta Marie with her Children

See British Journal of Photography 1874a and 1874b.

1876

(G) Centennial Exhibition, Philadelphia (May–September 1876) Unknown number of Cameron photographs, one of which won a medal. See British Journal of Photography 1876a, Harper's Weekly 1877, and Philadelphia Photographer 1877.

(G) Annual Exhibition of the Photographic Society of Great Britain
Photographic Society of Great Britain,
London
(September-November 1876)
The Autotype Company displayed an
unknown number of carbon prints of Cameron's photographs on Arthurian subjects.
See British Journal of Photography 1876b.

(G) Exhibition of the Edinburgh Photographic Society
Edinburgh Photographic Society
(December 1876 – January 1877)
3 Cameron photographs:
The Foolish Virgins; Prospero and

Miranda; Lancelot and Guinevere

1889

(S)

Camera Gallery, 106 New Bond Street, London

(April 1889)

Unknown number of Cameron photographs; exhibition likely organized by Henry Herschel Hay Cameron. First publication of her autobiographical *Annals of My Glass House*.

1890

(G) International Exhibition of Photography Edinburgh Photographic Society, Royal Scottish Academy National Galleries (November 14, 1890 – January 7, 1891) Unknown number of Cameron photographs.

1894

(G) Premiere Exposition d'art photographique Photo Club de Paris, Galleries George Petit (January 10–30, 1894) Unknown number of Cameron photographs; an unknown number of photographs by Henry Herschel Hay Cameron were also exhibited.

1895

(G) Salon Photographique, Cerle Artistique et Litteraire, Brussels (1895)
Unknown number of Cameron photographs; an unknown number of photographs by Henry Herschel Hay Cameron were also exhibited.

1899

(S)

Photo Club, Vienna Unknown number of Cameron photographs.

1904

(S) Exhibition of Photographs by Julia Margaret Cameron
The Serendipity Gallery, 118, Westbourne Grove, London
(June 23–July 31, 1904)
50 Cameron photographs.
See Evans 1904 and Meynell 1904.

1905

(G) Siebenten Austellung Wiener Photo Club, Vienna (April 15–May 21, 1905) Unknown number of Cameron photographs.

1906

(G) Exhibition of Photographs by J. M. Cameron and H. H. Cameron
The Little Gallery of the Offices of the Royal Photographic Society, Brockenhurst Station, New Forest, England (August 1906)
35 Cameron photographs; 13 photographs by Henry Herschel Hay Cameron.

1908

 (G) Scottish National Exhibition – Fine Art Section
 Sanghton Park, Edinburgh
 (May-October 1908)
 Unknown number of Cameron photographs.

(G) Fifty-Third Annual Exhibition of the Royal Photographic Society of Great Britain Royal Photographic Society of Great Britain, The New Gallery, 121 Regent Street, London (September 17-October 24, 1908) Unknown number of Cameron photographs.

1909

(S)

National Arts Club, New York Unknown number of Cameron photographs.

1914

(G) Fifty-Ninth Annual Exhibition of the Royal Photographic Society of Great Britain Royal Society of British Artists, Haymarket, London

(August 1914)

6 Cameron photographs:

Sir John Herschel; Florence; Sir Joseph Hooker; The Kiss of Peace; The Wild Flowers; The Mountain Nymph Sweet Liberty

1915

(G) Old Masters of Photography
Albright Art Gallery, Buffalo, New York
(January 20 – February 28, 1915)
Unknown number of Cameron photographs.
See Coburn 1915.

1916

(G) Old Masters

Hammersmith House Photographic Society, London

(October 1916)

Unknown number of Cameron photographs (platinum prints made by Alvin Langdon Coburn).

1927

(G) Photographs by Julia Margaret Cameron Royal Photographic Society of Great Britain, London (July 4-August 12, 1927) 120 Cameron photographs.

1933

(G) Century of Progress International Photographic Salon (Fifth International Salon of Photography) International Salon of Photography, Graphic

International Salon of Photography, Graphi Arts Building, Chicago Camera Club (1933)

Unknown number of Cameron photographs.

