

Gabriele Betancourt Nuñez
 “Famous Men & Fair Women” –
 Focusing on the Pictures of Julia Margaret Cameron

*Lecture on November 22, 2013 on the occasion of the symposium
 “Inspirations – Interactions: Pictorialism Reconsidered”*

Sir John Frederick William Herschel,
 April 1867



Julia Jackson,
 April 1867

From: *Annals of My Glass House*, ex. cat. Claremont, CA 1996, p. 57
 From: *Sylvia Wolf, Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, pl. 61

Seventh International Exhibition of Art Photography held by the Society for the Promotion of Amateur Photography at the Hamburg Kunsthalle, Historical Section

David Octavius Hill (Perth, Scotland 1802–1870 Edinburgh) and Robert Adamson (Burnside, Scotland 1821–1848 St. Andrews):

Mrs. Anna Brownell Jameson (née Murphy, 1794–1860, writer), 1843–1845, carbon print, [1890–1899, possibly by James Craig Annan], 19.6 x 14.3 cm, Kunstbibliothek, Berlin, Sammlung Juhl



Baiting the Line [Willie Liston, Newhaven], probably June 1845, carbon print, [1890–1899, possibly by James Craig Annan], 19.5 x 14.2 cm, Museum für Kunst und Gewerbe Hamburg, Sammlung Juhl

From: Kunstbibliothek, Berlin
 From: Museum für Kunst und Gewerbe Hamburg

The artistic trend in photography that consolidated into Pictorialism towards the end of the nineteenth century reflected the history of the medium for the first time in terms of a phase model. Its practitioners classed the early days of the daguerreotype, with its harmonious marriage of technique and design, as a phase of blossoming, criticized the commercial standardization of *cartes de visite* in the years that followed as a period of decline, and extolled their own pictorial creations as embodying a new upswing.¹ Pictorialism perceived itself as the direct heir of Julia Margaret Cameron (1815–1879) and David Octavius Hill (1802–1870), of whose professional partner, Robert Adamson (1821–1848), at that time nothing was known. Hill's photographs were admired for the blurred focus dictated by the talbotype process, Cameron's for the “out of focus” effect that was consciously employed as an aesthetic principle.

In 1899 works by Cameron and Hill were shown in the Historical Section of the Seventh International Exhibition of Art Photography held by the Society for the Promotion of Amateur Photography at the Hamburg Kunsthalle. The exhibition was organized by Ernst Wilhelm Juhl (1850–1915), who purchased pictures by Cameron and Hill for his own collection of photography, today divided between the Museum für Kunst und Gewerbe Hamburg and the Kunstbibliothek der Staatlichen Museen in Berlin.²

Julia Margaret Cameron (1815–1879):

The Dirty Monk [Alfred Lord Tennyson, 1809–1892], Freshwater, May 1865, copyright May 3, 1865, albumen silver print, 22.9 x 18.4 cm, The J. Paul Getty Museum, Los Angeles



The Dream. "Methought I saw my late espoused saint" [Mary Ann Hillier, 1847–1936], April 1869, albumen silver print, 30.3 x 24.4 cm, The Royal Photographic Society, Bath

From: *Whisper of the Muse*, Malibu 1986, p. 69 and p. 40, fig. 10

Eight works by Cameron were on display, including this portrait of Alfred Lord Tennyson, whose title *The Dirty Monk* comes from the poet laureate himself, and *The Dream*, described in the catalogue as “Fancy Subject K.”³ “*Methought I saw my late espoused saint*” is the first line of a famous sonnet by John Milton (1608–1674). Cameron’s world of images draws regularly upon antique and Christian sources as well as upon art and literature. In this lecture, I hope to convey at least a brief impression of the richness of Cameron’s imagery and its complexity both at the visual and also the textual level. The captions and dates of the photographs are all based on the catalogue of works published by Julian Cox and Colin Ford in 2003.⁴

Famous Men & Fair Women

“You are standing on a hill the height of which is perceived by the greatness of the men who surround you as friends, to say nothing of the women!! They seem to be the salt of the Earth – the men great thro’ genius the women thro’ Love – that which women are born for!” Julia Margaret Cameron, 1877⁵

Julia Margaret Cameron (née Pattle, Calcutta, India June 11, 1815-January 26, 1879 Kalutara, Ceylon):

Sadness [Ellen Terry, 1847–1928], Freshwater, [27 February 1864] copyright June 30, 1864, carbon print, [1870–1880], ø 23.9 cm, Museum für Kunst und Gewerbe Hamburg, Sammlung Juhl



T[homas]. Carlyle (1795–1881), [1867], copyright June 8, 1867, carbon print, [1870–1880], 30.3 x 25.2 cm, Kunstbibliothek, Berlin, Sammlung Juhl

From: Museum für Kunst und Gewerbe Hamburg
From: Kunstbibliothek, Berlin

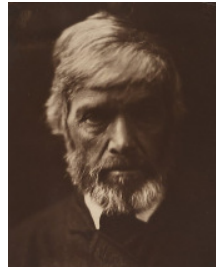
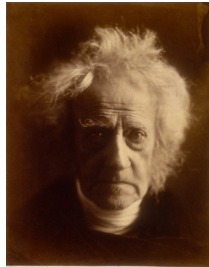
Criticized by contemporary photographic practitioners and praised by artists and art critics in equal measure during her lifetime, opinions remain divided even today over the photographic oeuvre that Julia Margaret Cameron produced from 1863 onwards. Our personal viewpoint not only determines our reception of Cameron’s pictures but also the way in which we portray the photographer herself – and consequently, the way we write history.

As a subject of art history, Cameron is an outstanding example of gender-specific writing. In order to avoid the trap of “biographizing,”⁶ I shall not go into the details of her life. My aim here is to focus on “the pictures of Cameron” in a double sense: we shall be looking not just at some of the images she created but also at the views that others held about her and her work.

Only very recently, in his short *Geschichte der Fotografie* (History of Photography) published in 2011, Wolfgang Kemp repeated some of the prejudices about Cameron that were voiced from the earliest days of her career until today: she was “self-taught,” a “dilettante,” “not at all ladylike,” knew “no limits when it came to charging her scenes with emotion,” and “produced – alongside kitsch – magnificent set pieces” within an oeuvre that was rooted in the realm of “domesticity.”⁷

With the emergence of Gender Studies Cameron's work has been seen in a new light. Modern scholarship has long since progressed on from such opinions. The first major monograph on Cameron, published by Helmut Gernsheim in 1948, has been followed since the 1980s by re-appraisals of her work by Mike Weaver (1984, 1986), Carol Mavor (1995), Sylvia Wolf (1998), Carol Hanbery MacKay (2001), Colin Ford (2003), Victoria Olsen (2003), and other writers.⁸

Julia Margaret Cameron
(1815–1879):
*J[ohn]. F[rederick]. W[illiam].
Herschel* (1792–1871), April 1867,
copyright April 9, 1867,
albumen silver print, 35.9 x 27.9
cm, Michael and Jane Wilson
Collection



[Thomas] Carlyle (1795–
1881), [1867], copyright June
8, 1867, carbon print (The
Autotype Company, London),
35.0 x 28.1 cm, The
Metropolitan Museum of Art,
New York

From: *Annals of My Glass House*, ex. cat. Claremont, CA 1996, p. 57
From: Margaret Harker, *Julia Margaret Cameron*, Milan 1982, o. p.

