

European Society for the History of Photography

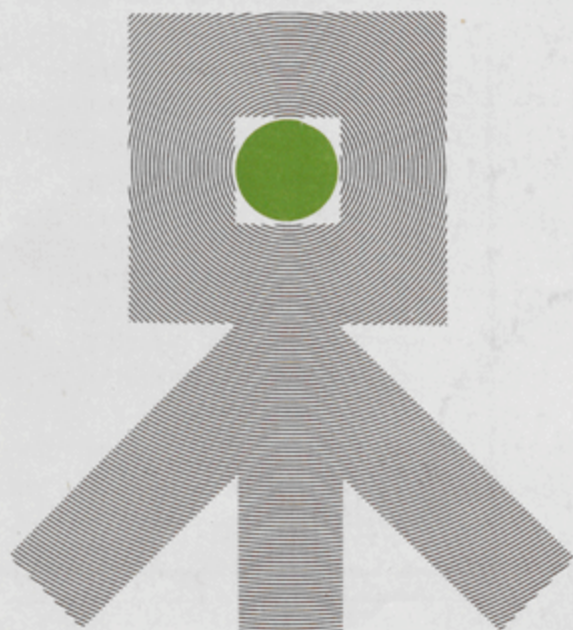
Association Europeenne pour L'Histoire de la Photographie

Europäische Gesellschaft für die Geschichte der Photographie



Photoresearcher

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ISSUE NUMBER ONE

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Notes to Contributors

Preference will be given to original texts, but on occasion consideration may be given to material which has been published elsewhere. Two text copies and glossy reproductions of the original should be sent to:

Editorial Department, European Society for the History of Photography, Acorn House, 74-94 Cherry Orchard Road, Croydon CR0 6BA

All articles should be typed on one side of the paper only. The text should be double spaced with ample margins. If a dot-matrix printer is to be used then it should be of 24 pin quality.

Authors must also supply an abstract of their texts which should not exceed 200 words.

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References

References and notes should be separately numbered and placed at the end of the article. Each reference will correspond to the appropriate (raised) numeral in the text. Footnotes will not appear on text pages. Reference should be as follows:

To a journal:

1. J. Brown, Early Portraiture in Somerset, *Photographic Journal*, Vol. 130 No.5 (May 1990), p.194.

To a book or report:

2. F. Short and T. Long, *Historical Essays*, Acorn Publications, London (1989), p.10

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The Photoresearcher

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Membership

There is a developing interest in our Society and its activities, demonstrated by a small but steady increase in members.

The Francis Frith Collection, our sponsors and publishers, are going to aid our membership drive. We hope that both Association and individual members will assist by introducing potential new members.

For this reason, a Membership Application Form is included with this issue of *Photoresearcher*

Cover illustration. James Mudd, Deakin's Entire, 1875. See Page 7: The Manchester-Liverpool Circle by Michael Hallett

Photoresearcher



Issue Number 1 October 1990

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European Society for the History of Photography

Association Europeene pour L'Histoire de la Photographie

Europäische Gesellschaft für die Geschichte der Photographie

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President's Report

This is the first issue of our magazine and the Editorial Board are hopeful that members will find it both informative and interesting.

We aim to achieve a high standard of quality in the papers published in terms of historical research, analysis and criticism.

With a membership so diverse as ours in interests, and so dispersed geographically, it is no easy task to satisfy everyone. If your particular interests are not represented please write to the Editorial Board, c/o Mr. Roy Green at the Society's address in Croydon, indicating what they are and we shall try to provide a remedy.

We are looking for original and interesting material to publish in future issues, especially from members in French and German-speaking countries and Scandinavia. Papers will be published in the language written (English, French or German) with 200 word summaries in the other two languages. The author must provide the summary in his/her own language. We can arrange for translation.

The Editorial Board meets regularly, the members serving in an honorary capacity. We would welcome a French and a German speaking member as correspondents. Please write to us.

It is intended to publish *Photoresearcher* twice a year. Our present resources in finance and manpower does not permit more. Our target for the future is four publications a year but that will mean a rise in subscription rates as well as further sponsorship. We shall be interested to hear your views and positive suggestions.

Meeting of the Executive Committee

This meeting took place in London on Saturday 23rd June 1990 at the Challoner Club in London, England.

Present: Professor Margaret Harker Farrand, (President), Mr. Roger Coenen, Mr. Claude-Henry Forney, Dra Ingeborg Leijerzapf, Dr. Laurent Roosens, Dr. Karl Steinorth, Mrs Ritva Tahtinen.

In attendance: Mr. Roy Green (Administrator)

Apologies: Mr. Colin Ford, Mr. Rune Hassner, Herr Peter Weiermair.

There were 18 items on the Agenda. *Decisions on the principal items were as follows.*

There was a lengthy discussion on required changes to the Society's Statutes which have not been revised in the thirteen years of the Society's existence.

The proposed changes agreed will allow more flexibility to enable us to increase the numbers of the executive committee from eleven to twelve and to change the ratio of Association to Individual members. Changes to the elective procedures takes account of the impracticability of a majority of members of the Society being able to attend the general Assemblies and therefore being disenfranchised.

As changes to the Statutes require the agreement of the membership as a whole the Executive Committee realised the necessity to maintain the status quo until an Extraordinary General meeting is called in 1991. Therefore two members nominated for membership of the Executive Committee at the Goteborg General Assembly in September 1989 have been invited as 'guest' members for 1990-91. They are Monsieur Jean Dieuzaide, France, and Monsieur Georges Vercheval, Belgium.

It was also agreed, for practical reasons, that the duties of Honorary Treasurer should be taken over by the Society's Administrator. There are some other minor changes proposed to the Statutes.

It was agreed to call an Extraordinary General Meeting to take place during the Society's next Conference at Toulouse in 1991 (date to be decided) in order to elect the Executive Committee for 1991-93 and effect the changes to the Statutes.

Future Symposia and Conferences

1991 (either June or September) in Toulouse, France

Chief organiser: Monsieur Jean Dieuzaide, Directeur Artistique of the Galerie du Chateau d'Eau, Place Laganne, Toulouse. Theme(s) to be decided. Details and call for papers will be distributed to members during the autumn of 1990.

1992 (In September in Edinburgh, Scotland)

Organisers: members of the Scottish Society for the History of Photography who are also members of the ESHPh. Themes to be decided.

Our Conference will take place during the period of the Scottish International Photography Festival

which is to be funded by the Scottish Arts Council. Our Event will be supported by the National Museums and Galleries of Scotland.

1993 Belgium has been proposed as a venue. No further information available at present.

Historical Research into Photographic Technology and Imaging Sciences

by Sidney F. Ray (Contributing Editor)

The history of photography is now well established as a respectable academic pursuit and has become highly productive with much scholarly work on the lives and works of photographers as well as the impact of photography on art and society.

Conversely, a rather neglected area of the history of photography is that of the evolution of photographic science and technology together with the work of outstanding scientists and innovators in this field.

The sole exception is perhaps the detailed documentation of the history and variations of many of the leading classical designs of cameras and of various manufacturing companies, for both of which topics considerable amounts of published information is available, and which has been listed in the *Photohistorica* journal of this Society.

Perhaps the scarcity of research into the history of photographic technology is due to the virtual non-availability of research funds in this field (in common with others I hasten to add!) and the attitudes of scientists who wish to research for the future and not into the past. The History of Science in general is however an established discipline, but only at a very few academic centres.

Significant too is the fact that many publishers will not consider for publication a book with the word 'history' in the title, in spite of the continued growth of the 'heritage industry'.

There is a desperate and growing need for rigorous documentation of the exponential growth of

the type and variety of imaging systems, in a highly competitive market place where hardware is considered obsolete in 6 months, especially considering the effects of such forms of information technology on society. Has the electrophotographic photocopier been studied in this way for example, or the self-developing materials of the ubiquitous Polaroid camera?

A useful start could be made by considering the 19th century where technical progress while rapid for its day, was much more the province of the individual worker, who was probably in contact with or knew well all notable contemporaries, in spite of the many difficulties and delays in communication, world-wide. Fortunately much of this pioneering work was published and we must be eternally grateful to the dry and dusty accounts reported in the early issues of the *Photographic News*, *Photographic Journal* and the *British Journal of Photography*, and their counterparts in other European countries and the USA, even if they usually lacked illustrations and photographs. The Photographic Society of London (precursor to the Royal Photographic Society) was perhaps dominated by photographic scientists who found it a vital forum for mutual exchange of information and learned criticism, even if this situation was largely instrumental in the breakaway of some members and the formation of the Linked Ring and Secessionist Movements.