1939

(G) Early Photographs to Commemorate the Centenary of Photography, 1839–1939 Victoria and Albert Museum, London (January 25–April 14, 1939) Approximately 17 Cameron photographs:

Lord Tennyson; Sir Henry Taylor (two portraits); Sir John Herschel (rephotographed and enlarged); [Portrait of an Unidentified Man]; Robert Browning; The Earl of Wemyss; Sappho (Miss Mary Hillier); Egeria (Miss Peacock); The Angel at the Sepulchre (Miss Mary Hillier); Beatrice; 6 various studies, including William Michael Rossetti and St. Agnes (Eyes Down)

See Harvard 1939.

1942

(G) New Acquisitions: Photographs Museum of Modern Art, New York (January 13–February 15, 1942) 2 Cameron photographs:

Thomas Carlyle; Herschel

1943

(S) Photographs by Julia Margaret Cameron Museum of Fine Arts, Boston (January 13–March 12, 1943) Unknown number of Cameron photographs, likely drawn from a group of 43 works donated by Mrs. J. D. Cameron Bradley in 1942.

1949

(G) Roots of Photography: Hill, Adamson, Cameron Museum of Modern Art, New York (April 27–July 24, 1949) 31 Cameron photographs:

A. H. Layard; Henry Taylor; Mary Mother; Herr Joachim; Henry Wadsworth Longfellow; Christabel; The Kiss of Peace; Miss Leslie Stephen; Rachel and Laura; Maud; Alfred Lord Tennyson (4 portraits); Sir J. F. W. Herschel (4 portraits); Thomas Carlyle; Rosalba; Dora; From Life; The Maid of Athens; The Mountain Nymph – Sweet Liberty; Ellen Terry at Age of 16; The Original Alice of Wonderland, Alice Liddell; La Morte d' Arthur; Rosebud Garden of Girls;

Too Late! Too Late!; The Three Misses Liddell; Summer Days

See American Photography 1949.

(S) Julia Margaret Cameron
San Francisco Museum of Art
(August 18–October 9, 1949)
Unknown number of Cameron photographs.

1951

(G) Masterpieces of Victorian Photography Victoria and Albert Museum, London (May 1-October 1, 1951) Unknown number of Cameron photographs. See Gernsheim 1951.

1960

(S) Julia Margaret Cameron Limelight Gallery, New York (December 16, 1960 – January 31, 1961) Unknown number of Cameron photographs.

1964

(G) The Photographer's Eye Museum of Modern Art, New York (May 27-August 23, 1964) 2 Cameron photographs:

Portrait of Thomas Carlyle; Casseopeia

(G) Some Nineteenth-Century Photographers Allen R. Hite Art Institute, University of Kentucky, Lexington (1964) Unknown number of Cameron photographs.

1967

(S) Julia Margaret Cameron Robert Schoelkopf Gallery, New York (November 28, 1967–January 6, 1968) 45 Cameron photographs.

1968

(G) Victoria's World: A Photographic Portrait Drawn from the Gernsheim Collection Austin Art Museum of the University of Texas at Austin (September 22-November 3, 1968) 6 Cameron photographs.

1971

(S) Julia Margaret Cameron Leighton House, London (March 8-April 17, 1971) 84 Cameron photographs.

1972

(G) 'From Today Painting is Dead' The Beginnings of Photography
Arts Council Tour/Victoria and Albert Museum, London
(March 16-May 14, 1972)
9 Cameron photographs:
Robert Browning; A. H. Layard; Alfred Lord Tennyson, 1869; Alfred Lord

Tennyson; Whisper of the Muse (G. F. Watts); Captain Speedy; 'Spear or Spare'; Study for Head of Circe; Woman Standing by a Tree

(S) Fifty Victorian Photographs
Robert Schoelkopf Gallery, New York
(June 5 – June 30, 1972)
50 Cameron photographs.