In 1867 Cameron created a lasting memorial to her treasured friend and mentor Sir John Frederick William Herschel, with whom she conducted a lively correspondence and who informed her at an early date of scientific discoveries such as the photographic inventions by Daguerre and Talbot.⁹ Herschel “was to me as a Teacher and High Priest,”¹⁰ she would later say. The elderly scholar’s untamed hair – deliberately arranged by the photographer – flares around his head like flashes of genius and becomes the nimbus of a brilliant researcher whose gaze seems to be directed in visionary fashion into the distance. Commenting on the print of Thomas Carlyle, Cameron wrote in the album that she gave to Herschel: “Carlyle like a rough block of Michelangelo’s sculpture.”¹¹

Both pictures are characterized by the chiaroscuro effect that Cameron frequently employs in her portraiture. The two halves of the face, one deep in shadow and the other brightly lit, make reference to the photographic paradox that light appears black in the negative and only returns to white in the positive. Herschel, who discovered the use of hyposulphite of soda (sodium thiosulfate) as a photographic fixer, created both the word “photography” – ‘drawing with light,’ from the Ancient Greek φως and γράφειν – and the terms “negative” and “positive.”¹²

Julia Margaret Cameron
(1815–1879):

*Mrs. Leslie Stephen
(Mrs. Herbert
Duckworth)*, [1867]

[Mrs. Leslie Stephen,
née Julia Prinsep
Jackson, widowed Mrs.
Herbert Duckworth,
1846–1895]



Mrs. Duckworth at Saxonbury
[Florence Fisher, Julia Duckworth,
Gerald Duckworth, Herbert Fisher],
[August 1872].

From: *Victorian Photographs of Famous Men & Fair Women* by Julia Margaret Cameron. With Introductions by Virginia Woolf & Roger Fry, London (The Hogarth Press) 1926; expanded and revised edition, Tristram Powell (ed.), London 1973, pl. 15 and 26

The first posthumous illustrated volume of Cameron's photographs, published by her great-niece, Virginia Woolf, in 1926, bears the title *Famous Men & Fair Women*.¹³ Ostensibly reflecting a classic division of male and female roles, upon close inspection Cameron's work reveals feminist undertones. As Cameron wrote in a letter towards the end of her life: "You are standing on a hill the height of which is perceived by the greatness of the men who surround you as friends, to say nothing of the women!! They seem to be the salt of the Earth – the men great thro' genius the women thro' Love – that which women are born for!"¹⁴

Writing about Cameron's pictures of men and women, Sylvia Wolf observes: "Cameron's portraits of women [...] seemed different from her photographs of men – more complex and enigmatic somehow."¹⁵

Julia Margaret Cameron
(1815–1879):

*The Parting of Sir Lancelot and
Queen Guinevere* [Mr. Read,
Mrs. Hardinge], 1874, copyright
December 8, 1874, albumen
silver print, 35.4 x 28.1 cm, The
J. Paul Getty Museum, Los
Angeles



Vivian and Merlin [Agnes
Mangles, Charles Hay
Cameron], [1874], copyright
December 8, 1874, albumen
silver print, 31.8 x 27.6 cm,
The Metropolitan Museum of
Art, New York

From: *Annals of My Glass House*, ex. cat. Claremont, CA 1996, p. 57

From: Wolf, *Julia Margaret Cameron's Women*, New Haven 1998, p. 98, fig. 8

In her illustrations to Alfred Tennyson's *Idylls of the King*, for example, an ambitious project which she undertook at the wish of the poet, the photographer assigns a prominent role to women and, in contrast to the text, thereby places them clearly in the foreground. "[...] Cameron's *Idylls* present alternative Victorian gender roles which alter the rigidity of those portrayed in Tennyson's poem."¹⁶

The Bride

Julia Margaret Cameron
(1815–1879):
*Our Beautiful Birdie, my Ewen's
Bride of 18th November, 1869*,
[Annie Chinery ∞ Ewen
Wrottelsey Hay Cameron],
albumen silver print, 32.5 x 25
cm, The Royal Photographic
Society Collection, Bath



Enid [Emily Peacock], [1874],
copyright December 8, 1874,
[*Tennyson's Idylls of the King*,
vol. 1, Dec. 1864 – Jan.
1875], albumen silver print,
34.2 x 26.7 cm, The
Metropolitan Museum of Art,
New York

From: Sylvia Wolf, *Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, p. 70, fig. 34 and p. 94
fig. 3

Marriage was the most important event in the life of a Victorian woman. Victoria Olsen says of Cameron's *The Bride*: "The wet collodion that coated each of Cameron's glass negatives was easily smeared and here the streaks turn the wedding veil into a diaphanous cloud. The result is a perfect illusion of bridal innocence and allure [...]." ¹⁷ The bride in the picture on the left stands out against the dark background in virginal white. In the picture on the right, by contrast, the background is divided: the brightness of the dress on one side and on the other the mysterious darkness of a cupboard with a highly ornamental lock – a reference to Enid's future fate as the wife of the knight Geraint, who loves her but also torments her with his unfounded jealousy.

In both pictures, the body language carries erotic connotations: like Botticelli's *Venus*, Annie Chinery folds her hands in front of her lap to hide her sex. Enid's cupped and open left hand symbolizes acceptance and conception, while her raised right hand recalls the gesture of blessing made by Gabriel, the angel of the Annunciation, and hence innocence. Opening a door signifies curiosity and uncertainty and can also be dangerous, as the tale of *Bluebeard* teaches us.

Julia Margaret Cameron
(1815–1879):
George Frederic Watts (1817–
1904), Freshwater, 1864, copyright
June 30, 1864, carbon print, [1870–
1880], 22.9 x 17 cm, Museum für
Kunst und Gewerbe Hamburg,
Sammlung Juhl



Sadness [Ellen Terry]
(1847–1928), Freshwater,
February 27, 1864, copyright
June 30, 1864, albumen
silver print, 22.1 x 17.5 cm,
The J. Paul Getty Museum,
Los Angeles

From: *Kunstphotographie um 1900*, ex. cat. Hamburg 1989, p. 83
From: *Whisper of the Muse*, Malibu 1986, p. 82

The poetic title *Sadness* comes from Cameron herself. ¹⁸ Beauty, charm and grace, humility and sadness, wistfulness and melancholy – all are here portrayed by the young actress Ellen Terry on her seventeenth birthday, immediately after her marriage to the Pre-Raphaelite painter George Frederic Watts on February 20, 1864 who was thirty years her senior. With her head inclined in a reflective manner and her eyes shyly lowered, her uncovered hair and bare shoulders speak of intimacy.