Even a brief inspection of 19th century work shows that, typical of the day, many of the scientists were interested in photography and made significant contributions in this or related fields, either as a means to help solve other problems in their research (establishing applied photography right from the beginning) or as an intense if temporary interest in an aspect of photographic technology. It is perhaps unfortunate for the future researcher in these fields that very few of the actual photographs as records still exist, for as scientific records or tests their interest was immediate and temporary hence they were often discarded as ephemera. To be honest, their visual interest was probably very low too, so there was little reason to store them carefully in albums with annotations. On a more contemporary note, the current habit and pattern of business amalgamations and take-overs, as well as the decline and closure of many organisations and establishments has led to the unwitting destruction or loss of the records and archives of many prominent individuals or companies in the photographic world or related activities. Likewise much preserved material lies uncatalogued or even unknown.

The more prominent photographers and practitioners have to date been well researched and authoritative biographies produced, although

coverage is by no means complete. By comparison, there has been little comparative activity in the production of biographies of prominent photographic scientists, with a few notable exceptions by authors such as Callendar, Siple and Kingslake.

While detailed biographies are available of most of the polymath scientists of the 19th century their erstwhile brief but highly significant forays into photographic technology do not receive the detailed attention they deserve. There is a rich field for research in this area and in the synergistic interactions of scientists and photographers with learned and professional societies.

Neither must the business implications of research be forgotten, as its prime mover was often monetary gain, unlike the principled motivation of the 'gentleman or lady amateur' in photography. An innovation in a process could result in increased commercial activity be it in portraiture or the mass production of prints for sale to the public or a technique of photomechanical reproduction. Accounts of the commercial fortunes of early colour processes and cine processes alone could make sobering reading!

There is perhaps another basic reason for the paucity of research into the history of imaging technology in that detailed scientific knowledge in chemistry and optics may be needed, as well as an understanding of commercial and business practices of the times. Also an ability to sift and evaluate patent information for the significant details that are not specified therein but must be inferred. Research may have to be undertaken by pairs or teams of workers with disparate disciplines of art, history and science but with a common motivation.

As a modest start, as one of its aims, this Journal seeks to encourage and publish work in the field of documenting early and contemporary imaging science and technology, recognising that methods other than silver halide photography are in wide use. As a specific start, researchers may like to consider the production of short biographies of photographic scientists and others, concentrating on their initial and significant contributions to emergent photographic practice. This series in turn could lead to a separate publication of a collection of such biographical papers. Hopefully each future issue of the Photoresearcher will contain a short paper concerned with personalities or processes in imaging technology and potential contributors are encouraged to contact the editorial team with details of forthcoming papers, abstracts, proposals or even just suggestions for coverage.

News of Courses and Workshops

The Preservation and Conservation of Photographic Materials.

Two three courses aimed specifically for those with the care and responsibility for photographic collections: Keepers, Curators, Librarians, Archivists et al.

Course dates: 27th February - 1st March 1991, 20th - 22nd March 1991

Conserving Photographs

Practical workshops for experienced conservators aimed at introducing basic knowledge and skills in the conservation of photographic images.

Course date: 10 day workshop 29th April - 10th May 1991

Course Fee: £675.00 plus VAT

Mounting Photographs for Storage and Display

An introduction to mounting techniques, methods and materials for the preservation, storage and display of historic photographic processes.

Course dates: 13th - 15th March 1991, 27th - 29th March 1991, 17th - 19th April 1991

Course Fee: £180.00 plus VAT

The Identification of Photographic Processes

An indepth examination of the process and material characteristics necessary for the identification of historic photographic processes.

Course dates: 20th - 22nd March 1991, 6th - 8th March 1991, 10th - 12th April 1991

Course Fee: £180.00 plus VAT

For further information and application forms please send a stamped addressed envelope to:

Ian L. Moor and Angela H. Moor, Paper and Photographic Conservators and Restorers, 233 Stanstead Road, Forest Hill, London SE23 1HU Telephone 081 690 3678

The Manchester-Liverpool Circle

by Michael Hallett M Phil FBIPP FRPS

In mid-nineteenth century Britain the progress of photography was not just limited to the London area. While London was indeed very active, so were the major regional centres of population such as Birmingham, Edinburgh, and Manchester and Liverpool.

Many people drawn to the North West in the early Victorian period were involved with the Industrial Revolution and interested in inventions and their applications. For some the reason for invention was simply the development of an enquiring mind. Others were interested in the applications of the photographic processes. This can be seen by the range of their experimentation, both photographic and otherwise. Many of the people initially involved in photography were, by profession, pharmaceutical and manufacturing chemists, cabinet makers, scientific and optical instrument makers, or textile manufacturers and designers. Between them they were able to produce the innovations required by an industrial centre, using and adapting inventions as soon as they were announced and with the minimum of factual information.

Collaborations and Interrelationships

Inter-relationships between individuals interested in photography played a major factor in its early development in the North West which encompassed both Liverpool and Manchester. Without the advantages of the communication systems of the twentieth century, this relied to a great extent on the professional and personal contact of individuals to disseminate information and add to knowledge.

In both Liverpool and Manchester John Benjamin Dancer was the key figure (see Michael Hallett, 'John Benjamin Dancer 1812-1887: A Perspective', *History of Photography*, Vol. 10, No. 3, July-September 1986). He took over his father's business of a scientific and optical instrument maker in Liverpool in 1835 and in 1839 he experimented with daguerreotypes of Liverpool buildings. In 1841 he moved to Manchester setting up a similar business under the name of 'Abraham and Dancer' and later as 'J B Dancer'. The first people to whom he sold daguerreotype apparatus and whom he taught the process were John

Dale, a chemist, and Joseph Sidebotham, a calico printer and dyer. In 1842 he joined the Manchester Literary and Philosophical Society. As a member he would have come in contact with James Mudd, initially a calico printer's designer and later a professional photographer; James Nasmyth, an engineer; and James Mercer, a dyestuffs chemist. Dancer assisted Mercer in using Herschel's blue print process which was similar to the one that Mercer had developed and discarded in 1828. In this way Dancer produced a portrait of Mercer on 'mercerised' cotton. Other members of the Society were William Fairbairn, an engineer, and James Prescott Joule, the chemist. Dancer made optical instruments and an accurate thermometer for Joule. Joule designed a camera for use with wet collodion. In all likelihood, these men influenced Dancer and in turn were influenced by him.

In August 1855, the Manchester Photographic Society was formed and the first Council included Joule, Sidebotham, Fairbairn, Frankland, Dancer and Nasmyth, as well as John Dale and J.J. Pyne, a photographic chemist operating in Piccadilly. James Mudd and Alfred Brothers, both professional photographers, were members of the Society and on the Council by the second year of

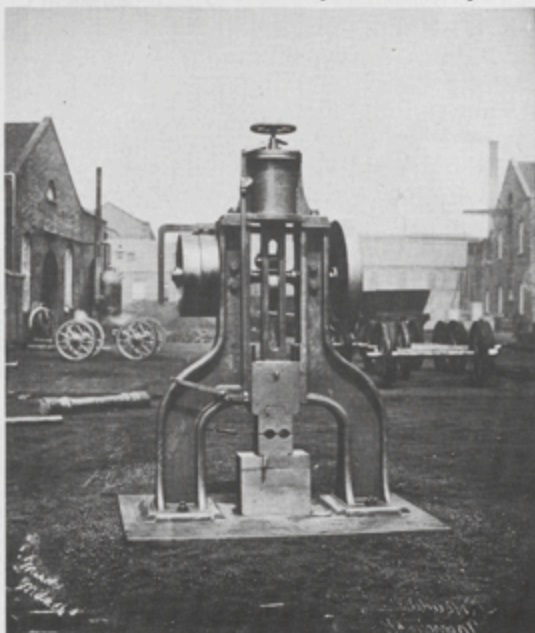


Illustration. James Mudd, Nasmyth's Steam Hammer, 1858

its existence. Frankland was the first President of the Chorlton Photographic Society when it was formed in June 1857. The Chorlton in the title refers to Chorlton-on-Medlock rather than Chorlton-cum-Hardy.

Collaboration and working relationships developed between various individuals. Mudd and Sidebotham both took landscapes which show topographical similarities possibly indicating they worked together. Nasmyth and Sidebotham are linked through their mutual interest in astronomy and in the *Strines Journal*. Nasmyth wrote in the *Strines Journal* on 'The Moon and its Surfaces' which was illustrated by diagrams and photographs. Richard Mudd, the brother of James, wrote on the early history of Manchester. Photographs exist of the Nasmyth Steam Hammer taken at different times by Dancer, Sidebotham and Mudd. Sidebotham's photograph was taken for the *Strines Journal* (ills 1, 4).

There was also considerable interest in astronomy and astronomical photography by Brothers, Dancer, Nasmyth and Sidebotham. They were all Fellows of the Royal Astronomical Society. Brothers, Dancer and Nasmyth's fellowships were from early date while Sidebotham's was later.