1973

(S) Julia Margaret Cameron: Fifty Photographs
Archer M. Huntington Gallery, University of Texas at Austin
(1973)
50 Cameron photographs.

1974

(S) Mrs. Cameron's Photographs from the Life Stanford University Art Museum, Palo Alto, California (January 22–March 10, 1974) 50 Cameron photographs. See Mozley 1974.

1975

- (S) Julia Margaret Cameron: Exhibition of Photographs from the "Mia" Album
 Southampton University, Photographic
 Gallery and Library, Southampton, England
 (May 2–30, 1975)
 Approximately 120 Cameron photographs.
 See Stable and Turley 1975.
- (G) Women of Photography: An Historical Survey Museum of New Mexico, Santa Fe (September 15 – October 26, 1975) Unknown number of Cameron photographs.
- (S) The Herschel Album National Portrait Gallery, London (November 14, 1975–February 29, 1976) 93 Cameron photographs. Exhibition booklet by Colin J. Ford.

1978

(S) Julia Margaret Cameron Thackrey & Robertson, San Francisco (September 12 – October 12, 1978) 40 Cameron photographs.

1979

(S) Julia Margaret Cameron: A Centennial Exhibition
Newberger Museum, State University of New York College at Purchase
(January 28 – March 18, 1979)
40 Cameron photographs.

(G) Cameron to Weston: Photographs from the Collection Art Institute of Chicago (April 2–June 10, 1979) Unknown number of Cameron photographs.

1980

An Exhibition of Photographs Selected from the Collection of the Victoria and Albert Museum
Arts Council Tour
(February 9, 1980 – October 4, 1981)
3 Cameron photographs:
Sir John Herschel; The Dream (Miss Mary Hillier); Sappho (Miss Mary

(G) Old and Modern Masters of Photography:

(S) Hommage de Julia Margaret Cameron à Victor Hugo Musée Victor Hugo, Paris (November 6 – December 31, 1980) 28 Cameron photographs. See Bruson 1980.

1983

(G) A Guide to Early Photographic Processes Victoria & Albert Museum, London (1983)

1 Cameron photograph: Circe

1984

(S) Julia Margaret Cameron in Context Arts Council Tour/British Council Tour (March-September 1984/September 1984 – June 1985)

18 Cameron photographs:

Hypatia; Lady Adelaide Talbot as Nun; Goodness; Fervent in Prayer; The Shadow of the Cross; Paul and Virginia; The Return After Three Days; Spring; Tennyson with Cap; The Five Wise Virgins; Juliet and the Friar; Angel at the Sepulchre; A Vestal; Sappho; Saint Agnes, Eyes Open; Child's Head; Lady Elcho as the Cumean Sibyl; Child's Head

- (S) Photographs by Julia Margaret Cameron Art Institute of Chicago (May 5-July 8, 1984) Unknown number of Cameron photographs.
- (G) The Golden Age of British Photography, 1839–1900 Victoria and Albert Museum, London (June 6–August 19, 1984)

13 Cameron photographs:

- Ioland and Floss; Whisper of the Muse (G. F. Watts); Return After Three Days; Portrait of Robert Browning; Henry Herschel Hay Cameron; Portrait of Mary Hillier; Julia Jackson; Woman in Costume (possibly Julia Jackson); Portrait of the Rt. Hon. Sir Austen Henry Layard; Portrait of Alfred Lord Tennyson; May Day; The Dream; Christabel (Portrait of May Prinsep)
- (S) Julia Margaret Cameron 1815–1879 Southampton University, John Hansard Gallery, Southampton, England (March 7–April 28, 1984)

Approximately 140 Cameron photographs. The exhibition traveled to the National Museum of Photography, Film & Television, Bradford; the Birmingham City Art Gallery; the Mappin Gallery, Sheffield; and the Victoria and Albert Museum, London. See Weaver 1984.

