A NEW POWER

PHOTOGRAPHY IN BRITAIN 1800–1850

LARGE PRINT CAPTIONS

PLEASE RETURN AFTER USE

A New Power: Photography in Britian 1800–1850

We are in the infancy of invention with sun pictures, and no man can predict the results which may be obtained from a further advance in the paths of discovery … an instrument of new power [has been] placed at the disposal of Ingenuity and of Art.

From a leaflet published in 1846

The announcement of photography's invention in January 1839, first in Paris and then in London, introduced a 'new power' into British life. This new power – derived from photography's capacity to automatically capture the images created in a camera – was soon being used for every conceivable purpose. *A New Power* traces the development and dissemination of photographic images within Britain during the medium's first fifty years. By showing how photography intersected with all aspects of a nascent modernity, the exhibition reveals photography's crucial role in making Britain the society it is today.

Portrait caption

Artist unknown (England), Portrait of a man (resembling Jabez Hogg) operating a daguerreotype camera, c. 1845

oil on canvas

JL1011

EMINENT PERSONS

These renowned British businessmen, scientists, artists and political figures all contributed to the conditions of possibility that facilitated the invention of photography; Henry Brougham, Humphry Davy, and Thomas Young conducted experiments specifically towards that end. The mass distribution of these engravings allowed the public to share a national narrative of celebrity and progress, even while preparing the market for similar projects based on photographs.

William Jerdan, *National Portrait Gallery of Illustrious and Eminent Persons of the Nineteenth Century* (London, 1830)

12 steel engravings after paintings
Private Collection

from top left

Arthur Wellesley, Duke of Wellington (statesman)
George Gordon, Lord Byron (poet)
Thomas Young (scientist)
William Hyde Wollaston (scientist)
Sir Humphry Davy (scientist)
Sir Richard Arkwright (industrialist)
Jeremy Bentham (philosopher)
Thomas Moore (poet)
William Wordsworth (poet)
Henry, Lord Brougham (politician)

Sir Thomas Lawrence (artist)
David Brewster (scientist)

BEFORE PHOTOGRAPHY

"The men, women, children, country and houses are all black … The country continues black, … everywhere, smoking and burning coal heaps, intermingled with wretched huts and carts and little ragged children"

The Princess Victoria in a diary entry about a trip to Birmingham, 1832

The advent of photography was a complex historical event involving social, cultural and technological changes in about equal measure. These changes included significant developments in European society, such as the onset of the Industrial Revolution, but also important advances in scientific thinking and technology, and revolutionary shifts in the experience of time, space and subjectivity. All these elements were necessary to the conception of photography in the early 19th century.

"Were we required to characterise this age of ours by any single epithet, we should be tempted to call it … the Mechanical Age. It is the Age of Machinery, in every outward and inward sense of that word"

Thomas Carlisle (1829)

1 Philippe Jacques de Loutherbourg, *Iron Works, Coalbrookdale, c*. 1824

etching, aquatint, from *The Romantic And Picturesque Scenery Of England and Wales*
922.9 Lou [fol.]

2 J. W. Lowry (after drawing by James Nasmyth), *Power loom factory of Thomas Robinson Esqr. Stockport, Cheshire*, *c*. 1849–50

engraving, from Andrew Ure, *The Philosophy of Manufactures*
35.714

3 Native silver in limestone, Copiapo, Chile, collected in 1897

Oxford University Museum of Natural History

4 Josiah Wedgwood & sons, *Oval tea tray*, *c*. 1800

black basalt stoneware with silver inlay
British Museum, London

EARLY EXPERIMENTS

In June 1802, Thomas Wedgwood and Humphry Davy co-authored an essay in the *Journals of the Royal Institution*. It described various experiments the two men had undertaken on making images by exposing to light some pieces of white paper or leather moistened with a solution of silver nitrate. The essay is often considered to be the first to describe specifically photographic experiments.

Davy's colleague Thomas Young made further experiments with silver nitrate in 1804.

"White paper, or white leather, moistened with solution of nitrate of silver, undergoes no change when kept in a dark place; but, on being exposed to the day light, it speedily changes colour, and, after passing through different shades of grey and brown, becomes at length nearly black ... Nothing but a method of preventing the unshaded part of the delineation from being coloured by exposure to the day is wanting, to render the process as useful as it is elegant"

Humphry Davy and Thomas Wedgwood (1802)

5 An account of a Method of Copying Paintings upon Glass, and of Making Profiles, by the Agency of Light upon Nitrate of Silver, with observations by Humphry Davy. Invented by T. Wedgwood, Esq.', *Nicholson's Journal of Natural Philosophy, Chemistry and the Arts*, 1802

Hope adds. 921

6 Thomas Young, 'The Bakerian Lecture: Experiments and Calculations Relative to Physical Optics,' *Philosophical Transactions of the Royal Society of London* (Royal Society, 1 January 1804)

3974 d.1037 vol. 94

"I formed an image of the rings, by means of the solar microscope, with the apparatus which I have described in the Journals of the Royal Institution, and I threw this image on paper dipped in a solution of nitrate of silver, placed at the distance of about nine inches from the microscope"

Thomas Young (1804)

SCIENTIFIC ENTERTAINMENTS

Scientific experiments were frequently presented as public entertainments in the early 19th century. One satirical cartoon shows an experiment conducted at the Royal Institution in London by Thomas Young. He is seen administering nitrous oxide, or laughing gas, to Sir John Coxe Hippisley, with hilariously unfortunate results. On Young's left is Humphry Davy, holding a pair of bellows. The audience includes many celebrities of the time. Davy and Young also conducted photographic experiments in this laboratory.

7 *John Tatum's Philosophical Lectures and Experiments: Galvanism, Chemistry and Natural Philosophy*, London, 1810

John Johnson Collection: Entertainments folder 10 (23)

8 James Gillray, *Scientific Researches! New Discoveries in PNEUMATICKS! or An Experimental Lecture on the Powers of Air,* London, 1801

hand-coloured etching
John Johnson Collection: Entertainments folder 10(35)

FLEETING TIME

A number of artists in the early 19th century tried to reconcile 'fleeting time' with the stasis of a painted landscape. In 1822, Louis Daguerre and his fellow artist Charles Marie Bouton opened their Diorama building in Paris. In the Diorama, viewers sat on a platform that slowly moved so that different views of the same painted scene, enhanced by special lighting and other effects, could appear to gradually reveal themselves. This apparatus was described by its inventors as 'imitating aspects of nature as presented to our sight, that is to say, with all the changes brought by time, wind, light, atmosphere'.

"An attempt has been made to arrest the more abrupt and transient appearance of the Chiar'oscuro in Nature ... to give 'to one brief moment caught from fleeting time' a lasting and sober existence"

John Constable (1833)

9 Luke Howard, *Essay on the Modification of Clouds* (first published 1803), London, 1864

196 h.1

10 John Constable, *Study of clouds*, 1822
oil on paper, laid on canvas

[verso inscribed '31 Sep.r 10–11 o'clock morning looking Eastward a gentle wind to East']
Ashmolean Museum, University of Oxford

11 'Diorama: The Ruins of Holyrood Chapel', *The Mirror of Literature, Amusement, and Instruction,* London, 26 March 1825

12 'View of Roslin Chapel at the Diorama', *The Mirror of Literature, Amusement, and Instruction*, London, 4 March 1826

13 'The Diorama – Ruins in a Fog', *The Mirror of Literature, Amusement, and Instruction,* London, 30 June 1827

wood engravings after paintings by Louis Daguerre
Private Collection

COMPUTING AND PHOTOGRAPHY

Shortly after his announcement of photography, William Henry Fox Talbot sent Charles Babbage eight examples of his photogenic drawings. Babbage went on to display Talbot's photographs at his famous London soirées, intellectual gatherings that Talbot and his family occasionally attended in person. The other entertainments included a working model of a portion of Babbage's first computing machine, the Difference Engine. Visitors therefore encountered photography and computing together, seeing both for the first time at the same time.