The Manchester Literary and Philosophical Society was founded in 1781 for the advancement of literature and science. Until the formation of the Manchester Photographic Society the "Lit and Phil" fostered the interests of its members. A parallel may be drawn between this and the role of the Society of Arts prior to the formation of the Photographic Society of London. The Liverpool Photographic Society emerged only a few weeks after the Photographic Society of London. The Liverpool Society was founded on the 9th March 1853 and following continuing financial difficulties eventually merged with the Historic Society for Lancashire and Cheshire on 9th February 1858. Following this amalgamation a few members of the Liverpool Society made up an association for a period which became known as the Liverpool Photographic Club. Realising the need for a more substantial group confined to amateurs, the Liverpool Amateur Photographic Society was formed in late November 1863. Following a meeting 'of Gentlemen interested in the progress of Arts and Sciences' on 23th July 1855 the Manchester Photographic Society was instigated. A growing need for a society for amateurs with a lower subscription of five shillings led to the formation, on the 14th April 1885, of the Manchester Amateur Photographic Society.

In the Liverpool Photographic Society and later the Liverpool Amateur Photographic Society we

find among the membership the names of Francis Frith, then a printer; George Berry, a professional photographer; Henry Greenwood, a printer; B.J. Sayce; W.B. Bolton; Peter Mawdsley and later, Vero C. Driffield. It was a suggestion by George Berry that led to the publication on the 14th January 1854 of the *Liverpool Photographic Journal*. Henry Greenwood was the printer and eventually the owner. The links between Liverpool and Manchester strengthened with the Journal becoming the *Liverpool and Manchester Photographic Journal* from 1857. The first edition of the Journal was available in Manchester through the business of J.B. Dancer and later that of J.J. Pyne. From 1860, the Journal changed its name yet again to the *British Journal of Photography*.

Membership of the Manchester Amateur Photographic Society included J.E. Thornton, the camera manufacturer; Edgar Pickard and J.T. Chapman. Thornton and Pickard teamed up to become the Thornton-Pickard Manufacturing Company. Pyne's business was taken over by Robert Hampson who had as an assistant J.T. Chapman. Chapman carried on the business following the retirement of Hampson and developed the 'Manchester' Dry Plate. Hurter and Driffield used Chapman's 'Manchester' plates both in their experiments and for defining their sensitometric methods. Chapman also designed cameras made by Joshua Billcliff who was a local cabinet maker turned camera maker.

Roscoe investigated the actinic value of magnesium light. Sonstadt, a manufacturing chemist, started manufacturing magnesium which was used by Brothers in his first photographs with magnesium light. Charles Beyer, an engineer, another member of the Manchester Literary and Philosophical Society commissioned James Mudd to carry out industrial photography for the Beyer-Peacock Locomotive Works (Ill 5). Through Francis Frith, Mudd also received considerable architectural assignments in the Manchester area (Ill 2).

The firm of Thomas Agnew and Sons were Manchester fine art dealers. They commissioned Brothers to take photographs of the opening of the 1857 Manchester Art Treasures Exhibition (Ill 3), and Lancashire-born Roger Fenton to take his Crimean War photographs.

There was also a connection with the Edinburgh circle through constant correspondence and argument between Sir David Brewster and Dancer on the subject of stereoscopy. Dancer conducted a lively correspondence with Frederick Scott Archer, who had himself spent his early life in Manchester. Interest in astronomical photography was shared by Brothers and the Astronomer

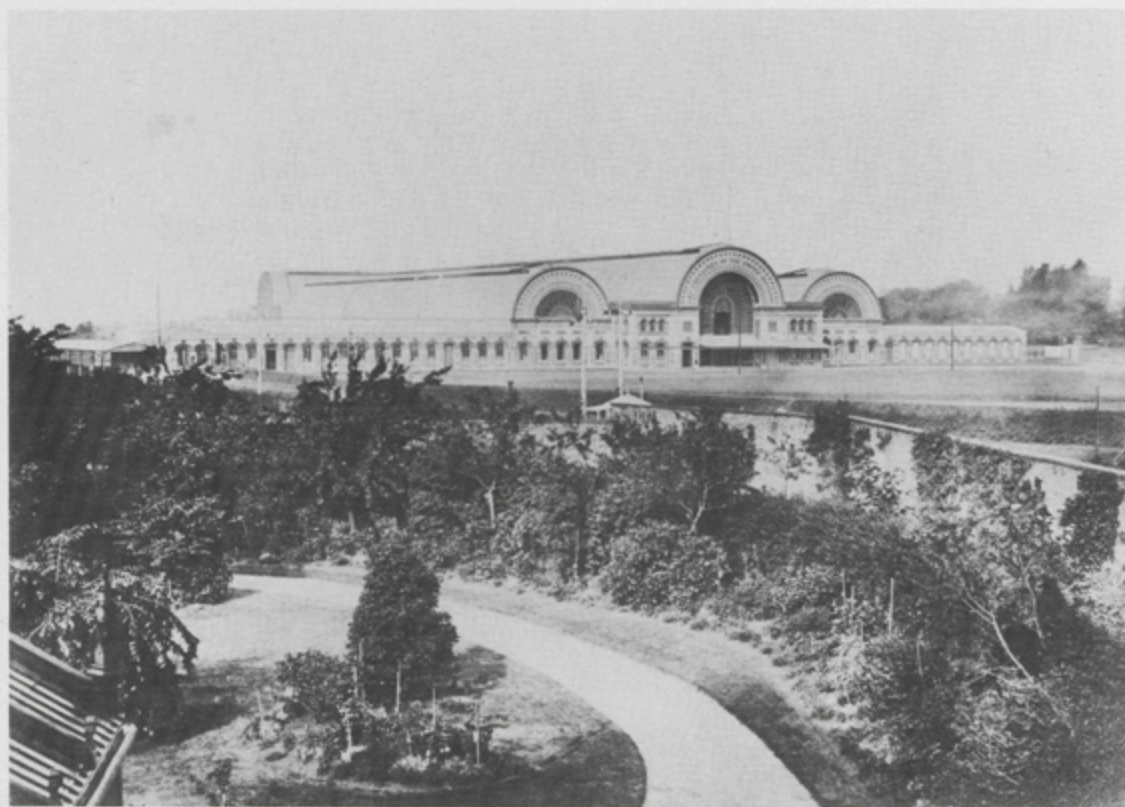


Illustration. Alfred Brothers, Exterior of the Art Treasures Building, Manchester, 1857

Royal for Scotland, Charles Piazzi Smyth. J. Politt was briefed to produce Piazzi Smyth's book on the Pyramids which included the first pictures of the interior of the pyramid taken with magnesium light. Sidebotham supervised the making of the photographs from small size negatives used by Smyth in a special stereo camera.

The Photographers and Aesthetic Trends

For all the photographic activity that occurred in Liverpool and Manchester between 1840 and 1880 it can have little pretensions in claiming direct credit for the visual development of the media. It did host the Exhibition of Art Treasures of the United Kingdom in Manchester in 1857. The site of the exhibition was the Manchester Cricket Club's ground at Old Trafford and the exhibition itself was one of the most spectacular art exhibitions of the nineteenth century. It was opened by Prince Albert in the presence of Queen Victoria on the 5 May 1857 and remained open for 142 days. It was the outcome of a

national effort to bring together the best specimens of art of all kinds, more especially painting and sculpture, from the earliest time to the present. Photography was represented by 597 examples of which 247 were portraits. It was here that Oscar Rejlander's 'Two Ways of Life' was first shown causing considerable controversy and bought by Queen Victoria for Prince Albert.

As in other areas the annual exhibitions of the photographic society was popular. Gernsheim cites the three leading exhibitions in January 1857 where at the Photographic Society of London, 726 photographs were displayed; at the Manchester Photographic Society, 684; and at the Photographic Society of Scotland, Edinburgh, 875. These figures can be further broken down to give a percentage relationship of the various processes.

	London	Manchester	Edinburgh
Collodion prints	82.5	64.9	60.0
Waxed paper	66.0	20.0	51.0
Calotype	41.0	11.1	23.2
Albumen	0.8	3.0	7.0
Miscellaneous	6.0	1.0	4.7

From these figures it is interesting to see the preference shown for the collodion process in