1985

(S) Julia Margaret Cameron 1815–1879 Instituto Nazionale per la Grafica, Rome (April 11–May 17, 1985) Approximately 140 Cameron photographs. The exhibition was part of a tour organized by the British Council, which also included the Juan March Foundation, Madrid; the Landesmuseum, Bonn; and the Centre National de la Photographie, Paris. See Weaver and Miraglia 1985.

(S) Julia Margaret Cameron in Context International Center of Photography, New York (June 14–July 28, 1985) Unknown number of Cameron photographs. See Edwards 1985.

1986

(S) Cameron: Her Work and Career George Eastman House, Rochester, New York (April 11—May 25, 1986) 121 Cameron photographs (including 10 platinum prints made by Alvin Langdon Coburn). See Lukitsh 1986.

(S) Paolo Gioli: Hommage to Julia Margaret Cameron George Eastman House, Rochester, New York (May 6-June 15, 1986) 1 photograph by Gioli after a photograph by Cameron.

- (S) Whisper of the Muse: The Work of Julia Margaret Cameron
 J. Paul Getty Museum, Malibu, California (September 10–November 16, 1986)
 40 Cameron photographs, 2 books with original Cameron photographs (Idylls of the King, vols. 1 and 2), and 141 Cameron photographs from the Lindsay Album.
 See Weaver 1986.
- (S) The J. Paul Getty Museum's Overstone Album
 Loyola Marymount University,
 Laband Art Gallery, Los Angeles
 (September 12-November 2, 1986)
 III Cameron photographs from the
 Overstone Album.
 See Weaver 1986.
- (G) Photographs from Special Collections, University Research Library, UCLA University of California, Los Angeles, Wight Art Gallery (September 23–November 2, 1986)

35 Cameron photographs from the Aubrey Ashworth Taylor Album.

1990

(G) Photography: The First 150 Years
Laguna Gloria Art Museum/Harry Ransom
Humanities Research Center, The University
of Texas at Austin
(September 2-October 22, 1989/
February 1-June 15, 1990)
1 Cameron photograph.

1993

(G) A Second Look: Women Photographers from the Collection of the Harry Ransom Humanities Research Center, The University of Texas at Austin, Austin, Texas Harry Ransom Humanities Research Center, The University of Texas at Austin (March 22-July 25, 1993) 10 Cameron photographs.

1994

(S) For My Best Beloved Sister Mia: An Album of Photographs by Julia Margaret Cameron
University of New Mexico Art Museum, Albuquerque
(September 23—December 18, 1994)
120 Cameron photographs from the Mia

See Mulligan et al. 1994.

1995

(G) Early Acquisitions Victoria and Albert Museum, Henry Cole Wing, London (January 25-April 30, 1995) 10 Cameron photographs:

Spring; Fervent in Prayer; A Vestal; Paul and Virginia; The Red and White Roses; Goodness; Yet a Little While; Grace with Love; Resting in Hope; The Return 'After Three Days'

(G) People and Places: British Painting, 1550–1900
Tour of five Japanese cities
(March 30–November 5, 1995)
6 Cameron photographs:

Beatrice; Thomas Carlyle; Sir John Herschel; Alfred, Lord Tennyson; St. Cecilia after the Manner of Raphael; Merlin and Vivien

(G) Paradis Perdus: L'Europe Symboliste Musée des Beaux Arts, Montréal (June 8 – October 15, 1995) 2 Cameron photographs:

z cameron photographs.

The Dream; Shadow of the Cross

(S) Gendered Territory: Photographs of Women by Julia Margaret Cameron Harry Ransom Humanities Research Center, The University of Texas at Austin (October 9, 1995–February 9, 1996) 61 Cameron photographs and 61 Cameron photographs from the Thackeray Album. See Oliphant 1996.