"Many thanks for the loan of those beautiful photographs. They were much admired last Saturday Evg ... In the meantime, I gave Lady Byron a treat to whom I lent them for a few hours"

Charles Babbage, in a letter to William Henry Fox Talbot, 26 February 1844

14 Fragments of Charles Babbage's Difference Engine, 1822–30

History of Science Museum, University of Oxford

WOMEN AND PHOTOGRAPHY

Women played an often overlooked but important role in the development of British photography. Pioneering scholars like Elizabeth Fulhame and Mary Somerville were among the first to conduct experiments with light-sensitive silver salts and publish their results.

"The possibility of making cloths of gold, silver, and other metals, by chymical processes, occurred to me in the year 1780 …."

Elizabeth Fulhame, from *An Essay On Combustion with a View to a New Art of Dying and Painting, wherein the Phlogistic and Antiphlogistic Hypotheses are Proved Erroneous* (November 1794)

"In my experiments … I employ the chloride of silver, which Mr Faraday was so kind as to prepare for me, and which, accordingly, was perfectly pure and white. It was liquid and might be uniformly spread over the paper."

Mary Somerville, from 'Extract of a letter from Mrs Somerville to M. Arago: Chemical Rays of the Solar Spectrum', *The Edinburgh New Philosophical Journal* (October 1836 – April 1837)

BEAUTIFUL SHADOWS

English scientist William Henry Fox Talbot first conceived of the possibility of a photographic process in 1833 and soon began experimenting with light-sensitive chemistry at his home, Lacock Abbey in Wiltshire. Initially, he only shared the results of his experiments with family members, including his sister-in-law, Laura Mundy. Her reply is the earliest description we have of photographic images.

"Dear Mr Talbot, Thank you very much for sending me such beautiful shadows."

Laura Mundy, in a letter to William Henry Fox Talbot, 13 December 1834

Francis Chantrey, *Bust of Miss Mundy*, 1825–26

plaster bust of Henry Talbot's sister-in-law (either Laura, Emily or Marian Mundy)

Ashmolean Museum, University of Oxford

INVENTING PHOTOGRAPHY

"The most transitory of things, a shadow, the proverbial emblem of all that is fleeting and momentary, may be fettered by the spells of our natural magic, and may be fixed for ever in the position which it seems only destined for a single instant to occupy."

William Henry Fox Talbot, writing in January 1839

The invention of the daguerreotype – a photographic process in which an image is recorded on a sheet of silver-plated copper – was announced in Paris on 7 January 1839. Daguerreotypomania ensued. The extraordinary news was reported in British newspapers just a few days later. This prompted English scientist William Henry Fox Talbot to reveal that he, too, had been working on photographic experiments, a paper-based process that he called photogenic drawing. These twin announcements heralded the advent of photography in Britain. Soon, actual examples could be seen in shops or in reproduction.

"M. Daguerre has discovered a method to fix the images which are represented at the back of a camera obscura; so that these images are not the temporary reflection of the object, but their fixed and durable impress."

Hippolyte Gaucheraud, as translated in *The Literary Gazette*, 12 January 1839

1 William Jerdan, 'Fine Art: The Daguerotype [sic]' (a translation of a report by H. Gaucheraud of Paris) + 'Nature Painted by Herself,' *The Literary Gazette; and Journal of the Belles Lettres, Arts, Sciences, &c.* (12 January 1839)

N. 269 d.7

2 Cover: L.J.M. Daguerre, *An Historical and Descriptive Account of the various Processes of the Daguerreotype and the Diorama* (London: Mclean, 13 September 1839)

History of Science Museum, University of Oxford

3 'M. Daguerre's Process of Engraving,' *The Mirror of Literature, Amusement, and Instruction* (London, 19 October 1839)

2705 d.407/30

"The process of M. Daguerre is no longer a secret."

4 Reproduction of Théodore Maurisset (France), *La Daguerreotypomanie* [Daguerreotypomania], December 1839

5 William Henry Fox Talbot, 'Some Account of the Art of Photogenic Drawing, or the Process by which Natural Objects May Be Made to Delineate Themselves without the Aid of the Artist's Pencil', read before the Royal Society (31 January 1839)

History of Science Museum, University of Oxford

PHOTOGENIC DRAWINGS

William Henry Fox Talbot published the details of his invention of photogenic drawing in January 1839, so that anyone with the means and some chemical knowledge could use the process. John Herschel soon devised his own light-sensitive formula and made a camera picture, a view of the framework of his father's forty-foot telescope. He 'washed out' the image with hyposulphite of soda, which, unlike Talbot's use of table salt, entirely prevented further development. In contrast, Talbot's photogenic drawings remain light sensitive and therefore cannot be displayed in this exhibition.

6 'Pictures Formed by the Action of Light,' *The Mechanic and Chemist: a Magazine of the Arts and Sciences* (13 April 1839)

wood engravings after photogenic drawings
Per. 18611 e.151
Radcliffe Science Library, University of Oxford

7 'Fac-Simile of a Photogenic Drawing,' *The Mirror of Literature, Amusement, and Instruction* (20 April 1839)

wood engraving after a photogenic drawing contact photograph by Golding Bird
2705 d.407

8 ‘Fac-Similes of Photogenic Drawings,’ *The Magazine of Science* (27 April 1839)

wood engravings after photogenic drawing contact photographs by George William Francis
1996 d.314/1

9 John Herschel, *Three experimental photogenic drawings of the mounting of Sir William Herschel’s 40-foot telescope in the garden of Herschel’s house at Slough*, October 1839

photogenic drawings
History of Science Museum, University of Oxford

10 Unknown, *Directions for using the Photographic Drawing Paper*, c. 1839

History of Science Museum, University of Oxford

DAGEURREOTYPES AND THEIR COPIES

Shortly after the announcement of the invention of the daguerreotype in France, British enthusiasts began to import examples of such photographs. The glass shop owned by Claudet & Houghton also offered their customers a selection of French engravings derived from daguerreotypes. Daguerreotypes were taken in London as public demonstrations for the edification of audiences eager to see the latest advances in science and technology. In September 1840, the English journal Westminster Review published two lithographic images, traced from daguerreotypes that had been made in the Polytechnic Institution in London.