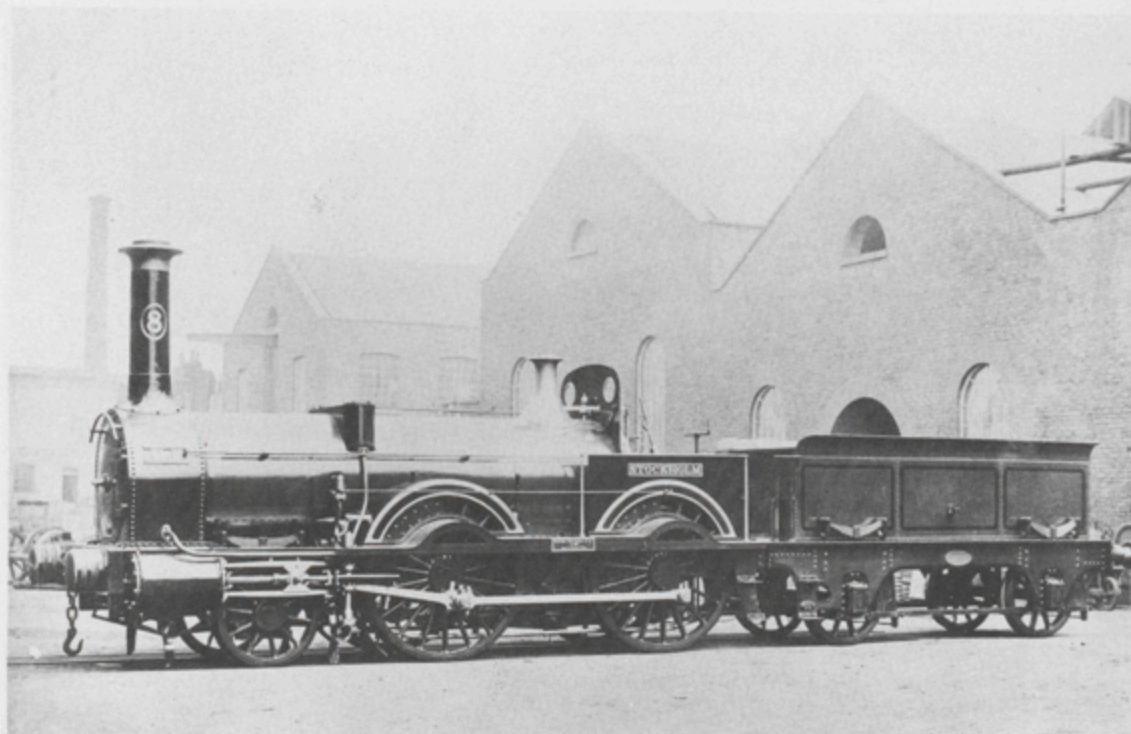


Illustration. James Mudd, Locomotive 'Stockholm', 1859. Made for the Swedish Government by Beyer, Peacock & Company at Gorton Works.

London, the waxed paper process in Manchester, and the calotype in Edinburgh.

Despite this activity, Liverpool and Manchester cannot boast of leaders in photography's aesthetic movements. Notwithstanding, James Mudd's photography was of a very high calibre. The landscape was Mudd's initial interest in photography. Early Mudd calotypes correspond very closely in location with those taken by Sidebotham in Wales in 1851 or 1852. Both Mudd and Sidebotham were involved in calico printing in the Manchester area thus providing the link for their collaboration. His work was hung at the Exhibition of Art Treasures of the United Kingdom held in Manchester in 1857. In a protracted review in the *Liverpool and Manchester Photographic Journal* the following reference was made indicating Mudd's prominence as a landscape photographer: '(212) Cottages at Trefriw, and (342) a Watermill, by Mr Mudd, are samples of waxed paper, we believe, and are the only landscape photographs shown by Manchester.'

Mudd started photographing locomotives and other machinery for Charles Beyer of the Beyer-Peacock Locomotive Works in early 1856. Beyer would have considered his choice of photogra-

pher with care. He was meticulous in his control of the designs and production of his locomotives. The photographs by Mudd show his designs to be simple and effective both in aesthetic and functional terms (Ill 5). Beyer rarely made an ugly machine. Initially using the wet collodion process without much success, Mudd reverted to the calotype. By 1857 he was using the dry collodio-albumen process for this work and did not use any other process until at least 1857. The majority of the photographs were taken at the Gorton Works where he used a 12 x 15 inch camera for pictures of locomotives and whole plate for many of the machines. During the period 1870-75, and in addition to his work for Beyer-Peacock, Mudd was also photographing locomotives made by Nasmyth Wilsons and the Sharps Brothers.

By 1861, Mudd was in business as a portrait photographer in Manchester's fashionable St. Ann's Square where he used collodion for his carte-de-visites (CDV) and his cabinet portraits. Later, with the popularity of the CDV reaching its peak there were many 'photographic artists' within a small radius of St Ann's Square. Mudd was in direct competition with Alfred Brothers, Silas Eastham and Lachlan McLachlan who all had businesses in the Square itself. Like many of his contemporaries, Mudd would have used the portrait business to form the basis of his income to offset against his speculative activities and also

to keep his darkroom assistants in work when other parts of the business were slack.

During the 1840s and 1850s it is not easy to distinguish between amateur and professional. Later, the majority of significant Manchester photographers obtained their livelihood from photography. An important individual from this group who remained an amateur was Joseph Sidebotham. He is known to have been active in industrial, landscape, astronomical and microscopical photography. His best known landscape is probably that of Conway Castle made on a waxed paper negative about 1851.

Joseph Sidebotham was an amateur astronomer, botanist, entomologist and photographer. Professionally he was partner and subsequently director of the Strines Printing Company for over thirty years. His calotypes for the *Strines Journal* were probably taken between 1847 and 1851. He communicated to the photographic journals as 'An Amateur Photographer' and in 1855 became the first secretary of the Manchester Photographic Society. In 1859 he supported Dancer's priority as the inventor of microphotography in the *Photographic Journal* in what was to become known as the Shadbolt-Sidebotham controversy. There is also evidence to suggest that Sidebotham successfully made his own microphotographs in collaboration with Dancer and at an early date (III 6).

Prior to 1856, the Manchester Trades Directories list all the photographers as 'artists', and only after that date was a reference made to separate photographers from other artists. In 1843, J. Johnson was operating the studio at 4 Ducie Place, started by Richard Beard under the agency of W. Watson on 18th November 1841. In the 1855 list there are fifteen photographers of which four are listed as camera makers or dealers in photographic chemicals. By 1858, the number of photographers had risen to thirty-three with six dealers in photographic apparatus and chemicals. This increase can possibly be explained by the fact that amongst the thirty-three there was a housewife, a waxflower artist, a button maker, an estate agent, a baker and a hairdresser. All these trades were such that they had a period of slack business for various reasons, and furthermore they set up as photographers in the, then, expanding suburbs of Manchester such as Ardwick Green and Chorlton-on-Medlock.

By 1862, numbers had stabilised at thirty-two and they all seem to have no other business. By 1871, the list of professional photographers had increased to fifty-one, of which some could be considered industrial rather than portrait photographers. The increase of nineteen photogra-

phers in nine years can be explained by studios being set up in the new suburbs. Some of these like the baker and the hairdresser did not last. Their place was taken by other professionals who built proper functional studios.

Technical Innovation

Since the introduction of the wet collodion process by Scott Archer in 1851, many individuals had attempted to find methods where the plates could be pre-coated, allowed to dry, and used on field trips thus preventing the need for a portable darkroom tent. Among the more successful attempts were made by W.B. Bolton and B.J. Sayce. Sayce read a paper 'Hints on the Manipulation of Dry Plates' to the Liverpool Amateur Photographic Association on 26 January 1864 in which he described the method of using a formula based on bromo-iodised or bromised collodion and nitrate of silver. In a letter in the *British Journal of Photography (BJP)* on the 9 September 1864, a letter 'Photography without a Nitrate of Silver Bath' was published by Bolton and Sayce. This described a process where the nitrate of silver had previously been combined with bromised collodion, thus forming an emulsion that could be coated directly onto the plate. This process became popular with Liverpool photographers and came to be known as the 'Liverpool' plate. In 1874, Bolton introduced a development to the collodio-bromide process with the washed collodion or collodion pellicle process, which was described by J. Traill Taylor, the editor of the *British Journal Photographic Almanac (BJPA)* for 1875 as revolutionary. Bolton himself was editor of the *BJP* from 1879 to 1885.

The first mention of the Liverpool Dry Plate Company appears in the proceedings of the Liverpool Amateur Photographic Association for August 1867. Peter Mawdsley was the founder and manager of the company. With the invention of the gelatin silver halide emulsion by Richard Leach Maddox in 1871 the Liverpool Dry Plate Company began the manufacture of the gelatino-bromide plate. In 1873, Mawdsley suggested the possibility of using the gelatino-bromide emulsion to make printing paper. While he successfully produced such a paper it was left to Joseph Wilson Swan to manufacture bromide paper on a commercial scale in 1879. In the *BJPA* for 1874, Mawdsley discusses the gelatino-bromide process and his practical experiences with both plates and paper. In 1878, the company took up the manufacture of plates using the method of Charles Bennett, which brought about a considerable increase of film speed by prolonged heating of the emulsion.

J.T. Chapman is the best known and possibly the

most inventive and successful photographic manufacturer and dealer of his period in Manchester. In the *BJPA* for 1876 appears an advertisement for the collodio-bromide emulsion. This is 'Prepared according to the instructions given in the *BJP* by the Rev. Canon Beechey, which may be obtained from Mr J.T. Chapman at 168 Deansgate, Manchester'. According to J.G. Chapman 'this is the first mention of emulsion making on a commercial scale' though 'Chapman had published a formula for gelatino-bromide emulsion in 1873' which following extensive experimenting led to the production of the 'Lancashire' dry plate about 1879. The name was changed to 'Manchester' 'as it seemed more appropriate for materials made in this city'. Beechey was president of the Manchester Photographic Society between 1864 and 1874.