The composition is governed by triangular forms: the horizontal of the collarbone, the vertical of the chin, the cord necklace being pulled downwards into a V, and the bend of the arm, which points down towards the bridal womb. Virginal innocence is missing from the picture both literally and metaphorically. The pose cites that of the sinful and penitent Magdalene. ¹⁹

Julia Margaret Cameron (1815–1879):

Sadness [Ellen Terry, 1847–1928],
Freshwater [27 February 1864], copyright
June 30, 1864, carbon print, [1870–
1880], ø 23.9, Museum für Kunst und
Gewerbe, Hamburg, Sammlung Juhl



George Frederic Watts (London
1817–1904 Compton, Surrey):

The Sisters [Kate and Ellen
Terry], oil on canvas, 1862,
89.5 x 69.2 cm, Eastnor Castle
Collection, Ledbury,
Herefordshire

From: *Kunstphotographie um 1900*, ex. cat. Hamburg 1989, p. 85

From: Veronica Franklin Gould, *G. F. Watts*, New Haven 2004, p. 64, fig. 54

In the memoirs of the celebrated Shakespearean actress, we read: “It all seems like a dream [...]. Little Holland House, where Mr. Watts lived, seemed to me a paradise, where only beautiful things were allowed to come. All the women were graceful, and all the men were gifted.”²⁰ Within her marriage, however, which was arranged and supervised by Watts’ friends, Terry was treated like a naughty child. They divorced against her wishes. Watts, who had painted the Terry sisters in 1862 with tender and endearing affection, failed in his attempt “to remove the youngest from the temptations and abominations of the stage” and to “give her an education.”²¹

Terry spoke of an “incompatibility of *occupation*,”²² for she continued to pursue, independently, the stage career that she had begun even as a child. She refused to accept the role of the selflessly devoted “Angel in the House,” as portrayed by Coventry Patmore in 1854 in his poem of the same name: “Man must be pleased; but him to please / Is woman's pleasure.”²³

George Frederic Watts (London
1817–1904 Compton, Surrey):

Choosing, c. 1864, oil on
strawboard, 47.2 x 35.4 cm,
National Portrait Gallery,
London

[Ellen Alice Terry (Coventry
February 27, 1847 -July 21,
1928 Smallhythe near
Tenterden, Kent), in her
wedding dress, designed by
Holman Hunt (London 1827–
1910 London)]



Lewis Carroll (Charles Lutwidge
Dodgson, Daresbury, Cheshire
1832–1898 Guildford, Surrey):

Ellen Alice Terry (Coventry
February 27, 1847 –July 21,
1928 Smallhythe near
Tenterden, Kent), *Ellen Terry*,
signed *Truly yours Ellen Alice
Watts*, at Terry’s home in Kentish
Town, London, July 14, 1865,
albumen silver print, 8.6 x 6.4
cm, Gernsheim Collection, The
University of Texas at Austin

From: Veronica Franklin Gould, *G. F. Watts*, New Haven 2004, pl. XI

From: Helmut Gernsheim, *Lewis Carroll*, New York 1969, pl. 47

Choosing is Watts’ painted wishful vision – one he shared with his Victorian contemporaries – of a child bride. It was no coincidence that, for girls at that time, the age of majority, and thus of marriageability, was set at twelve years old.²⁴ In her brown silk wedding dress designed by Holman Hunt (1827–1910) and with her loose, luxuriant reddish blond hair, Terry appears child-like and charming. We are shown the choice between magnificent but unscented camellias as a symbol of earthly vanity – to which the pearl jewelry also refers – and more spiritual values, exemplified by the chaste dress with its high neckline and delicate lace collar and the sweet-smelling violets lying in the palm of the girl’s left hand, held open in the same symbolic gesture of reception (and indeed conception) already encountered in *The Bride*.

As if in riposte to such male fantasies, in the photo taken by Lewis Carroll Terry strikes a self-confident pose. With her provocative body language emphasized by the view from below, the mime actress is again wearing her Holman Hunt wedding dress. For married women, loose hair was an intimacy normally reserved for the bedroom, and thus the photo is infused with an after-dark tinge of lust and female desire.

Virgin Mary & Mary Magdalene

Julia Margaret Cameron (1815–1879):

Sadness [Ellen Terry] (1847–1928), Freshwater, [February 27, 1864], copyright June 30, 1864, carbon print, [1870–1880], ø 23.9 cm, Museum für Kunst und Gewerbe Hamburg, Sammlung Juhl



Mary Mother [Mary Hillier, 1847–1936], [1867], albumen silver print, 32.2 x 26.6 cm, George Eastman House, Rochester

From: Museum für Kunst und Gewerbe Hamburg

From: Sylvia Wolf, *Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, pl. 44

Mary Mother is without sin in her pure, virginal love. Her sublime sensuousness, with her head gracefully bent and inclined to one side and her gaze lowered, corresponds to the chaste devotion of the “Angel in the House” as the ideal image of the Victorian wife. Her hair, not entirely covered, nonetheless references an earthly quality. Carol Mavor characterizes Cameron’s Madonnas as “printed with flesh”²⁵: “They are too sacred and sexual, as they quote images of ‘high art’ (Renaissance paintings) through a medium considered to be ‘low art’ or ‘not art’ at all.”²⁶ Cameron exploits the dichotomy of photography, insofar as she uses real people to establish the link between the human and the divine – the same link that the New Testament documents for the Virgin Mary.

To delve deeper into these pictures would be to uncover Cameron’s religiosity, including the Tractarian Oxford Movement supported by her husband. Her pictures are by no means to be understood as a blasphemous act, however, but in the dialectic sense as allegories, as Mike Weaver points: “She clearly regarded her photographs as theophanies, manifestations of God in terms of living persons – both indexes and icons of the true, the good, and the beautiful. The image for Mrs. Cameron was both mortal and divine, corruptible and sacred.”²⁷ In her first album, dedicated February 22, 1864 to Watts, Cameron wrote: “my mortal yet *divine!* art of photography.”²⁸

Cameron presents photographs as images in the dual sense: as material reproductions *and* as ideal concepts. Analogous to brushstrokes in painting, fingerprints on her glass negatives reveal the physicality of the medium and its sensuality in multiple respects: “Cameron’s pictures are haptic in the fullest sense of the word. Not only did she physically scrub, scratch, brush, and fingerprint her glass plates, she also focused on the ways in which women touch. Cameron further dramatizes this touching and [...] recorded women touching their babies, with their fingertips and even with their lips. This ‘maternal touch’ can also be found in those pictures that feature the Madonnas (and Madonna types) touching other women.”²⁹

Julia Margaret Cameron (1815–1879):

Grace thro’ Love, Freshwater, 1865, [Freddy Gould, Mary Hillier], copyright March 27, 1865, albumen silver print, 24.8 x 19.6 cm, The J. Paul Getty Museum, Los Angeles



La Madonna Adolorata. Patient in Tribulation, Freshwater, [1864], [Elisabeth Keown, Mary Hillier], copyright November 4, 1864, albumen silver print, 25.4 x 20 cm, The J. Paul Getty Museum, Los Angeles

From: *Whisper of the Muse*, Malibu 1986, pl. 4 and p. 76

The concept behind *Grace thro' Love* – love being the greatest of the theological virtues – “suggests that grace may yet be attained through love born of the flesh. This concept represents both the surrender to the flesh by God’s will and the caring for another which made Mary divine.”³⁰ Cameron here cites a *Pietà* by Rogier van der Weyden (Museo del Prado, Madrid) in Mary’s body language – her cheek brushes Christ’s forehead in the same way³¹ – and thereby thematizes Christ’s death on the Cross. The sorrowful expression worn by the child – in the right-hand picture, interestingly, a girl – can also be interpreted in a similar light. Androgyny was an aspect of Cameron’s female view of religious motifs. “Like good Victorians, historians have preferred to bathe in the apparent ‘neutrality’ (as conventionally defined) and ‘purity’ of her pictures.”³²