11 Studio of Noël Marie Paymal Lerebours (France), *West façade of Notre Dame cathedral, Paris*, 1839–40
daguerreotype
Magdalen College, University of Oxford

12 Studio of Noël Marie Paymal Lerebours (France), *Façade of the Chambre des Deputes, Paris*, 1839–40
daguerreotype
Magdalen College, University of Oxford

13 Noël Marie Paymal Lerebours (France), *Excursions daguerriennes, vues et monuments les plus remarquables du Globe* (Paris: Rittner & Goupil, 1840-1842)

Plate 6: Egypte: Harem de Méhémet-Ali a Alexandre, *c*. 1840
Plate 8: France: Portail de la Cathédrale de Chartres, *c*. 1841
Plate 29: Italie: Temple Hypèthre de Pestum, *c*. 1841
engravings after daguerreotypes
Private Collection

14 L.L. Boscawen Ibbetson (England), *Fossils, engraved on a daguerreotype plate*, 1840

ink-on-paper lithograph by A. Friedel, *The Westminster Review* (September 1840)
Per. 3977 e.228

PHOTOGRAPHY AND PUBLISHING

Paper photographs had one distinct advantage over daguerreotypes: they could be printed in multiple copies and pasted into publications. A number of books and journals containing photographs were produced, seeking to demonstrate the efficacy of the new medium as a means of illustration. These publications met with mixed success, as the unreliable quality of their photographs could not compete with traditional engravings.

ANNA ATKINS AND CYANOTYPE

In a paper delivered to the Royal Society on 13 June 1842, John Herschel proposed a photographic process involving an iron salt that resulted in Prussian-blue images. He decided to call this 'cyanotype'. Exploiting this invention, the English botanist Anna Atkins issued albums of cyanotype prints of seaweed and algae from 1843, and these are often regarded as the earliest photographic books.

1 Anna Atkins (England), *Sargassum bacciferum*, from the first fascicle of *Photographs of British Algae: Cyanotype Impressions*, 1843

album of cyanotypes
Oriel College, University of Oxford

SUCCESS AND FAILURE

In 1846, the editor of the journal *The Art-Union* asked William Henry Fox Talbot to supply approximately 7000 salt prints to accompany a story about the calotype process. These prints were made at the Reading Establishment, a printing business run by Talbot's former Dutch valet Nicolaas Henneman. Unfortunately for Talbot and Henneman, the *Art-Union* project proved to be a promotional and financial disaster, with most of the photographs, made in a rush, fading soon after publication.

2 William Henry Fox Talbot (England), *View of one of the towers of Orleans Cathedral*, taken on 21 June 1843

salted paper photograph from calotype negatives, published in *The Art-Union: Monthly Journal of the Fine Arts and the Arts, Decorative, Ornamental* (June 1846)

Private Collection

3 Nicolaas Henneman (Netherlands/England), *The West Façade of Westminster Abbey*, taken before May 1845

salted paper photograph from calotype negatives, published in *The Art-Union: Monthly Journal of the Fine Arts and the Arts, Decorative, Ornamental* (June 1846)

Arch. K d.41

4 William Henry Fox Talbot (England), *Palace of Justice, Rouen*, taken in May 1843

salted paper photograph from calotype negatives, published in *The Art-Union: Monthly Journal of the Fine Arts and the Arts, Decorative, Ornamental* (June 1846)

Arch. K d.46

"The most transitory of things, a shadow, the proverbial emblem of all that is fleeting and momentary, may be fettered by the spells of our natural magic, and may be fixed for ever in the position which it seems only destined for a single instant to occupy."

William Henry Fox Talbot, writing in January 1839

MOST EXTRAORDINARY

A first-hand account of a demonstration of the daguerreotype process was given by two naval architects from India in a book they published in 1841: 'And we also saw [at the Adelaide gallery in London] the Daguerreotype which is the most extraordinary production of modern times. We know not how better to describe it than to say, that it is embodying a shadow …. In a room fitted up as a Theatre, with shutters by which the light can be totally excluded, M. Dele Croix, a French gentleman, explains all the process'.

"The appearance of these drawings is very peculiar. The shadows are a dull grey, varying until they become almost blacky and though the pictures they delineate are accurate in the extreme, they are not pleasing. They appear unnatural and look somewhat like a moonlight scene. The Daguerreotype, with all its necessary apparatus, is manufactured and sold in Paris, for about £20. In Bombay, where the sun is always powerful, pictures of scenery could daily be produced."

Jehangeer Nowrojee and Hirjeebhoy Merwanjee,
Journal of residence of two years and a half in Great Britain, London, 1841

1 Noël Marie Paymal Lerebours, *Excursions daguerriennes, vues et monuments les plus remarquables du Globe* (Paris, 1840–42)

Angleterre: Saint Paul à Londres, *c*. 1840
engraving after daguerreotype by unknown photographer
Private Collection

3 Jehangeer Nowrojee and Hirjeebhoy Merwanjee, of Bombay, naval architects, Journal of residence of two years and a half in Great Britain, 1841

41.1306

VIEWS OF LONDON

The earliest photographs of London were taken by visiting Frenchmen. Soon, however, demonstrations of the new process were being offered to audiences at the Polytechnic Institution and Adelaide Gallery in London. In early 1842, Antoine Claudet was commissioned by the newly established Illustrated London News to make a series of daguerreotype views of London. A wood-engraved panorama of the city was then derived from them. This panorama, 'a picture bigger than anything previously issued', was promised in the News's inaugural issue of 14 May 1842 as a gift to all who subscribed to the journal for six months.

3 M. de St Croix, *Parliament Street from Trafalgar Square*, 1839

daguerreotype in wood frame
Victoria & Albert Museum, London

4 Ebenezer Landells (engraver) et al, 'London in 1842, Taken from the Summit of the Duke of York's Column (north view)', *Illustrated London News* (7 January 1843)

hand-coloured panoramic print, from wood engravings after daguerreotypes by Antoine Claudet taken in 1842
John Johnson Collection: Dioramas 7

5 Ebenezer Landells (engraver) et al, 'London in 1842, Taken from the Summit of the Duke of York's Column', *Illustrated London News* (30 July 1842)

double-panorama from wood engravings after daguerreotypes by Antoine Claudet taken in 1842
Erm. a. 5

LONDON LABOUR, LONDON POOR

Numerous engraved portraits of members of the working class are featured in Henry Mayhew's *London Labour and the London Poor*, first published in 1851. Mayhew's text provided a richly ethnological and often racialised commentary on London's street workers, based on interviews and social analysis, given added force by the addition of wood engravings based on daguerreotypes.

Henry Mayhew, *London labour and the London poor; a cyclopedia of the condition and earnings of those that will work, those that cannot work, and those that will not work: The London street-folk; comprising, street sellers. Street buyers. Street finders. Street performers. Street artizans. Street labourers. With numerous illustrations from photographs*, London, 1851

1. Portrait of Henry Mayhew
(From a Daguerreotype by BEARD)
"My earnest hope is that the book may serve to give the rich a more intimate knowledge of the sufferings, and the frequent heroism under those sufferings, of the poor."
Private collection

2. The London Coffee-Stall
(From a Daguerreotype by BEARD)
"The struggle to get a living is so great, that, what with one and another in the coffee-trade, it's only those as can get good 'pitches' that can get a crust at it."
(Vet.) 24763 d.45

3. The Jew Old-Clothes Man
(From a Daguerreotype by BEARD)
"The practiced eye of the old clothes man at once embraces every capability of the apparel, and the amount those capabilities will realize."
(Vet.) 24763 d.46

4. The Irish Street-Seller
(From a Daguerreotype by BEARD)
"I wish people that thinks we're idle now were with me for a day. I'd teach them."
Private Collection

5. Hindoo Tract-Seller
(From a Daguerreotype by BEARD)
"The man whose portrait supplies the daguerreotyped illustration of this number is unable to speak a word of English, and the absence of an interpreter, through some accident, prevented his statement being taken at the time appointed."