Ferdinand Hurter and Vero C. Driffield in their sensitometric experiments used a number of manufacturers' gelatin plates, including 'Manchester Slow'. In his handwritten formula Chapman refers to this as the 'Special Slow for Mr. Driffield'. In their 1890 paper, 'Photo-chemical investigations and a new method of Determination of the Sensitiveness of Photographic Plates', Hurter and Driffield make specific reference to Chapman's plates. 'We may here say that for our most important experimental work we used slow plates specially prepared for us by Mr. Chapman, of Manchester, every care being taken to secure a thick and even film.'

The researches of Hurter and Driffield into sensitometric and densitometric aspects of photography are well recorded and provides the basis for more recent practice. Hurter and Driffield observed that 'The production of a perfect picture by means of photography is an art; the production of a technically perfect negative is a science.'

Chapman also designed and supplied cameras. The most successful of these being the Chapman £5 'British' Camera which was manufactured by Billcliff. Introduced in 1888 it remained virtually unchanged until 1914. It was described as 'of the best workmanship, square, and has Reversing Back, long range for focusing, Rack-and-Pinion adjustment, Swing Back and Swing Front, the Lens Board sufficiently large enough to take a Portrait Lens of Cabinet Size.' The cost of £5 for sizes between half-plate and quarter-plate included three double dark slides.

The firm of Joshua Billcliff referred to themselves in the *BJPA* for 1888 as the Manchester Photographic Apparatus Manufactory'. Billcliff was in business as a cabinet maker in Manchester until he established the photographic apparatus business in 1860. Billcliff's local reputation was high

and he specialised in large format field and studio cameras, process cameras for use in the textile trade as well as the smaller format cameras he made for Chapman. Other camera manufacturers in the 1850s included Scott, Furnival and Rogerson and, by the late-1880s, W.I. Chadwick.

The Thornton-Pickard Manufacturing Company spans nearly fifty years of successful manufacture in Manchester. J.E. Thornton started trading in 1885 as a dealer or agent in Moss Side. 'Thornton's Patent Camera', the 'Jubilee' was introduced in 1886 and was made by Billcliff. Thornton went into partnership with Edgar Pickard in January 1888 when the Thornton Pickard Manufacturing Company was formed becoming a limited company in 1897. The scope of T-P manufacture through the years can be followed in the advertising pages of the *BJPA* up to their ceasing of production in 1939. They were always at the forefront of camera design and production.

In Summary

This group of people were in close contact with one another and shared the results of their research by publishing. Their efforts were frequently published in the *British Journal of Photography* which as the *Liverpool and Manchester Photographic Journal* until 1860 was their own publication. But the main photographic observers of the day were not based in these northern industrial cities and they did not consider the work carried out there to be of particular significance.

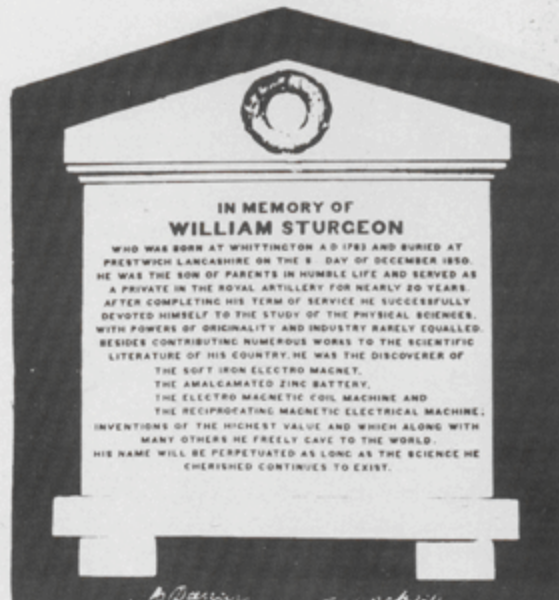


Illustration. J B Dancer, Sturgeon Tablet. Original photograph taken in April 1853 and microphotograph produced in May 1853. Subject of importance in the attribution of the invention of microphotography to Dancer.

While one must not underestimate the contribution to photography within their various fields of Brothers, Chapman, Hurter and Driffield, Mawdsley, McLachlan, Mudd and Sidebotham, the father of photography within the Greater Manchester area is beyond question John Benjamin

Dancer. The real influence of Dancer was as a friend and linking figure with the members of the Manchester Literary and Philosophical Society from Dale to Roscoe, but especially with Mudd and Sidebotham.

Abstracts

Der Manchester-Liverpool Kreis

von Michael Hallett

Manchester und Liverpool spielten eine wichtige Rolle in dem Fortschritt der Photographie in der Mitte des Jahrhunderts in Großbritannien. Dort war bemerkenswertes Interesse in Astronomie und darausfolgend in astronomischer Photographie. John Benjamin Dancer war die Schlüsselfigur in beiden Städten Liverpool und Manchester und stellte die Verbindung zwischen wichtigen Mitgliedern in literarischen, wissenschaftlichen und philosophischen Gruppen her. 1855 wurde die Manchester Photographic Society gegründet, die wichtige Mitglieder wie Joule, Sidebotham, Fairbairn, Frankland, Dancer, Nasmyth, James Mudd und Alfred Brothers einschloss. In diesem Jahr wurden 15 Photographen in Manchester registriert. 1862 wurden 32 kommerzielle Photographen registriert in dem Manchester Trade Directories und dies stieg noch auf 51 in 1871 an. Wichtige technische Erneuerungen wurden in Manchester ausgeführt. J.T. Chapman war vermutlich der erfindendste und erfolgreichste Photographiehersteller und -händler während dieser Periode. Die Thornton-Pickard Manufacturing Company war eine wichtige und erfolgreiche Kamerafirma an vorderster Front beim Kameradesign- und -herstellung. Trotzdem, die hauptsächlichsten photographischen Beobachter des Tages waren nicht in den nördlichen Industriestädten ansässig, und sie beurteilten die ausgeführten Arbeiten nicht von besonderer Bedeutung.

Le Cercle Manchester-Liverpool

Les villes industrielles de Manchester et de Liverpool jouèrent un rôle important dans les progrès de la photographie en Grande Bretagne au milieu du dix-neuvième siècle. Un intérêt considérable se manifesta pour l'astronomie et par voie de conséquence, pour la photographie astronomique. John Benjamin Dancer était la personnalité dominante à la fois

à Liverpool et à Manchester, et exerça une grande influence en servant de lien entre des hommes éminents appartenant à des groupes littéraires, scientifiques et philosophiques. En 1855 naquit la Société Photographique de Manchester qui comptait parmi ses membres des hommes éminents tels que Joule, Sidebotham, Fairbairn, Frankland, Dancer, Nasmyth, James Mudd et Alfred Brothers. Cette même année on comptait quinze photographes à Manchester. En 1862 ils étaient trente-deux photographes professionnels inscrits au "Manchester Trade Directories" et ce nombre s'était élevé à cinquante et un en

1871. D'importantes innovations techniques étaient menées à Manchester. J.T. Chapman fut peut-être le plus ingénieux et la plus prospère dans la fabrication et la diffusion de matériel photographique de cette époque. La compagnie "Thornton-Pickard" était importante, prospère et à la pointe du progrès en matière de conception et de production d'appareils photographiques. Quoiqu'il en soit, les principaux spécialistes photographiques du temps ne se trouvaient pas dans les villes industrielles du Nord, et ne considéraient pas le travail fait là-bas comme étant d'une importance particulière.

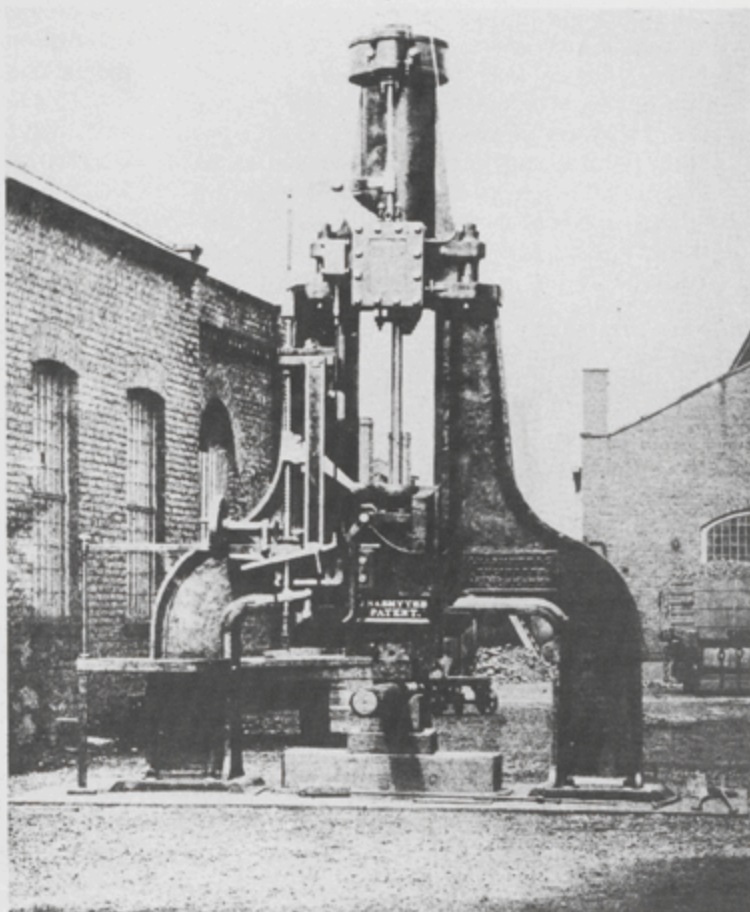


Illustration. Joseph Sidebotham, Nasmyth Steam Hammer, c1847-52. Published in the *StrinesJournal* in 1852.