It is possible that – modern-day secularization aside – the rejection of such images as “saccharine” conceals an unconscious and confusing recognition of their sexual and subversive nature. What we are looking at is more than simply the concept of an androgynous Christ Child but a history of salvation narrated from a maternal perspective and centering upon the Virgin, as the archetype of motherly love, and her daughter instead of upon the Father and Son. “[...] there was a profound, prevailing assumption in Christian England that Jesus Christ himself was a perfect union of male and female natures, and he was the archetype for all humankind.”³³

Julia Margaret Cameron
(1815–1879):

The Angel at the Tomb [Mary Hillier], [1870], copyright April 6, 1870, albumen silver print, 34.3 x 25.4 cm, The J. Paul Getty Museum, Los Angeles



The Angel at the Sepulchre
[Mary Hillier], [1869–70],
albumen silver print, 35.6 x 25.4
cm, Charles Isaacs Photographs,
Pennsylvania

From: *Whisper of the Muse*, Malibu 1986, fig. 15

From: Sylvia Wolf, *Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, pl. 41

Cameron had girls embody Jesus and John the Baptist, and *The Angel at the Tomb* is likewise female – unlike in the Bible, where the angel that appeared to “Mary Magdalene and the other Mary” near Christ’s tomb was male (Matthew 28:1–3). In the nineteenth century, painters began depicting angels in female form.³⁴ “Cameron’s pictures do not suggest androgyny, they present it overtly.”³⁵

In the Bible (and invariably in art), Mary Magdalene is characterized as a sinful woman by her “attribute” of loose, uncovered hair, which she used to dry the feet of Christ, who thereupon proclaimed that her sins were forgiven (Luke 7:37–50). In *The Angel at the Sepulchre*, the angel of the title is the “other Mary” at the tomb, Jesus’ mother (John 19:25).³⁶ She carries a white lily as a symbol of purity and wears her hair largely covered by a hood, in the manner of the Virgin.

Cameron sees light as possessing a metaphorical significance in such pictures: “The light has given glory & fiery coruscation to the hair & brow as if the tomb tho’ no longer possessing its divine inhabitant emitted light from the spot where our Lord had lain.”³⁷

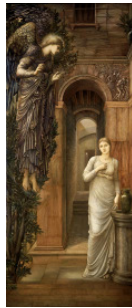
As saint and sinner, one representing divine love and the other earthly love, the Virgin Mary and Mary Magdalene are complementary. Cameron removes the divide between spirituality and worldliness in the photographic paradox: in the picture, the real person of Mary Hillier “is” the Virgin, the Magdalene, and the angel, too. The ambiguity of this female image can be understood in terms of Carol Hanberry MacKay’s concept of creative negativity, “a complex of rhetorical and performative techniques by which certain women of the period [of Victorianism] construct, deconstruct, and reconstruct themselves.”³⁸ Creative negativity is not the negation of what is but a method operating with subversive inversion. “A ready willingness to play back and forth between *reality and illusion* marks the creative negativist as capable of perpetual self-creation. Cameron provides us with an intriguing visual record of this activity by posing real people – her friends and family, famous figures, even passers-by – as fictional characters. These instances recreate for all time a model of each self exploding the premise of the other. Thus, creative negativity can deploy

reality and illusion against each other, such that they are mutually destructive forces in the employ of a larger creative structure."³⁹

Julia Jackson & Julia Cameron

Edward Burne-Jones (Birmingham 1833–1898 London):

The Annunciation [Mrs. Leslie Stephen], 1876–1879, oil on canvas, 250 x 104 cm, Lady Lever Art Gallery, Liverpool [Mrs. Leslie Stephen, ∞ 1878, née Julia Prinsep Jackson, widowed Mrs. Herbert Duckworth, 1846–1895]



Oscar Gustave Rejlander, attributed (Sweden 1813–1875 Clapham, London):

Julia Jackson, c. 1865, albumen silver print, 19.7 x 14.5 cm, Smith College, William Allan Nielson Library, Northampton, Massachusetts

From: Sylvia Wolf, *Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, p. 69, fig. 32-33

“With blue eyes under hooded lids, an aquiline nose, and delicately curled lips”⁴⁰ – thus Leslie Stephen described his second wife, Julia Jackson, who was considered a great beauty. “Before her marriage to Duckworth she had rejected proposals from two Pre-Raphaelites, Holman Hunt and Thomas Woolner, and she had hesitated some time before accepting Leslie Stephen.”⁴¹ She had served as an artist’s model when only ten⁴² and posed for Edward Burne-Jones’s *Annunciation* while pregnant with her fourth child.

Oscar Rejlander shows Jackson, still unmarried, standing proud and erect, her head slightly inclined, with a slender waist and her hair braided into a knot. The portrait oscillates between pride and humility, which is not to be understood as subservience but in the Christian sense as the opposite of haughty arrogance.

Dante Gabriel Rossetti (London 1828–1882 Birchington-on-Sea, Kent):

Lady Lilith 1866–68 (altered 1872–73), oil on canvas, 96.5 x 87 cm, Delaware Art Museum, Wilmington, Delaware



Julia Margaret Cameron (1815–1879):

[Ophelia, Emily Peacock], 1874, albumen silver print, 34.6 x 29.9 cm, The J. Paul Getty Museum, Los Angeles

From: *Der Symbolismus in England, 1860–1910*, Ostfildern-Ruit 1998, p. 103

From: *Whisper of the Muse*, Malibu 1986, p. 41, fig. 12

Cameron uses the motif of Ophelia running her hands through her hair to characterize the despair of this tragic young woman, daughter of Polonius, who goes mad and drowns in Shakespeare’s *Hamlet* (Act 4, Scene 7). The affective cathexis of hair in Cameron’s oeuvre corresponds with the fantasies of her epoch. “When a powerful woman of the Victorian imagination was an angel, her shining hair was her aureole or bower; when she was demonic, it became a glittering snare, web or noose.”⁴³ In the works of the Pre-Raphaelites, feminine innocence is countered by seductive eroticism, whose demonization at the same time serves to deflect male anxieties.

Rossetti’s *Lady Lilith* shows off her seductive charms with a décolleté that was daring for the day. In a sinuous, flowing movement, Adam’s first, emancipated wife combs her luxuriant, reddish blond hair with an introspective air.⁴⁴ The Pre-Raphaelites had a genuine obsession for this female type with full lips, the upper lip a Cupid’s bow with a clearly pronounced philtrum (Ancient Greek φίλτρον, love potion, lure), the vertical groove in the centre. From a psychological point of view, the

fixation upon this feature of the face represents a transference of the original interest in the female womb, which is marked in the painting by a tasseled, bright red band wound around Lilith's wrist.

Julia Margaret Cameron (1815–1879):

[Julia Jackson, 1846–1895], [1864], copyright June 30, 1864, albumen silver print, 25.7 x 20 cm, Michael and Jane Wilson Collection, London



From Life taken at Saxonbury / My Favourite Picture / of all my works / My Nice Julia [Jackson], April 1867, albumen silver print, 28 x 22.6 cm, National Museum of Photography, Film & Television, Bradford

From: Sylvia Wolf, *Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, pl. 54 and 56

Fifty-four photographs of Jackson have come down to us from Cameron's years as a photographer in England.⁴⁵ Between 1864 and 1874 Cameron placed her favorite niece in front of the camera again and again, always showing her as herself, in many cases with her hair loose, and never in the costume of a figure from myth or literature.