Private Collection

6. The Sewer-Hunter
(From a Daguerreotype by BEARD)
"Bless your heart the smell's nothink; it's a roughish smell at first, but nothink near so bad as you thinks."

Private Collection

7. Costermongers in Holiday Attire
(From a Photograph)
"We're not like Methusalem, or some such swell's name as wanted to murder children afore they was born, as I once heerd lectured about —we're nothing like that."

Johnson e.3782

8. The Blind Boot-Lace Seller
(From a Daguerreotype by BEARD)
"I only wish vaccination had been in vogue then as it is now, and I shouldn't have lost my eyes. God bless the man who brought it up, I say; people doesn't know what they've got to thank him for."

232 e.307

9. The Mud Lark
(From a Daguerreotype by BEARD)
"About two year ago I left school, and commenced to work as a mudlark on the river, picking up pieces of coal and iron, and copper, and bits of canvas on the bed of the river … It is very cold in the winter, to stand in mud without shoes."

Private Collection

10. Street Telescope Exhibitor
(From a Photograph)
"I have to adjust the telescope before each person looks through … My eyesight has got very weak through looking at the moon, for on a brilliant night it's like a plate of silver, and dazzles."

Private Collection

PRIESTS AND POLITICIANS

All sorts of celebrities were celebrated in engravings based on daguerreotypes, from priests to politicians. One example is Lájos Kossuth, former regent-president of the Kingdom of Hungary, who arrived as an exile at the port of Southampton on 23 October 1851. Over the next three weeks he toured Britain, giving lectures in support of the struggle to free Hungary from the Hapsburg Empire. During this period, he and his family visited Antoine Claudet's studio in London to have a number of daguerreotype portraits made. Versions of these images were subsequently distributed around the world in the form of lithographs or engravings.

11 Engraver unknown (England), *'M. Kossuth – from a daguerreotype by Claudet'*, *Illustrated London News (15* November, 1851)

wood engraving after a daguerreotype by Antoine Claudet studio
Private Collection

12 Thomas Phillibrown (USA, engraver), *Lajos Kossuth, governor of Hungary by the peoples [sic] choice*, *c*. 1852

hand-coloured engraving
Private Collection

13 Engraver unknown (USA), *Hungarian Fund: one dollar*, 1852

Private Collection

14 Envelope with 'first day' United States stamp honouring Hungarian statesman Lájos Kossuth, 'Champion of Liberty', 1958
Private Collection

15 Alonzo Chappel (USA, engraver), *Thomas Chalmers: Likeness from a daguerreotype by Claudets* [sic], 1873
steel engraving of a Scottish clergyman after a daguerreotype by Antoine Claudet studio in *c.* 1847
Private Collection

16 W.H Mote (engraver), *The Late Lord Bishop of Norwich*, *c.* 1849
mezzotint engraving after a daguerreotype by Richard Beard studio
Private Collection

NOTABLE COMMISSIONS

A particularly notable commission for the Beard studio involved making daguerreotype portraits in May 1845 on the deck of the H.M.S. Erebus. The subjects were fourteen of the officers about to set out under the command of Sir John Franklin in search of the Northwest Passage above Canada. These pictures became particularly famous when the entire expedition disappeared, never to be heard from again. After a public campaign by Lady Franklin in the illustrated press, many other ships were sent over during the ensuing years to try and find the expedition.

17 Engravers unknown (England), 'Franklin Expedition', *Illustrated London News* (13 September 1851)

wood engravings after daguerreotypes by Richard Beard studio
N. 2288 b.6

18 Studio of Richard Beard (London), *Sir John Franklin*, May 1845

daguerreotype in leather case
The Scott Polar Institute, University of Cambridge

19 Studio of Richard Beard (London), *Lieutenant Graham Gore, Commander*, May 1845

daguerreotype in leather case
The Scott Polar Institute, University of Cambridge

TYROLESE MINSTRELS

This daguerreotype shows Tyrolese minstrels in carefully tinted folkloric costumes and holding musical instruments. A variant view was the basis of a wood engraving published in the Illustrated London News in 1851. For Queen Victoria's birthday at Osborne in 1852, her mother, the Duchess of Kent, arranged for the singers to serenade her at breakfast. 'Victoria appeared very much pleased with the surprise', the Duchess wrote. This daguerreotype, enamelled according to Beard's patented formula, was purchased by the Queen in the same year.

20 Studio of Richard Beard Jr. (London), Tyrolese Singers, 1851–52

hand-painted enamelled daguerreotype in case (signed 'R. Beard')
Royal Collection, London

21 Smyth (engraver), 'The Tyrolese Minstrels – from a photograph taken by Beard, by desire of H.R.H. The Duchess of Kent', Illustrated London News (6 December 1851)

wood engraving after a daguerreotype by Richard Beard Jr.
Private Collection

FASCINATING PEOPLE

The popular press, and especially the *Illustrated London News*, soon included wood engraved copies of photographic portraits of celebrities and indigenous people from the colonies of the British Empire. Equally exotic to middle-class viewers, however, were photographic illustrations of members of the British working class. In every case, the daguerreotype was destroyed during the tracing process that led to its wood-engraved copy, leaving these reproductions behind as a kind of shadow history of the medium. In this form, photographic images circulated all around the globe.

22 Photographer unknown (England), *Seated man holding a copy of the Illustrated London News*, *c*. 1850

hand-painted daguerreotype in leather case
Private Collection

23 Engraver unknown, 'His Imperial Highness the Grand Duke Constantine of Russia, from a daguerreotype by Mr. Beard', *Illustrated London News* (5 June 1847)

wood engraving after daguerreotype by Richard Beard studio
Private Collection

24 Engraver unknown, 'Ojibbeway Indian Marriage, St Martins Church, Polytechnic Institution Easter Week', *Pictorial Times* (13 April 1844)

wood engraving after daguerreotypes by Antoine Claudet studio
Private Collection

25 Engraver unknown, 'The Walpole Islanders at the Panopticon. – From a photograph by Claudet,' *Illustrated London News* (12 July 1856)

wood engraving after a daguerreotype by Antoine Claudet studio
Private Collection

MODERN ART AND SWANSDOWNE

These 'lords and ladies' dressed in historical costumes for a ball appeared as wood engravings after daguerreotypes taken by Richard Beard Jr. in the *Illustrated London News* in July 1848. A review in the *Nottingham Mercury* on 6 October 1848 commended the photographer for the quality of his work, calling it 'modern art combined with science'.

"Swansdown on black is produced in the most exquisite style, and the finest white lace brought out in bold relief on a dress of white satin".

Nottingham Mercury (6 October 1848)

26 Smyth (engraver), '*The Spitalfields Ball. Costume Portraits, from daguerreotypes, by Beard'*, *Illustrated London News* (15 July 1848)

wood engravings after daguerreotypes by Richard Beard Jr.
N. 2288 b.6

EXTRAORDINARY AUSTRALIANS

The English-born photographer Douglas T. Kilburn (brother of Edward Kilburn) arrived in Melbourne, Australia, in 1847. Kilburn made a series of daguerreotypes of local indigenous people in about October of that same year. These daguerreotype images were then reproduced around the world in various media. They found their widest audience when a number of them were reproduced as wood engravings in an 1850 issue of the *Illustrated London News*, along with an accompanying text that expressed the usual racial prejudices of the time.