Photography as a Cultural Nexus: Edward Cahen, His Photographs, Family and Friends

by Philip Stokes PhD

This article is written to extend the account of my research into the photography of the late Edward Cahen, FRIC etc., first reported to the Gothenburg conference of the ESHPh in 1989.[1] My study of this photographer's work has interested me especially for the way in which it has involved two main paradigms of historical method, whose results have come together in a very fruitful and complementary manner.

I refer on the one hand, to the concept of the photograph as in effect a container for data from which evidence may be deduced, a classic approach to photographic history; and on the other, to a view of the photograph which owes more to archaeology, and pays attention to the nature of what is to be found with it, irrespective of whether or not there is any primarily photographic connection. The original, biographical dimension of my investigation has acted as a unifying factor, in one sense, say, as the knots in the net, or in another, as an attracting centre whose gravity prevents the enquiry from drifting off into the vaguenesses of unlimited historical space.

I encountered the Cahen photographs in the library of the University of Exeter, to which they had been donated in 1961, shortly after the photographer's death. There are well over 200 images, contained in two folios and three albums. One folio, covered in black cloth and initialled EC, contains mounted and autographed prints mostly showing the senior staff of St Bartholomew's Hospital in London, in the early years of this century (Ills 1); with a few views around the hospital. The other, in blue cloth, contains similarly presented material which includes more Bart's staff, but with other sitters drawn from a wider field, extending to the sciences, and the arts in general (Ills 4 & 5). The albums, all bound in grey paper, are titled to refer to journeys made in 1912 to Brittany, The Schwarzwald and Poland (Ill 6).

Information provided at the time of donation was limited to the photographer's name and qualifica-

tion. However, Cahen had been in the habit of appending material to his photographs; which in the case of the folios consisted of correspondence and press notices, including obituaries. Certain of these employed Cahen's photographs as illustration. The albums, especially that on Brittany, contain postcards and magazine material, some of which dates from the 1950's; suggesting an ongoing interest in establishing a broad picture of the places visited.

The portraits are formal, stylistically close to the norm of their time for easel paintings portraying professional men. That is to say, the subjects are usually seated, and tend to have with them the instruments or artifacts of their profession. The intention of dignity may be inferred, but the photograph sometimes proves more treacherous in that respect than the painting. Cahen was much better than merely competent, both in his arrangement of the sitters and his technical skills, including afterwork on some of the negatives, but the references which suggest themselves appear more as simple echoes than significant resonances. Rightly or wrongly, one may sense a whiff of early Weston here, a touch of Coburn



Illustration. Walter Griffith, Lecturer & Head of Dept. of Midwifery and Gynaecology, St. Bartholomew's Hospital, London, 1912-19. Edward Cahen Collection, Univ. of Exeter.

there. Interesting, if almost as probably coincidental, is a very strong resemblance to the vision of the painter Meredith Frampton, son of Sir George Frampton, whose portrait is in Cahen's folio; as is that of Sir Henry Wood, the distinguished conductor, painted by Meredith Frampton somewhat later than Cahen had photographed him.

It would not be appropriate to list Cahen's sitters at length in this text; rather I will confine myself here to mentioning Thomas Horder and Bernard Spilsbury (Ill 7) for the medical profession, W.H Perkin and William Crookes for the sciences, Henri Gaudier Brzeska (Ill 2) and Jean de Bosschere for the visual arts, with May Sinclair and R.B Cunningham-Graham as literary representatives. A remarkable collection; but on the supporting evidence which survives, more likely the effort of a flaneur, rather than of a conscious artist or a scientific (or pseudo-scientific) classifier. It is thoroughly in keeping with its time, and with Edward Cahen's own situation in the world.

The albums show a progression from impersonal, careful recording of Breton costume, close to what countless minor artists were doing in and around the same area, to the naming of Polish individuals and the giving of their occupations as industrial workers with an assiduity in several ways reminiscent of Arthur Munby: evidently Cahen's experience of travel changed either with time or geography; and there is reason to think that eastern Europe held special associations for the Cahen family, as well as the professional links suggested by Edward's choice of subject matter.

By means of assiduous study of conventional sources; birth, marriage and death certificates, electoral registers and the records of professional bodies and educational institutions, it has been possible to put together a curriculum vitae for Edward Cahen. He was born near Regent's Park in 1880, to Albert Cahen, a banker, and his wife Frederica. After attending a prep school, followed by Marlborough, Edward studied chemistry at the Royal College of Science from 1900, and is recorded as having been on the staff there from 1907. Imperial College (the successor institution to RCS) have their own collection of photographs by Cahen from his time with them.

Cahen left the RCS in 1911, and the period before he joined Bart's as a demonstrator in chemistry in 1913 included the travels recorded in his albums. In 1914, Cahen married Florence Marian Elder; the union was without issue. At some point in 1917 Cahen moved from Bart's to work as a chemist for National Explosives Co Ltd in Cornwall; transferring to British Mining and Metal Co after National was taken over by Nobel; he left for early retirement ca. 1923, and lived at various



Illustration. Renee Finch, Painter & founder member of the London Group in 1913. Edward Cahen Collection, Univ. of Exeter.

addresses in Devon. It seemed at first as though Cahen's only surviving professional or scholarly activity in this latter period had been the continuance of the occasional articles published in *Discovery* during the 1920's,[2] but very recently I have discovered that the University of Reading has a significant holding of botanical and horticultural material produced by Cahen, including photographs.[3] At the time of his death in 1961, Cahen was living in Ashburton Road, Bovey Tracey.

The significance of the pattern of Edward Cahen's life begins to emerge only as his family background is developed. The Cahens seem most likely to have been Sephardic Jews by origin, although wholly assimilated at the period of this study, and to have had connections with financial centres in Amsterdam and, so far at least as Albert Cahen was concerned, within the Ottoman Empire and eastern Europe in general. His own early retirement, and choice of residences in London (the last, until 1900, being at 5 Orme Square [modern numbering] propose considerable financial success. This is underscored by the size and comfort of the final family home known as The Bungalow, Hook, Hants.,[4] where Albert went suddenly mad in August 1901, and died in 1919.

Albert's second marriage, to his cousin Frederica, produced three sons. Edward was the eldest, followed by Louis, born in 1882 and Harry, born in 1886. The only son to have a professional career in anything approaching the conventional sense was Edward. Louis sought out activity when and where he could, emerging as a linguist in Serbian and a relief worker in the Balkans;^[5] in his early life Harry suffered from nervous complaints and was not considered fit enough to take up any occupation.

In certain of the Imperial College photographs, Edward Cahen has himself appear as a larger than life figure; it seems to be the rule that in whatever group he is, Edward is the best dressed, is wearing the flower buttonhole, looks the most confidently ebullient. In *Comish Explosives*, there is a photograph of a National Explosives laboratory, showing "Dr. Cahn" in a smart country suit, and the text on the same page remarks that: "When one of the chemists - an amateur geologist - enthused over a cliff feature he had found, the whole of the chemist staff took the day off with the blessing of the management and went to inspect the wonder."^[6] It is highly probable that many of the photographs of National Explosives operations were taken by Cahen, given their style and photographic quality; but unfortunately no credits are available, and the original prints appear to have been destroyed.

Edward Cahen, then, was an active man who had the social and financial status to choose his activities, to engage with what he chose, to the degree that suited him - Cahen never (provided of course that we are looking at a matter of choice here also) needed to force himself up the hierarchy of the organisations he worked for - and in the course of his passage has left connections which enable the weaving of a coherent picture of possibilities within a certain sphere of social and professional relationships in early twentieth century Britain.

From the purely biographical data, one may move to more general matters; for instance, the evolution of the scientific professions in the early twentieth century, and find much that is relevant in works such as Russell, Coley and Roberts' *Chemists by Profession*.^[7] A valuable complementary text is Medvei and Thornton's *The Royal Hospital of Saint Bartholomew 1123-1973*,^[8] which not only informs about the working environment of Cahen's early career, but also brings us back directly to the photographic work, by virtue of containing significant detail concerning many of the medical personages who sat to Cahen for their portraits. Some, indeed, are shown there in paintings or other photographs, and the comparison with Cahen's representations can be interest-

ing. We also see how the image and the word interact to multiply data and confer qualities that neither could offer separately.