Julia Margaret Cameron (1815–1879):

[Julia Jackson, 1846–1895]

[1867], albumen silver prints, 27.6 x 22 cm, 27.6 x 23.8 cm / 39 x 33.8 cm, 29 x 24 cm, 27.4 x 20.6 cm, 29.2 x 22.8 cm



My Niece Julia [Jackson]



[Julia Jackson]



Mrs Herbert Duckworth



[Julia Jackson]



Stella / Study of Mrs. Herbert Duckworth

From: Sylvia Wolf, *Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, pl. 62 and 63, p. 72–73, fig. 38–41

In April 1867 Cameron shot an elaborate sequence of portraits of the 21-year-old Julia Prinsep Jackson, shortly before her first marriage to Herbert Duckworth on May 4. The camera is directly trained on the face, which appears with no protective surroundings in a frontal close-up that was both unusual and unfamiliar for the epoch. The cropped nature of the portrait, as if trimmed along the bottom and sides, brings the subject closer to the viewer. "There is nothing sentimental or even poetic about this photograph."⁴⁶

Julia Margaret Cameron
(1815–1879):

[Mrs. Herbert Duckworth],
[1872], albumen silver print,
34 x 26.8 cm, The Art Institute
of Chicago, Chicago



She Walks in Beauty [widowed
Mrs. Herbert Duckworth, née Julia
Prinsep Jackson, 1846–1895],
September 1874, albumen silver
print, 35.1 x 27.3 cm, The Art
Institute of Chicago, Chicago

From: Sylvia Wolf, *Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, pl. 62 and 63

Julia Jackson's first husband, Herbert Duckworth, died after they had been married for just four years and left his young wife with three small children. "The Star like [starlike] sorrows of Immortal Eyes" and "A Study & A Portrait / My own cherished Niece and God Child / Julia Duckworth / a widow at 24,"⁴⁷ Cameron noted on the left-hand image of silent mourning. "Consumed by grief, Jackson was all the more beautiful, for now she embodied the characteristics of a tragic heroine that so appealed to the Victorians."⁴⁸

The title of the right-hand picture, *She Walks in Beauty*, cites a poem by Lord Byron (1788–1824), which closes with the lines: "A mind at peace with all below, / A heart whose love is innocent."⁴⁹ The ivy in the background of both portraits stands for friendship, fidelity, and loyalty.

Julia Margaret Cameron
(1815–1879):

[Julia Jackson, 1846–1895],
[1867], albumen silver print, 27.6 x
22 cm, The Art Institute of
Chicago, Chicago



My Niece Julia [Jackson], [1867],
albumen silver print, 27.6 x 23.8
cm, George Eastman House,
Rochester

From: Sylvia Wolf, *Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, pl. 57 and 58

Cameron's deliberate choice of lengthy exposure times, lasting between three and eight minutes, put a great deal of strain on the model, whose gaze becomes an almost penetrating stare. Cameron flopped two different negatives – here once, in the other series three times – and thus repeatedly transposed the left and right half of the face.⁵⁰ Flopping not only serves to reduce the detail resolution in the print, as Cameron wanted, but also to heighten the chiaroscuro effect and above all alienate the face, which appears outside any referential spatial context. The photographic negative reverses our face in the same way as our reflection in the mirror. "The shadow represents the 'other' stage, while the mirror represents the 'same' stage."⁵¹ In 1797 Immanuel Kant formulated the existential question, "What is man?" Identity is never disclosed in a single moment – let alone in a photographed moment. Instead, we reflect ourselves in the person opposite and hence find ourselves in a constant dialogue between I and you – including in front of a picture. "*Je est un autre.*" – "For I is someone else," as Arthur Rimbaud declared in 1871.⁵²

Cameron's dialectic handling of her medium investigates the image of a person – a photograph ultimately created in the darkroom – in an experimental manner. "[...] her frequent depiction of eyes hooded or shadowed, hence losing the potent focus that eyes in photographic images naturally provide for the viewer, displays a propensity to decenter or destabilize accepted formulae about what constitutes the self, for subject and viewer alike."⁵³ The image contains not just the model but also the photographer and possible identities within Cameron's pictures of women. "Reading those images as an extended meditation on the self allows us to explore with her all the intervening relationships – interactions, mergings, inseparability – between the self and the meta-self. This metaphysic already implies an out-of-focus aesthetic, lending itself to an imagistic fusion. Intuitively and deliberately Cameron is breaking boundaries with her art, whereas her male critics resist such

breakdowns, suppressing their recognition of the very personal-transpersonal meditation here discussed.”⁵⁴

Hence we can also understand why Cameron’s work should have attracted controversy, right from the start, over the issue of focus – something self-confidently countered by the photographer with her own question: “What is focus and who has the right to say what focus is the legitimate focus?”⁵⁵



Julia Margaret Cameron
(1815–1879):

[Julia Jackson, 1846–1895], [1867] albumen silver print, 39 x 33.8 cm, Victoria and Albert Museum, London

Mrs Herbert Duckworth, [1867] albumen silver print, 29 x 24 cm, La Maison de Victor Hugo, Paris

[Julia Jackson], [1867] albumen silver print, 27.4 x 20.6 cm, The Metropolitan Museum of Art, New York

Stella / study of Mrs. Herbert Duckworth, [1867] albumen silver print, 29.2 x 22.8 cm, The Metropolitan Museum of Art, New York

From: Sylvia Wolf, *Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, p. 72–73, fig. 38–41

Jackson’s loose hair also discloses sensuality. From a strict center parting on the crown of her head, where her hair is still combed flat, her long, flowing locks spread out in all their fullness lower down – a hidden allusion to Medusa, one example of the *femmes fatales* of Symbolist imagery. The deliberate division of the face into one brightly lit and one shadowy half, with a clear line between the two, calls to mind Sigmund Freud’s dictum of the “dark continent,”⁵⁶ a metaphor for the – to him, enigmatic – sexual life of the adult woman. In European culture, with its androcentric structure, the female body – in the sense of something foreign and “other” – becomes the projection screen for what is dark, mysterious and menacing, as found in the art and literature of the Romantics and Symbolists.

The dichotomy of the two halves of the face plays upon the opposites of dark and light, night and day, and – literally at the level of the photograph, but also figuratively – upon negative and positive. We may also speak here of an astronomical dichotomy, the phase in which only half the disc of a non-light emitting celestial body – as opposed to a light-emitting star – is illuminated. *Stella* – the star – shines forth from herself.

Eroticism

Dante Gabriel Rossetti (London 1828–1882 Birchington-on-Sea, Kent):

Proserpine [Persephone], 1877, oil on canvas, 119.5 x 58.8 cm, Private Collection, London



Julia Margaret Cameron (1815–1879): *The Dream*. "Methought I saw my late espoused saint" [Mary Ann Hillier, 1847–1936], April 1869, albumen silver print, 30.3 x 24.4 cm, The Royal Photographic Society, Bath

From: *Der Symbolismus in England 1860–1910*, Ostfildern-Ruit 1998, p. 159

From: *Whisper of the Muse*, Malibu 1986, p. 40, fig. 10

In his *Proserpine*, Rossetti links the Cupid's-bow lips and philtrum compositionally along an oblique line with the split pomegranate, which stands for the vulva. In Cameron's *The Dream*, the tumbling hair and the gap in the folds of the cape, revealing the fingers, speak of sensuality.