27 Unknown engravers (England), 'Australia Felix,' *Illustrated London News* (26 January 1850)

wood engravings after daguerreotypes by Douglas Kilburn, Melbourne
Private Collection

DAGUERROTYPE STUDIOS

The first commercial photography studio in England was opened by Richard Beard in the Royal Polytechnic Institution in London in March 1841. It made small daguerreotype portraits using an American invention, a camera that employed a concave mirror rather than a lens to focus the light. Soon, superior, lens-enhanced cameras and more light-sensitive plates allowed for larger and more lively portraits to be made by an ever-increasing number of professional studios.

One of the earliest clients of the Richard Beard studio in London was the 73-year-old Anglo-Irish writer Maria Edgeworth. She had several portraits taken, at a guinea each, during mid-morning on 25 May 1841. About five years later, she returned to the same studio and had a second portrait made.

Her letter to her half-sister Fanny Wilson describes her first portrait session.

"I fear you will not like any of my daguerreotype faces – I am sure I do not – the truer, the worse"

Maria Edgeworth, in a letter to Fanny Wilson, 28 May 1841

1 Maria Edgeworth, Letter to Fanny Wilson, 25 May 1841
MS. Eng. Lett. c. 710, fol. 1r

'Lestock came with me to breakfast here at 8 o'clock and then he took Honora and Captain Beaufort and me to the Polytechnic and we all had our likenesses taken and I will tell you no more lest I should some way or other cause you disappointment. For my own part my object is secure for I have done my dear what you wished. It is a wonderful mysterious operation. You are taken from one room into another up stairs and down and you see various people whispering and hear them in neighbouring passages and rooms unseen and the whole apparatus and stool on high platform under a glass dome casting a snap-dragon blue light making all look like spectres and the men in black gliding about like &c. I have not time to tell you more of that'.

2 Studio of Richard Beard (Royal Polytechnic Institution, London), *Portrait of Maria Edgeworth*, May 1841
daguerreotype in vertical leather case
MS. Photog. g. 2

3 Studio of Richard Beard (London), *Portrait of Maria Edgeworth*, *c.* 1846 (?)
daguerreotype in vertical leather case
MS. Photog. g. 3

4 Beard Patentee, *Portrait bust of a woman*, *c.* 1842
daguerreotype in vertical leather case
Private Collection

5 Studio of Richard Beard ('Beard Patentee'), *Portrait bust of a man*, *c*. 1841

daguerreotype in vertical leather case
Private Collection

6 Studio of Richard Beard (Royal Polytechnic Institution, London), *Portrait of an older man*, *c*. 1841

daguerreotype (made with Wolcott mirror camera) in gilt wood frame with remnants of green Richard Beard label on verso
Private Collection

FORTY A DAY

Using a number of different operators, the studio owned by Richard Beard claimed to make about 40 daguerreotype portraits per day. Soon he ran three such studios in London and had licenced a dozen more elsewhere in England. As the English patent holder for the daguerreotype process, Beard insisted that each of these daguerreotypes be stamped with the words 'Beard Patentee', wherever they were made. Having established photography as a franchise system, he became, in effect, the Colonel Sanders of early English photography.

7 Laman Blanchard ed., 'Photographic Phenomena', *George Cruikshank's Omnibus*, London, 1842

wood engraving by George Cruikshank of the Beard Studio and a poem by S.L. Blanchard
Private Collection

8 Studio of Richard Beard (London), *Portrait of a young woman holding a book*, *c*. 1842

daguerreotype in frame, inscribed 'Beard Patentee'
Private Collection

9 Beard Patentee, *Portrait bust of a man*, *c*. 1842

daguerreotype in vertical leather case
Private Collection

10 Studio of Richard Beard (London), *Portrait of a man with hand in coat*, *c*. 1844

daguerreotype in leather case, with Beard's signature in blue ink underneath
Private Collection

11 William Raleigh Baxter, *Photography; including the daguerreotype, calotype, chrysotype, etc, familiarly explaine*d (London: Henry Renshaw, 1842)

42.235

12 George Thomas Fisher, *Photogenic manipulation* (London, 1843)

17091 f.1

13 Reproduction from *The Illustrated London News* (19 August 1843)

engraving after daguerreotype of Jabez Hogg making a portrait in Richard Beard's studio
N. 2288 b.6

Reproduction of an extract from *The Times* (23 July 1842)

14 Jeremiah and John Egerton, *Part of a printed price list of photographic supplies* (London, July 1845)

History of Science Museum, University of Oxford

15 N.P. Lerebours, *A treatise on photography; containing the latest discoveries appertaining to the daguerreotype, translated by J. Egerton* (London, 1843)

43.501

FIERCE ENEMY

Disputing who had exclusive rights to the commercial use of the daguerreotype process, Richard Beard and Antoine Claudet took several legal actions against each other. In a letter to William Henry Fox Talbot dated 18 January 1843, Claudet refers to Beard as his 'competitor and fierce enemy'. Having overturned an injunction prohibiting his use of the process, Claudet quickly became Beard's greatest rival. Soon, however, other competitors also opened studios in London, with those run by Edward Kilburn and John Mayall among the most significant.

16 Studio of Antoine Claudet (Adelaide Gallery, London), *Portrait of a man*, *c*. 1842

daguerreotype in vertical leather case
Private Collection

17 Studio of Antoine Claudet (Adelaide Gallery, London), *Portrait of a man with painted backdrop*, *c*. 1842–43

daguerreotype in vertical leather case
Private Collection

18 Studio of Antoine Claudet (Adelaide Gallery, London), *Portrait of a young girl*, *c*. 1844

daguerreotype in vertical leather case
Private Collection

19 Studio of Antoine Claudet (London), *Portrait of Michael Faraday*, *c*. 1848

daguerreotype and leather case
History of Science Museum, University of Oxford

20 Studio of J.E. Mayall (West Strand, London), *Portrait of John Callcott Horsley (1817–1903), painter and illustrator*, *c*. 1848

daguerreotype in leather case
MS. Eng. c. 2264, item 1

21 Studio of Edward Kilburn (234 Regent St, London), *Portrait of Elvira Horsley (née Walter) (d. 1852)*, *c*. 1848

hand-tinted daguerreotype in leather case
MS. Eng. c. 2264, item 2

UNFORTUNATELY HORRID

François Arago, in a report to the Chamber of Deputies in Paris on 3 July 1839, warned that touching the surface of a daguerreotype was like 'brushing the wings of a butterfly'. This fragility is demonstrated in an 1852 group portrait of Queen Victoria and her family. Apparently, Victoria had been captured with her eyes closed. So, she scratched out her face on the plate in a blizzard of annoyance, leaving herself decapitated but the children unblemished. Despite this experience, Victoria and Albert were enthusiastic patrons of photography.

"Went back to the Gardens, where a Daguerreotype by Mr. Kilburn was taken of me & 5 of the children. The day was splendid for it. Mine was unfortunately horrid, but the children's were pretty".