It may be that for all the doubts I expressed earlier, there were patterns to Cahen's choice of subjects that are no longer available to be seen, that even though the letters suggest a fairly basic kind of head hunting when it came to the event, the trails were started in networks of friendship and cultural connection that might make for great enrichment of our experience, were we in a position to follow them.^[9] For instance, could it have been Florence Cahen, whose family home was 101 Cheyne Walk, who introduced Edward to some of his sitters in the arts world? There is little if anything to guide us here, and unlike the position with the medical men, such supporting material as exists at one remove in biographies and critical accounts pertains to the subjects alone, leaving only the most speculatively inferential links to be made back to the photographer.

The question of the appropriateness of the limits to a photographically centred enquiry is more difficult to examine than is the case with painting. There, the artefact owes its existence to complicated cultural frameworks that determine the norms for subsequent investigations; although photography in some of its aspects does occur in settings which are analogous if not identical to those in which painting occurs, there is not the *a priori* necessity in photographic image making for one setting rather than another, or even for any setting at all of an act which, hypothetically at least, might result from a random, unintentional event.

To have presupposed a firmly defined cultural context for Edward Cahen's photographs would have been to ignore the gaps in the evidence immediately relating to them, and to exclude other possibilities arising from the essential "unhousedness"^[10] of the photographic medium. On the other hand, to have neglected their context would have been to leave them to that vapid connoisseurship which has proved so unsatisfactory in the past.

Supposing, though, we take what I believe to be the more realistic view of such a body of photographic work; that it does not make sense to account it as random, and that it is equally unwise to start out assuming that the work arose out of this context rather than another, or indeed to suppose that whichever context might be first discovered is the only one to have operated over the whole production? Suppose we take the view that whenever possible and feasible the photographic historian ought to consider the personal and cultural settings of those involved, virtually irrespec-

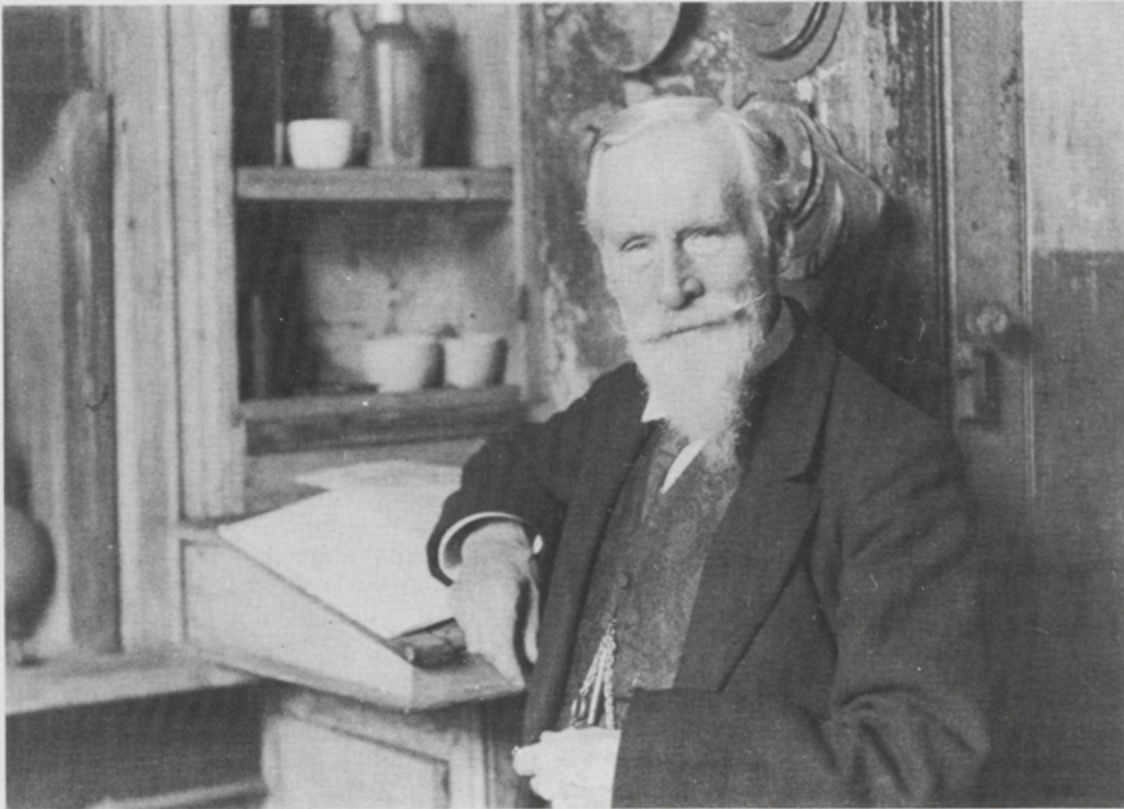


Illustration. William (later Sir William) Crookes, Chemist and physicist. Edward Cahen Collection, Univ. of Exeter.

tive of any direct, logical connection to the photography? Supposing that instead of other related photographs, instead either of documents directly impinging solely upon the content of the photographs, we find as it were in the same archaeological level, objects, photographs, documents, relatable to the visual evidence by virtue of juxtaposition, contiguity; rather than inferentially; maybe, if linguistic terminology is permissible here, viewable as syntagmatic, rather than as systematic in their relationships to the photographic evidence?

In the first place, such evidence is considered because it is there, present in the dig, one might say. No longer is there a question of relevance to some predefined matter selected from what is evident in the images. One must proceed according to what is found, not what is predicted as being useful. The matter leads the researcher; it might almost be said to draw its own picture. That of course is the classic illusion of realism; we know it is the artist seeking to convince us of his

or her impartiality of vision: neither are historians exempt. (Indeed, how different are we from other makers of fictions?) Whatever the niceties of selection and control, the archaeologically minded historian is likely to have delineated a composition some way from pure photographic history, but as with impurities in a crystal lattice, there are probably some unforeseen growth points for photographic ideas, as well as for the cultural history which is in any case its matrix, and ought never to be ignored.

The artifacts found in the level with Edward Cahen's photographs fortuitously provide us with a remarkable example of what may be discovered. Thus far, apart from Cahen's own publications and the Reading material, they comprise diaries and notes. The diary of Cahen's sister-in-law's father, Edward Bothamley Freeman, for some time HM Consul General in Sarejevo until his retirement in 1905 not only happens to give a feeling for the Balkan life of those days, and thus illuminates an important aspect of the Cahen family background; but after his retirement extends to cover middle class experience (including film-going) in England during the period of Edward's activity. We discover, as incident along the way, that in Bosnia one had to get a government permit to buy photographic materials, and

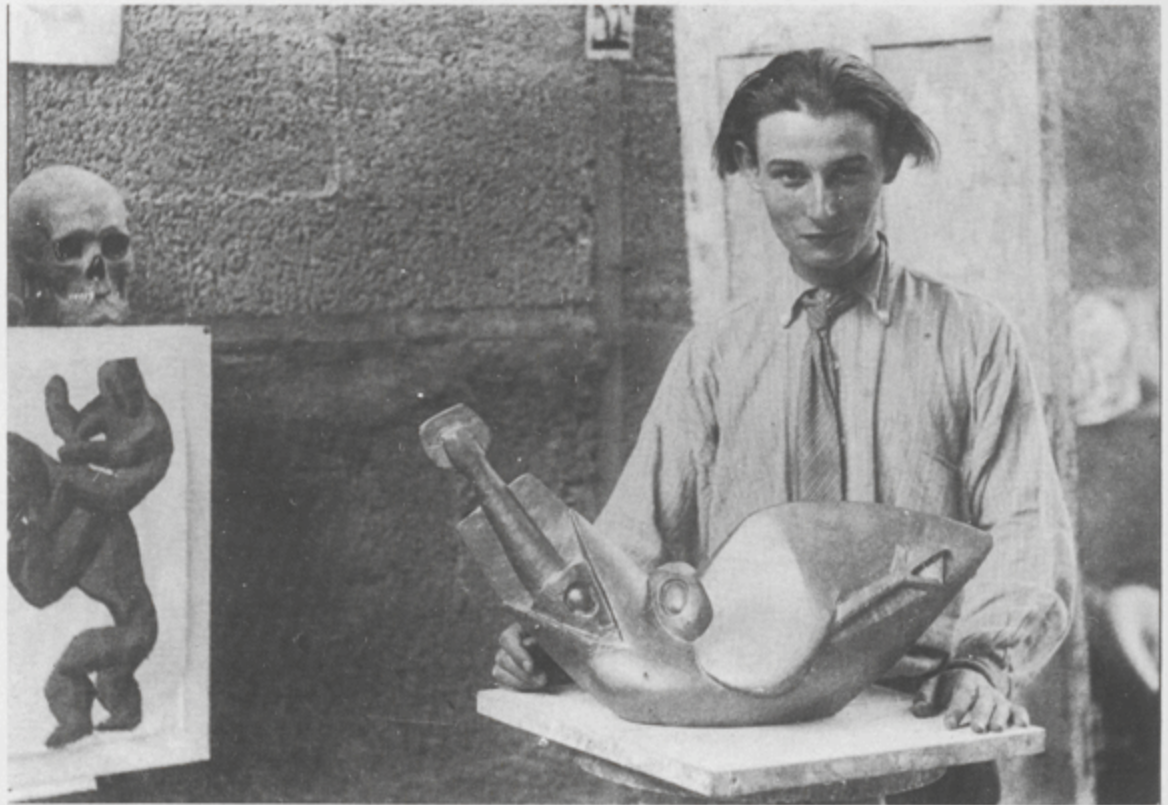


Illustration. Henri Gaudier Brzeska (1891-1915), Sculptor. Edward Cahen Collection, Univ. of Exeter.