1996

(G) Kiss This - The Kiss in Photography Focal Point Gallery, Southend, England (March 1996)

4 Cameron photographs:

Iolande & Floss; Double Star; Mother and Child; Two Girls Kissing

(G) The Pre-Raphaelites and Early British Photography Victoria and Albert Museum, Henry Cole Wing, London (June 3-September 29, 1996)

6 Cameron photographs:

Beatrice; Thomas Carlyle; Sir John Herschel; Alfred, Lord Tennyson; St. Cecilia after the Manner of Raphael; Merlin and Vivien

(G) The Inner Eye
South Bank Centre Tour, England
(September 1996 – March 1997)
4 Cameron photographs:
Child Sleeping; Call and I Follow;
Profile of a Woman; First Ideas

(S) Julia Margaret Cameron: The Creative Process

J. Paul Getty Museum, Malibu, California (October 15, 1996 – January 12, 1997) 37 Cameron photographs, 2 books with original Cameron photographs (*Idylls of the King*, vols. 1 and 2), and 1 photograph by Henry Herschel Hay Cameron of a portrait in oil of his mother by George Frederic Watts.

Exhibition brochure by Julian Cox.

(S) Annals of My Glass House: Photographs by Julia Margaret Cameron Scripps College, Ruth Chandler Williamson Gallery, Claremont, California (October 20 – December 15, 1996) 65 Cameron photographs. See Hamilton 1996.

1997

(G) Public and Private: Women's Lives in 19th Century Art
Victoria and Albert Museum, Henry Cole Wing, London
(April 9-September 14, 1997)
3 Cameron photographs:
Devotion; Pray God Bring Father Safely Home; Portrait of Julia Jackson

(G) A Grand Design: The Art of the Victoria and Albert Museum

Victoria and Albert Museum, London (October 12, 1997–January 16, 2000) 1 Cameron photograph: St. Agnes, Eyes Up

1998

(S) Julia Margaret Cameron: The Creative Process
Art Gallery of Ontario (exhibition organized by the J. Paul Getty Museum)
(February 5-May 13, 1998)
95 Cameron photographs.
Exhibition brochure by Julian Cox.

(S) Julia Margaret Cameron: Victorian Photographer
Museum of Fine Arts, Boston
(March 17–June 7, 1998)
69 Cameron photographs and a scrapbook belonging to Miss Angenaard, who worked for the Tennyson family as a governess.
Exhibition brochure by Anne E. Havinga.

(G) An Independent Art: Photographs from the Victoria and Albert Museum, 1839–1996 Victoria and Albert Museum, Canon Gallery, London (May 21–October 26, 1998) 3 Cameron photographs:

Floss and Iolande; Alfred Lord Tennyson; The Dream

(G) Insight: Women's Photographs from the George Eastman House Collection Römisch-Germanisches Museum, Cologne, Germany (September 11-November 1, 1998) Unknown number of Cameron photographs.

(S) Julia Margaret Cameron's Women
Art Institute of Chicago
(September 19, 1998 – January 3, 1999)
63 Cameron photographs.
See Baker 1999 and Boxer 1999 for reviews
of the exhibition in its San Francisco and
New York venues; Wolf 1998 is the exhibition
catalogue.

2001

(G) From Gutenberg to Gone with the Wind: Treasures from the Ransom Center LBJ Library, Austin, Texas (May 3, 2001–May 3, 2002) 1 Cameron photograph:

The Parting of Sir Lancelot and Queen Guinevere

(S) Victorian Photographs, Julia Margaret Cameron: Annals of My Glasshouse and From the World of Beautiful Shadows National Gallery of Victoria, Australia (November 30, 2001–February 3, 2002) 60 Cameron photographs.

See Cawthorne 2001.

Title Index

This index lists the titles of all Cameron works in the catalogue section. Titles follow the same style as explained in the note to the reader. Works with the same name are listed first by unbracketed titles (from Cameron's inscriptions, sitters' signatures, etc.) and then by bracketed titles assigned by the authors. Titles beginning with English articles are alphabetized by the first substantive (for example, Affianced, The); titles beginning with non-English articles, by the article (for example, Il Penseroso). Individuals are alphabetized by first names (for example, [Adeline Grace Clogstoun]). The numbers in parentheses refer to the place of the works in the catalogue section, where they are illustrated and described

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