Dante Gabriel Rossetti (London 1828–1882 Birchington-on-Sea, Kent):

La Donna Della Finestra, 1879, oil on canvas, 101 x 74 cm, Fogg Art Museum, Cambridge, Massachusetts



Julia Margaret Cameron (1815–1879):

Julia Jackson (1846–1895), 1864, albumen silver print, 24.5 x 19 cm, Victoria and Albert Museum, London

From: <http://www.harvardartmuseums.org/art/230158>, last accessed 02.11.2013

From: *Julia Margaret Cameron. The Complete Photographs*, Los Angeles 2003, p. 213, fig. 280

Gaps in draperies reveal themselves on closer inspection to be full of latent, subtle eroticism. The very fact that, in the prudish Victorian era, the only parts of the body left uncovered were the hands, neck, face, and above all the hair, means that these zones become particularly eloquent.

Julia Margaret Cameron (1815–1879):

[*Call, I Follow, I Follow. Let Me Die*; Mary Hillier], 1867, albumen silver print, 38.9 x 27.1 cm, The J. Paul Getty Museum, Los Angeles



[*Julia Jackson*, 1846–1895], [1867], copyright April 12, 1867, albumen silver print, 34 x 26 cm, The Beaumont and Nancy Newhall Collection, University of Arizona

From: Sylvia Wolf, *Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, pl. 1 and 61

Very telling in both pictures, in the context of eroticism, is the emphasis upon the neck with its prominent muscles. In *Call, I Follow, I Follow. Let Me Die*, a line once again taken from Tennyson's *Idylls of the King*, Elaine turns her head yearningly and proudly towards death, her love for Sir Lancelot unrequited. Elaine and Julia Jackson are presented as strong women, and to certain extent as "great men."⁵⁷

Julia Margaret Cameron
(1815–1879):

Julia Jackson / now Mrs Herbert Duckworth (1846–1895), [1864], albumen silver print, image 25.1 x 20.5 cm, National Portrait Gallery, London



Mrs. Herbert Duckworth [Julia Jackson, 1846–1895], 1867, albumen silver print, 33.7 x 27.3 cm, Gernsheim Collection, The University of Texas at Austin

From: *Julia Margaret Cameron*, Los Angeles 2003, p. 216, fig. 295

From: Helmut Gernsheim, *Julia Margaret Cameron*, New York 1975, p. 99

Cameron photographed Julia Jackson in profile again and again, as if feeling her way towards the definitive picture of the young woman. Virginia Woolf saw in these portraits of her mother a head that corresponded to the noblest period of Greek art.⁵⁸

Julia Margaret Cameron
(1815–1879):

[Julia Jackson], [1867], albumen silver print, 35.3 x 27.1 cm, National Gallery of Art, Washington



[Julia Jackson], [1867], copyright April 12, 1867, albumen silver print, 34 x 26 cm, The Beaumont and Nancy Newhall Collection, University of Arizona

From: Sylvia Wolf, *Julia Margaret Cameron's Women*, ex. cat. New Haven 1998, pl. 1 and 61

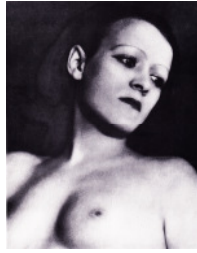
These two pictures were evidently taken during the same portrait sitting, as witnessed by the hairstyle and dress, and may be understood as mirror images of humility and pride. In their oval frames, these twin views of Julia Jackson recall cameos. The left-hand picture, its out-of-focus edges softened, emphasizes meekness. The aristocratic profile and proudly erect neck in the right-hand picture express a strong will, while the face turned to one side also bars communication with the viewer.

A striking feature of this right-hand picture is the line that descends through its center, starting from the ear and travelling down the neck muscle to the collar trimmed with lace and gleaming appliqué and the spherical button. Christina von Braun argues that, in a maternalistic culture prior to the invention of the alphabet, the ear signifies oral communication.⁵⁹ Writing stands for the active, male, intellectual side, while listening is an act of passive absorption and is therefore female. The anatomy of the organ of hearing is associated with the woman's readiness to conceive. In Christian iconography, the impregnation of the Virgin Mary is also depicted as the Holy Ghost "entering" her ear in the shape of a dove.⁶⁰ "And the Word became flesh [...]." (John 1:14)

Here Cameron chooses an optically sharp reproduction, analogous to the hardness of the taut neck, whose musculature is deliberately picked out by the lighting. The neck thereby conveys the impression of a column, its proportions distorted by the camera angle, in this case slightly from below. The artificial pose makes the *musculus sternocleidomastoideus* (sternocleidomastoid muscle), which runs obliquely upwards across the neck from the sternum and clavicle, become the "quilting point" in the sense used by Jacques Lacan⁶¹ – the node at which everything converges and in which everything is contained. Also present in this portrait is the code of the so-called phallic woman, a concept derived from the sphere of psychoanalysis that we can only touch upon briefly here.⁶²

Man Ray (Emmanuel Rudnitzky, Philadelphia, Pennsylvania 1890 – 1976 Paris):

Before 1934, gelatin silver print



[Anatomies (Le Cou)], c. 1930, gelatin silver print

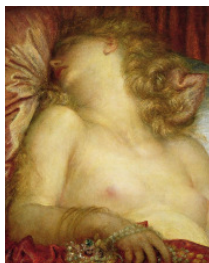
From: [Man Ray. *Photographies 1920–1934 Paris*, Paris 1934], Man Ray. *Photographien Paris 1920–1934*, Munich 1980, p. 28-29

In Man Ray's *Anatomies* we can see a clear photographic indicator of the "phallus," which is not identical with the penis as an organ. It is no coincidence that Man Ray's model should be female – it is Lee Miller's neck. "[...] the beautiful woman *is* (psychoanalytically speaking) precisely what the man lacks and what he can only 'possess' in the woman: the 'phallus', the fantasmatic object of completeness."⁶³

In her own way, Cameron understood the role played by women in this context: "You are standing on a hill the height of which is perceived by the greatness of the men who surround you as friends, to say nothing of the women!"⁶⁴ She trod her own free and independent path though a male world and at the same time used her creative negativity to shift its focus – a word that, in Latin, means house and family, hearth and fireplace.⁶⁵ Cameron's optical focus is not just the private world of her family and friends but her public as a woman artist. Photography became one of her creative centers. Cameron energetically pursued the female quest and shows us her view of the "phallus." "Taken with pleasure,"⁶⁶ she speaks her own photographic language. Cameron voices self and herself – and is not voiced by a man in Jacques Lacan's sense. Her works ring instead, we might sooner say, with the laughter of the Medusa described by Hélène Cixous.⁶⁷

George Frederic Watts (London 1817–1904 Compton, Surrey):

The Wife of Pluto, c. 1865–1889, oil on canvas, 66.7 x 54 cm, Walker Art Gallery, Liverpool



Endymion, 1869, oil on canvas, 65 x 52 cm, Private Collection

From: Veronica Franklin Gould, *G. F. Watts*, New Haven 2004, pl. XII and p. 94, fig. 81

We shall bring this round of associative images to a close with George Frederic Watts, the Pre-Raphaelite painter who was a staunch supporter of Cameron's photography, like Herschel, and one of her regular correspondents. In *The Wife of Pluto*, we see Persephone, the young woman abducted by Plutus (more familiar to us as Pluto or Hades), transported with pleasure either in her sleep or in a dream or in ecstasy. The French phrase "*la petite mort*" – the little death – is a euphemistic term for orgasm.