Queen Victoria, from a diary entry, 1852

22 Studio of William Edward Kilburn (234 Regent St, London), *Queen Victoria with the Princess Royal, the Prince of Wales, Princess Alice, Princess Helena and Prince Alfred*, 17 January 1852

scratched daguerreotype
Royal Collection, London

23 Studio of William Edward Kilburn (234 Regent St, London), *Portrait of Prince Albert*, 1848

hand-painted daguerreotype
Royal Collection, London

APPLIED COLOUR

By the mid-1840s, it was common for middle-class British citizens to have a daguerreotype portrait made. Often, these were enhanced with applied colour, giving a touch of life to an otherwise monochrome medium.

24 André Léon Larue (Mansion), *The Principles and practice of harmonious colouring in oil, water, and photographic colours: specially as applied to photographs on paper, glass, and silver-plate /* by an artist-photographer (2nd edition, London, 1853)

170m.66

25 Studio of Richard Beard (England), *Portrait bust of a man*, *c.* 1845

hand-painted daguerreotype in vertical leather case
Private Collection

26 Studio of H.C. Booth (Low Harrowgate), *Portrait of a seated man with a book and top hat*, *c.* 1855

hand-painted daguerreotype
Private Collection

27 Beard's Photographic Institutions (85 King William Street, 34 Parliament St and the Royal Polytechnic Institution London and 34 Church Street Liverpool), *Portrait of a seated man*, *c*. 1845

hand-coloured daguerreotype (signed 'R. Beard')
Private Collection

28 Receipt for daguerreotype made by 'Mr Claudet's Daguerreotype Portrait Gallery', London, 22 July (?) 1853

('the bearer having paid £1 is entitled to a coloured Daguerreotype')
John Johnson Collection: Photography General 4

29 Studio of Antoine Claudet (18 King William St, Strand), *Portrait of seated man and woman*, *c*. 1850

hand-painted daguerreotype in leather case
Private Collection

30 Studio of John Edwin Mayall (433 West Strand, London), *Seated man with cane and top hat on table*, *c*. 1850

hand-painted daguerreotype in leather case
Private Collection

31 Photographer unknown (England), *Portrait of Colonel Hugh Morrieson*, *c*. 1855

hand-painted daguerreotype in leather case
Private Collection

32 Photographer unknown (England), *Portrait of a seated man in his shirt*, *c*. 1850

hand-painted daguerreotype in leather case
John Johnson Collection: Daguerreotype 1

ITINERANT AND TRANSNATIONAL

The career of James William Newland exemplifies the itinerant, transnational character of many early photographers. Born in Suffolk in about 1810, Newland opened his first daguerreotype studio in 1845 in New Orleans in the USA. He subsequently travelled throughout Central and South America and then across the Pacific to Sydney, Australia. In 1848, he established a studio there and exhibited 200 daguerreotypes he had taken during his journey. After Australia, he headed back to England for a brief visit, before moving to India to set up a studio in Calcutta. It was there that he died, killed during the Indian Uprising of 1857.

33 J.W. Newland (England), *Portrait of a seated man, New Orleans*, *c*. 1845

daguerreotype in leather case
MS. 21206 Photogr. 1

34 J.W. Newland (England), *Portrait of a standing man, Calcutta*, *c*. 1855

daguerreotype in leather case
Private Collection

PHOTO JOURNALISM

This daguerreotype records the immense crowds at one of the Chartist rallies held in South London in 1848. Calling for political reform, the Chartist movement was seen by many as a terrifying threat to the established order. Fears were so great, the Duke of Wellington stationed troops across London and the royal family was moved to Osborne House on the Isle of Wight. In the event, the rally passed peacefully, and Prince Albert himself purchased this record of it.

35 Studio of William Edward Kilburn (234 Regent St, London), *The Chartist Meeting on Kennington Common, 10 April 1848*, 10 April 1848

daguerreotype
Royal Collection, London

RUSKIN AND PHOTOGRAPHY

Although his opinion of photography evolved over the years, John Ruskin was initially enthusiastic about the daguerreotype, importing early examples from France and learning the process himself in order to make photographic sketches of architecture and landscape.

"Daguerreotypes taken by this vivid sunlight are glorious things. It is very nearly the same thing as carrying off the palace itself: every chip of stone and stain is there, and of course there is no mistake about proportions... It is a noble invention".

John Ruskin, in a letter to his father from Venice, 7 October 1845

36 John Ruskin (England) and John Hobbs (?), *View of the façade of a building in Venice*, *c*. 1850

daguerreotype
History of Science Museum, University of Oxford

STEREOSCOPIC STILL LIFE

This stereo-daguerreotype includes a selection of the instruments found in the studio of London photographer Antoine Claudet in 1853. They include a focimeter (a device of his own devising that aided focus), a distillation device hanging on the back wall, a telescope on a stand, an upside-down globe, an array of chemical jars and glass vessels, a centrifugal force speed controller, a photographometer (an early kind of light metre), three different kinds of stereoscope, the Post Office London Directory of 1852, a magnifying glass, a slide rule, a glass prism, a French treatise on photography, two of his dynactinometers (another device of his own invention), a mortar and pestle, and an apothecary's scales.

37 Studio of Antoine Claudet (London), *Still life: laboratory instruments*, 1853

stereoscopic daguerreotype
History of Science Museum, University of Oxford
Reproduction of one half of Antoine Claudet (London), *Still life: laboratory instruments*, 1853

PHOTOGRAPHS OF PAINTINGS

Daguerreotypes were used to make records of paintings and prints. Sometime in the 1850s, the studio of London-based photographer Edward Kilburn was commissioned to make a daguerreotype of a painting then thought to be by Raphael. The client was the British art dealer Morris Moore. Moore engaged in a decades-long struggle to have this painting, now titled *Apollo and Marsyas* and attributed to Perugino, accepted as an early work by Raphael. This daguerreotype no doubt played a part in that campaign. Moore displayed it, for example, in Berlin in 1856.

38 Studio of Edward Kilburn (234 Regent St, England), *Copy of a painting of 'Apollo and Marsyas' by Perugino*, 1850s

daguerreotype in leather case
Private Collection

39 Studio of William Paine (5 Trinity Row, Upper St, Islington), *Copy of a painted portrait bust of a man*, *c.* 1850

daguerreotype in leather case
Private Collection

KEEPSAKE AND MEMORY

Ada Lovelace, the English mathematician and computing pioneer, had a number of daguerreotype portraits made of herself. The last of these, taken by an unknown photographer, is of a small painted portrait of Lovelace. Frail and thin and suffering from cancer, she is shown sitting at her piano. Shortly before she died, Lovelace wrote a note in which she leaves 'a daguerreotype from Philips's picture of me' to her mother's friend, a Mary Millicent Montgomery.

40 Photographer unknown (England), *Copy of an 1852 painting of Ada Lovelace by Henry Wyndam Phillips*, *c.* 1852

daguerreotype
Private Collection

41 Ada Lovelace (England), *Letter (in which she leaves 'a daguerreotype from Philips's picture of me' to her mother's friend, Mary Millicent Montgomery)*, September 1852

Dep. Lovelace Byron 175, fol. 137r

2th Sept 1852
I leave to my Mother's oldest
Friend, Mary Millicent Mont=
=gomery, three articles, viz:
1. A Red Cornelian Brooch which
I have much used I have much used, & to which
I desire my Hair to be added;
2. A Daguerreotype from Philip's
Picture of me;
3. 4 Books printed out by me.
I request this Paper also to be
given to Mary Millicent Mont=
=gomery; & I wish her to
understand that I leave her ...