A final excursion into Greek mythology brings us to Watts' *Endymion* and the moon goddess who fell in love with him, Selene. At her request, Zeus placed Endymion in an eternal sleep and so gave him immortality and unfading youth. Selene visited her lover in his cave every night and kissed him. Together they produced fifty daughters. A potent story of female desire and its fantasies.

"In its most mythic embodiment, the female quest involves a journey through layer within layer of dream, a breaking out of one illusion into another one, each one framed by the next and implicitly mocked by it."⁶⁸

I am especially grateful to Karen Williams for her excellent translation.

A slightly modified German version of the text was published in: *Bulletin der Deutschen Fotografischen Akademie* No. 30 (2014), p. 26-31.

¹ Cf. Claudia Gabriele Philipp [= Gabriele Betancourt Nuñez], "Bildmäßige Photographie". Zur künstlerischen Legitimation des Photographen', in: *Hugo Erfurth 1874–1948. Photograph zwischen Tradition und Moderne*, Bodo von Dewitz and Karin Schuller-Procopovici (eds.), exh. cat., Museum Ludwig, Cologne, Cologne 1992, pp. 37–44.

² It is possible that Juhl bought the photographs for his collection from Cameron's son, Henry Herschel Hay Cameron, who had provided the loans for the exhibition. At the Museum für Kunst und Gewerbe Hamburg, the purchase of the Juhl Collection is documented only by the corresponding entries in the inventory book *Sammlung der Photographien des Museums für Kunst u. Gewerbe* (1916–1917) and is not supported by any other archival material.

³ *Hamburg Kunsthalle. 7. Internationale Ausstellung von Kunst-Photographien 1899. Ges. z. Foerderung d. Amateur-Photographie*, exh. cat. Hamburger Kunsthalle, Hamburg 1899, Historische Abteilung, pp. 149–159, p. 152.

⁴ *Julia Margaret Cameron. The Complete Photographs*, Julian Cox and Colin Ford, with contributions by Joanne Lukitsh and Philippa Wright, The J. Paul Getty Museum, Los Angeles, in association with The National Museum of Photography, Film & Television, Bradford, Los Angeles 2003.

⁵ Cameron, letter to Sir Henry Taylor, July 1, 1877, quoted in: Sylvia Wolf, *Julia Margaret Cameron's Women*, exh. cat., The Art Institute of Chicago, Chicago, New Haven, 1998, p. 23.

⁶ Cf. Gen Doy, *Claude Cahun. A Sensual Politics of Photography*, London, New York 2007, p. 4.

⁷ Wolfgang Kemp, *Geschichte der Fotografie. Von Daguerre bis Gursky*, Munich 2011, pp. 24, 25, 26.

⁸ Cf. Helmut Gernsheim, *Julia Margaret Cameron. Her Life and Photographic Work*, New York 1975 [London, New York 1948, Introduction by Clive Bell]; Mike Weaver, 'A Divine Art of Photography', in: *Whisper of the Muse. The Overstone Album & Other Photographs by Julia Margaret Cameron*, Malibu 1986, pp. 15–60; Carol Mavor, *Pleasures Taken. Performances of Sexuality and Loss in Victorian Photographs*, Durham 1996 (2nd edn.) [1995]; Wolf (as note 5); Carol Hanbery MacKay, *Creative Negativity. Four Victorian Exemplars of the Female Quest*, Stanford 2001; Colin Ford, *Julia Margaret Cameron. 19th Century Photographer of Genius*, London 2003; Victoria Olsen, *From Life. Julia Margaret Cameron & Victorian Photography*, London 2003.

⁹ Cf. Wolf (as note 5), p. 31.

¹⁰ Cameron, 'Annals of My Glass House' (1874), quoted in: Gernsheim (as note 8), pp. 180–183, p. 182.

¹¹ Cameron quoted in: http://www.metmuseum.org/exhibitions/view?exhibitionId={79EB91E1-D244-4348-A0E6-16A692A72049}&oid=269434&pg=1&rpp=20&pos=18&ft=*, last accessed 10.10.2013.

¹² Cf. Wolfgang Baier, *Quellendarstellungen zur Geschichte der Fotografie*, Munich 1977, pp. 105–107, p. 120: Herschel first uses the word "photography" at the start of February 1839 in his notebook, and the terms "positive" and "negative" in the sense we still use them today in 1840.

¹³ Cf. *Victorian Photographs of Famous Men & Fair Women by Julia Margaret Cameron*, introductions by Virginia Woolf & Roger Fry, London (The Hogarth Press), 1926; expanded and revised edition, Tristram Powell (ed.), London (The Hogarth Press) 1973.

¹⁴ Cameron, letter to Sir Henry Taylor, July 1, 1877, quoted in: Wolf (as note 5), p. 23.

¹⁵ Wolf (as note 5), p. 8.

¹⁶ Jennifer Pearson Yamashiro, 'Idylls in Conflict: Victorian Representations of Gender in Julia Margaret Cameron's Illustrations of Tennyson's "Idylls of the King"', in: *The Library Chronicle of the University of Texas at Austin*, vol. 26, no 4, 1996, pp. 89–116,

¹⁷ Olsen (as note 8), p. 217.

¹⁸ "Inscription: 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 Cameron*", quoted in *Cameron* (as note 4), p. 267.

¹⁹ Cf. Claudia Gabriele Philipp [= Gabriele Betancourt Nuñez], 'Out of Focus. From Julia Margaret Cameron to Pictorialism'. in: *The Other Face. Metamorphoses of the Photographic Portrait*, Cornelia Kemp and Susanne Witzgall (Ed.), exh. cat. Deutsches Museum, Munich, Munich 2002, pp. 14–18.

²⁰ Edith Craig and Christopher St. John, *Ellen Terry's Memoirs. With Preface, Notes and Additional Biographical Chapters*, London 1933, pp. 42–43.

²¹ Watts, letter to Lady Constance Leslie, quoted in: *Cameron* (as note 4), p. 20.

²² Terry quoted in: *ibid.*, p. 21, italics in the original.

²³ Quoted in: http://en.wikipedia.org/wiki/The_Angel_in_the_House, last accessed 07.10.2013.

²⁴ Cf. Wolf (as note 5), p. 68.

²⁵ Mavor (as note 8), p. 44.

²⁶ *Ibid.*, p. 50, italics in the original.

²⁷ Weaver (as note 8), p. 24.

²⁸ Quoted in: *ibid.*, pp. 15–60, p. 24, italics and exclamation mark in the original.

²⁹ Mavor (as note 8), p. 48.

³⁰ Weaver (as note 8), pp. 15–60, p. 29.