CELEBRITY ACTORS

Tallis's Drawing Room Table Book of Theatrical Portraits, Memoirs and Anecdotes offered a series of engraved copies of daguerreotype portraits of celebrated Shakespearean actors. Sometimes these actors are shown as if in a portrait studio, but more often they are posing in costume (and even in blackface), as if in the midst of a performance. The series is a reminder of the popularity of the theatre and actors in the mid-19th century (even Queen Victoria bought a copy of this publication), but also of the casual racism that was part of everyday British life.

From top left

1 Daniel J. Pound (engraver), Mrs Ternan and Mr Lewis Ball as The Countess Roussillon and Her Clown, in *All's Well That Ends Well*, 1851

hand-coloured steel engraving after daguerreotype by William Paine of Islington
Private Collection

2 Thomas Sherratt (engraver), Mr Davenport as Benedick in *Much Ado about Nothing*, 1851

hand-coloured steel engraving after daguerreotype by William Paine of Islington
Private Collection

3 George Hollis (engraver), Mr Couldock as Richard III, 1851

hand-coloured steel engraving after daguerreotype by William Paine of Islington
Private Collection

4 George Greatbatch (engraver), Miss Fitzpatrick as Katharina, in *Taming of the Shrew, 1851*

hand-coloured steel engraving after daguerreotype by William Paine of Islington
Private Collection

5 Engraver unknown, Mr Charles Dillon as Hamlet, 1851

steel engraving after daguerreotype
Private Collection

6 Engraver unknown, Mr Charles Kean as Hamlet, 1851

steel engraving after daguerreotype by William Paine of Islington
Private Collection

IRA ALDRIDGE

Ira Aldridge (1807-1867) was an African-American actor, playwright, and theatre manager. Born in New York, he emigrated to the UK in 1824 and made his career largely on the London stage and in Europe. He became well known as a performer in plays by Shakespeare, including roles usually played by white actors, such as Richard III, King Lear and Macbeth. Aldridge's career took off at the height of the movement to abolish slavery throughout the British Empire. He chose to play a number of anti-slavery roles and often addressed his audiences on closing night, speaking passionately about the injustice of slavery.

1 Advertisement for *Tallis's Drawing Room Table Book of Theatrical Portraits, Memoirs and Anecdotes*, *c*. 1851

John Johnson, Photography General 4

2 'Mr Ira Aldridge as Aaron in Titus Andronicus', Tallis's Drawing Room Table Book of Theatrical Portraits, Memoirs and Anecdotes, c. 1851

steel engraving after daguerreotype by William Paine of Islington

3 Engraver unknown, Mr Charles Dillon as Othello, 1851

steel engraving after daguerreotype
Private Collection

4 Engraver unknown, Mr George Bennett as Othello and Miss Jane Bennett as Desdemona, 1851

steel engraving after daguerreotype by William Paine of Islington
Private Collection

THE GREAT EXHIBITION

Six million people – equivalent to a third of the entire population of Britain at the time – visited the Great Exhibition of the Works of Industry of All Nations, an international showcase for goods, raw materials and industrial products and machinery. It took place in Hyde Park, London, from 1 May to 15 October in 1851. Photographs were among the thousands of exhibits, but the Great Exhibition was itself much photographed, as evidenced in the many photographic images reproduced in the illustrated press.

"Today is sunshine and mild weather. I peeped in thro' a window at the East End of the Crystal palace, and found myself in the territories of the United States, who ought rather to have been located in the Far West of the building. The perspective looked beautiful."

William Henry Fox Talbot, in a letter to his wife Constance, 30 April 1851

1 Joseph John Jenkins (England, engraver), *Joseph Paxton, designer of the Crystal Palace*, *c.* 1851

stipple and line engraving from daguerreotype by William Edward Kilburn
Private Collection

2 Unknown engravers (England), 'The Royal Commissioners, Executive Committee, and Foreign Commissioners of the Great Exhibition,' *Illustrated London News* (18 October 1851)

27 wood engravings after daguerreotype portraits by Claudet, Kilburn, Beard et. al.
Private Collection

3 W. Lacy (engraver), *The Transept of the Great Exhibition, looking south, engraved by W. Lacy from a daguerreotype by Mayall* (The London Printing and Publishing Company, 1851)

engraving after a daguerreotype by John Mayall studio
Private Collection

4 Engravers unknown (England), '*The Great Exhibition: The east nave, viewed from the south-western gallery', Illustrated London News* (6 September 1851)

wood engravings after daguerreotypes by the Antoine Claudet studio
Private Collection

GRAND PANORAMA

The *Illustrated London News* issued a commemorative *Grand Panorama of the Great Exhibition of All Nations 1851* in its December issue. Comprising fold-out pages, each sheet was based on daguerreotypes of the interior of the Exhibition taken by an operator from the Beard studio. The panorama showed frontal views of each side of the interior of the Crystal Palace, with distinct sections suitably captioned and clusters of figures added to give interest to an otherwise drab set of facades.

5 Engravers unknown (England), 'Grand Panorama of the Great Exhibition,' *The Illustrated London News: Supplement* (6 December 1851)

wood engravings after daguerreotypes by Richard Beard studio
Private Collection

COMMODOTIES AND THINGS

The taking of photographs inside the building was restricted to between 6 and 9 am, before it opened to the public, or on Sundays, when it was otherwise closed. Often, the resulting views are undemonstrative and frontal, even if they are also sometimes animated by the engraver through the addition of figures peering at the exhibits. These scenes confirm the fetishisation of the commodity that was the Great Exhibition's singular attraction, turning that spectacle into a picture to be gazed at in its turn.

6 Engraver unknown, 'Russian Court, from a daguerreotype by Beard; Pottery – by Messrs. Minton – from a daguerreotype by Claudet; Case of furs, from a daguerreotype by Claudet', *Illustrated London News* (21 June 1851)

wood engravings after daguerreotypes
N. 2288 b.6

7 John Tallis, *Tallis's history and description of the Crystal Palace, and the exhibition of the world's industry in 1851*, 1852

steel engravings, from original drawings and daguerreotypes by Beard and Mayall studios
Johnson d.3332

8 Daniel J. Pound (engraver), *Group from the French Department*, 1851

hand-coloured engraving from a daguerreotype by John Mayall studio
Private Collection

THE SWEDISH NIGHTINGALE

Prizes were awarded to photographers whose displays at the Great Exhibition were considered to be particularly notable. One of those prizes was awarded to Edward Kilburn. The jury was particularly impressed by a full-length daguerreotype portrait made by Kilburn in 1848 of Swedish opera singer Jenny Lind, known as the Swedish Nightingale. Lind is posed so that her image is reflected in a large mirror; 'that the reflection in the glass is equally perfect with the original is the point worthy of remark and commendation'.

"… a masterpiece of this art, not excelled, if equalled, by any other specimen exhibited throughout the entire building."