³¹ Cf. *ibid.*, pp. 15–60, p. 34.

³² Mavor (as note 8), p. 25.

³³ Olsen (as note 8), p. 120; cf. "And the Word became flesh and dwelt among us, and we have seen his glory, glory as of the only Son from the Father, full of grace and truth." John 1:14.

- ³⁴ Cf. Nina Auerbach, *Women and the Demon. The Life of a Victorian Myth*, Cambridge 1892, pp. 70–72, quoted in: Mavor (as note 8), note 35.
- ³⁵ *Ibid.*, p. 22.
- ³⁶ “But standing by the cross of Jesus were his mother and his mother’s sister, Mary the wife of Clopas, and Mary Magdalene.” John 19:25.
- ³⁷ Cameron, letter to Herschel, June 26, 1870, quoted in: Violet Hamilton, in: *Annals of My Glass House. Photographs by Julia Margaret Cameron*, exh. cat., Ruth Chandler Williamson Gallery, Claremont, CA 1996, p. 43.
- ³⁸ MacKay (as note 8), p. 3.
- ³⁹ *Ibid.*, p. 5, italics in the original.
- ⁴⁰ Sir Leslie Stephen, *Mausoleum Book*, Oxford 1977, p. 28, quoted in: Wolf (as note 5), p. 66.
- ⁴¹ Brian Hill, *Julia Margaret Cameron. A Victorian Family Portrait*, London 1973, p. 189.
- ⁴² Cf. Gisela von Wysocki, *Weiblichkeit und Modernität. Über Virginia Woolf*, Frankfurt am Main 1986 [1982], p. 31.
- ⁴³ Elisabeth G. Gitter, ‘The Power of Women’s Hair in the Victorian Imagination’, in: *Publications of the Modern Language Association*, 99, no. 5, 1984, pp. 936–954, p. 936, quoted in MacKay (as note 8), p. 29.
- ⁴⁴ The Bible tells the story of the creation of the first man and woman in Genesis, Chapter 1 and again in Chapter 2: “So God created man in his own image, in the image of God he created him; male and female he created them.” (Genesis 1:27); “And the rib that the Lord God had taken from the man he made into a woman and brought her to the man.” (Genesis 2:22). The Hebrew term *Lilith* appears just once in the Bible, in Isaiah 34:14, in a list of animals. The legend identifying Lilith as Adam’s first wife only emerged around the ninth century in Jewish folklore. See also <http://feminism.eserver.org/theory/papers/lilith/gilgamesh.html>, last accessed 23.10.2013.
- ⁴⁵ *Cameron* (as note 4), nos. 279–333.
- ⁴⁶ Wolf (as note 5), p. 70.
- ⁴⁷ *Cameron* (as note 4), p. 223, no. 316.
- ⁴⁸ Wolf (as note 5), p. 75.
- ⁴⁹ Quoted in: http://en.wikipedia.org/wiki/She_Walks_in_Beauty, last accessed 01.10.2013.
- ⁵⁰ “Careful examination shows that the blemishes characteristic of all collodion negatives – the pits, bubbles, fingerprints, or scratches – are exactly reversed in the two prints. Therefore, Cameron most likely flopped the negative in the print frame. (She also may have made a copy negative of the original to produce the reversed image, but the copy process adds blemishes, and no additional blemishes are visible here.)” Wolf (as note 5), p. 74.
- ⁵¹ Victor I. Stoichita, *A Short History of the Shadow*, London 1997, p. 35.
- ⁵² Rimbaud, letter to Paul Demeny, 15 May 1871 (second ‘Seer’ letter), in: *Arthur Rimbaud. Oeuvres complètes*, Antoine Adam (ed.), Paris 1972, pp. 249–254.
- ⁵³ MacKay (as note 8), pp. 4–5.
- ⁵⁴ *Ibid.*, p. 52.
- ⁵⁵ Cameron, letter to Sir John Herschel, 31 December, 1864, Heinz Archive and Library, National Portrait Gallery, London, quoted in: <http://www.vam.ac.uk/content/articles/j/julia-margaret-cameron-working-methods/>, last accessed 20.07.2013.
- ⁵⁶ Sigmund Freud, *The Question of Lay Analysis* (1926), transl. by James Strachey 1959, New York and London 1978, p. 38.
- ⁵⁷ Cf. Olsen (as note 8), p. 202.
- ⁵⁸ Cf. Wysocki (as note 42), p. 31.
- ⁵⁹ Cf. Christina von Braun, *Versuch über den Schwindel. Religion, Schrift, Bild, Geschlecht*, Zurich, Munich 2001.
- ⁶⁰ Cf. fifteenth-century relief on the north portal of the Marienkapelle in Würzburg; <http://www.heribert-graab.de/texte/predigten/advent-weihn.09/Advent-04.html>, last accessed 06.11.2013.
- ⁶¹ “One of Lacan’s occasionally great images is the quilting point. He describes it by using the example of a moment in a play by Racine, the seventeenth-century classical French dramatist, as a kind of node where various possible actions and meanings come together and significance radiates out from this point where things are ‘fastened’. ‘It’s the point of convergence that enables everything that happens in this discourse to be situated retroactively and prospectively.’” Doy (as note 6), p. 13.
- ⁶² Cf. Claudia Gabriele Philipp [= Gabriele Betancourt Nuñez], ‘Schöne Männer und starke Frauen. Fotografische Visionen der Vollständigkeit’, in: *Nackt. Die Ästhetik der Blöße*, Wilhelm Hornbostel und Nils Jockel (eds.), exh. cat. Museum für Kunst und Gewerbe Hamburg, Munich, London, New York 2002, pp. 45–56; *idem.*, ‘Julia Margaret Cameron. Ask not my story...’, in: *Female Trouble. Die Kamera als Spiegel und Bühne weiblicher Inszenierungen*, exh. cat. Pinakothek der Moderne, Munich 2008, pp. 60–62.
- ⁶³ Monika Gsell, *Die Bedeutung der Baubo. Kulturgeschichtliche Studien zur Repräsentation des weiblichen Genitales*, Frankfurt am Main 2001, p. 145, italics in the original; translated by Karen Williams.
- ⁶⁴ Cameron, letter to Sir Henry Taylor, July 1, 1877, quoted in: Wolf (as note 5), p. 23.
- ⁶⁵ Cf. Lindsay Smith, ‘Further Thoughts on “The Politics of Focus”’, in: *The Library Chronicle*, 26, no. 4, 1996, pp. 13–31, quoted in: MacKay (as note 8), p. 45.
- ⁶⁶ Cf. “I’m sure I’ll take you with pleasure!” (Lewis Carroll, *Through the Looking Glass*, ch. 5) “‘Pleasures Taken’ suggests the act of taking pictures: we like to photograph what we take pleasure in – children, our friends, our lovers, ourselves.” Mavor (as note 8), p. 118.
- ⁶⁷ Cf. Hélène Cixous, ‘Das Lachen der Medusa’, translated from the French by Claudia Simma, in: Esther Hutfless, Gertrude Postl, Elisabeth Schäfer (eds.), *Hélène Cixous, Das Lachen der Medusa*, together with recent essays, Vienna 2013, pp. 39–61.
- ⁶⁸ MacKay (as note 8), p. 4.

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