Illustrated London News (1851)

9 Studio of William Edward Kilburn (234 Regent St, London), *Portrait of Jenny Lind standing at a piano*, 1848
daguerreotype
Royal Collection, London

REALLY MARVELLOUS

Stuffed frogs being shaved and promenading under an umbrella were among the most remarkable of the exhibits daguerreotyped by the Claudet studio at the Great Exhibition. The animals were prepared for anthropomorphic display by Hermann Ploucquert, a taxidermist at the Royal Museum in Stuttgart. The stall at which these creations were exhibited was apparently perpetually surrounded by a crowd. Queen Victoria herself described them in her diaries as 'really marvellous'. Claudet's images were issued as a book of coloured wood engravings titled *The Comical Creatures from Wurtemberg*.

10 Harrison Weir (engraver), 'Stuffed Frogs from Wirtemburg. From a daguerreotype by Claudet', *Illustrated London* News (*26* July 1851)

wood engraving from a daguerreotype by Antoine Claudet studio
Private Collection

11 David Bogue, The Comical Creatures from Wurtemberg (London, 1851)

hand-coloured engraving after daguerreotype by Antoine Claudet studio
Rec. e.209

NEWS FROM HOME

The dissemination of engravings after daguerreotypes in the *Illustrated London News* meant that photographic images became itinerant entities. Distributed all over the world, the same image was capable of being experienced, simultaneously, in – say – Sydney, Hong Kong, Calcutta, New York, and London. By 1851, when Harden Melville completed the painting that this coloured engraving commemorates – titled *Australia: News from Home* – even settlers in outback Australia were able to get copies. One of them is looking at an issue of the *Illustrated London News* that celebrates the opening of the Great Exhibition in London.

12 After Harden S. Melville, *Australia: News from Home*, 1853

intaglio relief engraving with added colours (George Baxter print), after Melville's painting: *The squatter's hut: news from home*, 1850-51

Private Collection

OFFICIAL REPORTS

Not one of the many photographs exhibited in the Great Exhibition was by William Henry Fox Talbot, England's claimant to the medium's invention. Nevertheless, Talbot's calotype process was chosen to illustrate the official reports on the event, even if the majority of these illustrations was shot and printed by French photographers rather than English ones. The other claimant to photography's invention, the Frenchman Louis Daguerre, lived long enough to read about London's Great Exhibition but died two months after it opened. Fittingly, his obituary in the *Illustrated London News* was accompanied by a wood-engraved portrait based on a daguerreotype.

13–14
Exhibition of the works of industry of all nations 1851: Reports of the juries on the subjects in the thirty classes into which the exhibition was divided: Volumes One & Two, 1851 books (owned by William Henry Fox Talbot) featuring salt prints from calotype negatives by Robert Bingham, Claude Marie Ferrier, Hugh Owen, Nicolaas Henneman and Friederich von Martens

15 Unknown engraver, '*The late M. Daguerre – from a daguerreotype by Claudet* [sic]', *Illustrated London News* (26 July 1851)

wood engraving after an 1848 daguerreotype by Charles Meade, USA
Private Collection

THE DUKE OF WELLINGTON

The Ryall engraving faithfully imitates the composition and details of the daguerreotype made by the Claudet studio, but reverses the orientation of the Duke's body. A story in the *Illustrated London News*, published on 13 November 1852, tells us that the Duke himself was not particularly impressed by the print. Apparently, 'he looked at it for a moment, shook his head, and, with a half smile and half frown of recognition, muttered "Very old! Hum!" and turned away in thought'. This engraving was in turn copied by others, reappearing in a variety of media over the next few decades, and especially in 1852, the year of Wellington's death.

1 Edward J. Pickering, for studio of Antoine Claudet (London), *Portrait of the Duke of Wellington*, 1 May 1844
daguerreotype
Wellington Collection, Stratfield Saye House

2 Abraham Solomon (England), *Portrait of the Duke of Wellington*, 1844
oil on canvas
English Heritage, Walmer Castle, Kent

3 Henry Thomas Ryall (engraver), *Field Marshall The Duke of Wellington, K.G. etc; engraved from M. Claudet's Daguerreotype Portrait for which His Grace sat May 1st 1844*, published by J. Watson, London, 1 May 1845

stipple engraving after a daguerreotype by Claudet and a painting by Abraham Solomon
Private Collection

4 W. Roffe (England), *Duke of Wellington*, 1852

steel engraving
Private Collection

5 W. Roffe (England), *Duke of Wellington*, 1852

steel engraving
Private Collection

6 John Sartain (England), *The Duke of Wellington*, 1852

mezzotint, etching and aquatint engraving ('engraved by J. Sartain after Claudet's portrait')
Private Collection

7 John Sartain (England), *The Duke of Wellington*, 1852 (?)

mezzotint, etching and aquatint engraving ('engraved by J. Sartain after Claudet's portrait taken in 1844…engraved for the *Eclectic Magazine*')
Private Collection

8 C. Lambourne (England?), Wellington, *c.* 1860s?

painted and varnished mezzotint, etching and aquatint, mounted on board
Private Collection

9 Artist unknown, *Field Marshall the Duke of Wellington KG: from the daguerreotype by Claudet*, *c*. 1900

lithograph
Private Collection

10 Frederick Richard Say (England), *Arthur Wellesley Duke of Wellington 1769-1852, wearing the robes of the Chancellor of the University of Oxford (1834-1852)*, *c*. 1852

oil on canvas
Courtesy of Greg Page-Turner, Devon

11 W.H. Mason (Brighton, England), *Duke of Wellington*, *c*. 1860s

albumen photograph on card (carte de visite)
Private Collection

12 Photographer unknown (England), *Duke of Wellington*, *c*. 1860s

albumen photograph on card (carte de visite)
Private Collection

13 Photographer unknown (England), *Duke of Wellington*, *c*. 1860s

albumen photograph on card (carte de visite)
Private Collection

SALT PRINTS

In September 1840, William Henry Fox Talbot discovered how to greatly increase his photographic paper's sensitivity to light. This new process produced a latent image which remained invisible to the eye until it was developed for a second time. The result was a sharp negative from which numerous positive salt prints could be made. Resisting his mother's entreaty to call this process 'Talbotype', after himself, he gave it the more modest name of 'calotype' ('beautiful picture'). Other photographers soon took up this new process, including Welshman Calvert Richard Jones and the Scottish duo of David Hill and Robert Adamson.

"a better picture can now be obtained in a minute than by the former process in an hour".

William Henry Fox Talbot, in a letter to the *Literary Gazette*, 13 February 1841

from top left

1 William Henry Fox Talbot (England), *Lace*, early 1840s
salt print from a calotype negative
MS. WHF Talbot photogr. 4, item 1

2 William Henry Fox Talbot (England), *Loch Katrine*, 1844
salt print (printed by Nicolaas Henneman) from a calotype negative
MS. WHF Talbot photogr. 4, item 6

3 Rev. Calvert Richard Jones (Wales), *Colosseum, Rome, 2nd view*, 1846

salt print (printed by Nicolaas Henneman) from a calotype negative
MS. WHF Talbot photogr. 6

4 William Henry Fox Talbot (England), *Portrait of a seated Lady Elisabeth Feilding*, *c*. 1843

salt print from a calotype negative
MS. 21088 photogr. 1, item 6

5 William Henry Fox Talbot (England), *An ancient door, Magdalen College*, 1843

salt print from a calotype negative
MS. WHF Talbot photogr. 4, item 3

6 David Octavius Hill and Robert Adamson (Scotland), *Portrait of James Inglis*, 2 October 1844

salt print from a calotype negative
History of Science Museum, University of Oxford

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