we learn that photography seems to have been a family habit, showing certain patterns of fatherly help for daughter, and perhaps vice-versa.[11]

Freeman's daughter Elsa, who was to marry Edward Cahen's brother Harry, is much more exhaustive and complex in the issues she raises in her diary.[12] That document is useful in the normal historical sense of setting the family scene in some detail, and indeed gives Edward himself a conspicuous walk-on part; but going beyond the narrowly relevant, Elsa reveals some of the problems experienced by both men and women of the affluent middle classes in the Edwardian period; for instance, of finding satisfactory employment for their talents. Both Louis and Harry were severely afflicted in that respect.[13] Elsa's own struggles and lost opportunities to achieve in nursing during the first world war are especially poignant. Experiences of mental illness are recounted, and problematic aspects made evident. We are shown the emergence of feminist issues, and the passions they aroused; although never quite being allowed to tie in with Edward's feminist sitters. There are pictures of life amongst

the Irish Ascendancy, and in Austria-Hungary. Elsa travels to Canada. The motor car and the bicycle are not neglected, and road transport literally collides with photography when Elsa has a cycle spill because of riding with an album to the Cahens' house.

Indeed, one of the most important growth points for photographic thought outside the confines of Edward's own photographs is Elsa's evidence for the way the whole of her world was totally permeated by photography. Visitors bring albums, or slides. The women go off together to dust their photographic treasures and use them as the keys to reminiscence. Louis, the other Cahen brother, takes Elsa off into his darkroom for printing marathons, and Elsa prints for herself. Cameras are freely exchanged as gifts, as is one enlarger, at least. In such an image-soaked environment it is hardly surprising that cinema integrates smoothly with pre-existing pastimes. Further poignancy lies in the realisation that what must have been a truly cared-for archive of visual material should no longer exist to share its historical communication with that still available from the diaries.

This is underscored when one sees the quantities of what must be similar material preserved in the Ashbee family, who were friends of the Cahens;

and leaves me with the ethical question as to the relative values of more public, monolithic sets of prints such as Edward Cahen donated to the University of Exeter; as compared to the intimate, densely woven personal histories that exist evanescently in the shadows of dispersal or destruction. No doubt Edward himself made such photographs, and either rated them lower than the donated set, or had them rejected by others.

The (thus-far) final group of associated artifacts from the dig is made up by the notes and photographs of Edwin Beer, a geologist and chemist who was a contemporary and friend in later life of Edward Cahen.^[14] Beer gives an insight into Edwardian professional life that leaves his reader wondering how it could possibly have been so successful, at the same time as being so ramshackle; which quality emerges, if at all, reluctantly from between the lines of Cahen's supporting documentation. Beer also puts Cahen's studies at the Royal College of Science into perspective, when he remarks that although his father was Commodore of the Clan Line, there was not enough money available for him to follow that route to professional qualification. Beer's work offers, in short, not merely a simple extension to the history, but a valuable mutual illumination of each man's life and the society to which they belonged.

Beer's photographs, of great quality and in quantities almost unbelievable, echo the image orientation of the Cahens' world, and point to a positivist and realist engine as the main power driving the photographic machine, in those times no less than in our own. The romantic, "high art" canonised photography of the salons and the luxurious



Illustration. Bernard Spillsbury, Lecturer in Morbid Anatomy, St. Bartholomew's Hospital, London, 1919-27. Edward Cahen Collection, Univ. of Exeter.

books must in those terms, be confirmed as a merely decorative superstructure, which in his portraiture Cahen acknowledged without enslaving himself to it.

In the nature of things, it is a matter of extremely good fortune that I should have found - and continue to find - material which permits the reconstruction of such a many faceted pattern of life. Yet when I look back over other encounters with the evidences of photographic history, I sense that there were in a number of cases, things actually or metaphorically lying alongside the photographs, that, attended to, would greatly have enriched my research. True, it might not always be appropriate or expedient to expand one's horizons thus prolifically; but there is something very satisfying when one moves the photograph out of isolation, into the broader fields of its times, and finds that the photographic image does not become lost but remains as a major nexus in the cultural pattern. A pattern, let it be remembered, which in this mode of investigation is followed through more because its evidence exists, than because it is structured to prove a photographic point.

Notes

1. Photography as a Cultural Nexus: the photographs of Edward Cahen.
2. See the list of Edward Cahen's publications in the bibliography.
3. This consists of some 32 items in the Miles Hadfield Collection [MS 1408], which I have not yet had the opportunity to investigate.



Illustration. Cicely Hamilton, Actress & authoress, involved in the Women's Suffrage Movement. Edward Cahen Collection, Univ. of Exeter.

4. When the house was sold, it became the Baredown Hotel, which eventually burnt down.

5. It has seemed in keeping with the eccentricities of the family as a whole to have discovered that, for a short period until his father's insanity in 1901, Louis should have been a pupil of Albert Einstein in Schaffhausen.

6. *Cornish Explosives*, Bryan Earl, The Trevithick Society: 1978, p.247.

7. Colin Russell, Noel Coley and Gerrylynn K. Roberts, *Chemists by Profession*, Open University Press in association with the Royal Institute of Chemistry: Milton Keynes, (1977).

8. Victor Cornelius Medvei and John Thornton,, *The Royal Hospital of Saint Bartholomew 1123-1973*, The Royal Hospital of Saint Bartholomew: London, (1974).

9. Edward Cahen's cultural concerns manifest themselves in any number of places, but surface amusingly in a letter from Miss Loveday Adamson of Exeter dated 16th April 1988, in which she mentioned his efforts to interest her mother in Gide and Proust "not her line of country!"

10. I use this term in response to, and as a pale echo of George Steiner's concept of unhousedness as describing the condition of certain writers such as Nabokov, who are capable of moving between the conceptual patterns of disparate cultures. See, for instance, his *Extraterritorial: papers on literature and the language revolution*, Harmondsworth: Penguin, 1975.

11. British Library Addl. Ms.59746-59770 and 57470

12. These are in the Hampshire Record Office under accession number 54M76.

13. A disturbing echo comes with the following quotation from Stanley Olsen's *John Singer Sargent: his portrait*, Macmillan: London, (1986), pp.83-84: "Still, for all their forlorn passivity, the Sargents were not unique. Their style of life was not even original. The shadowy expatriate world was populated with people who were ill at ease at home, and no more comfortable abroad. They seemed unequal to the challenge of finding a place on the map and staying there. They had no stability. They had no occupation. They had no plans. They lived a sort of partial life, intimately acquainted with the superficial, enjoying long friendships built on fleeting encounters. They battled only, it seems, with time. As a result, in death, history has done much to forget them. Their lives were distilled in those fading photographs in old family albums of the passing acquaintances once loved but who no one could quite remember."

Add this, which could be a devastatingly appropriate summing-up of the Cahens' actual or potential social

position (suggested by the French and English properties, the travels of Louis, the unmarried son and the photographic expeditions of Edward), and there could be the beginnings of the sort of malaise which led in the end to Edward's abandonment of the lion's mane for the hermit's cloak. And did this mood, if it was indeed the case, lead to, or be fuelled by, the failure of Edward's marriage to Florence?

14. Edwin Beer wrote an extraordinary, fascinating book: *The Beginning of Rayon*, Phoebe Beer: Paignton, 1962 with corrigenda and supplement, 1968.

Checklist of material published by Edward Cahen.

BOOK.

Edward Cahen and William Ord Wootton, with foreword by F.W. Harbord. *The Mineralogy of the Rarer Metals*, Charles Griffin & Co. Ltd., London: 1912.

(Reviewed in *The Phoenix* Volume XXV, Pt. VIII, [June 1913], No.199, p.178, by H.F.V.L.)

JOURNALS.

Transactions of the Chemical Society

1907 . p.475. New Cerium Salts. (With G.T Morgan).

The Phoenix

Volume XX, (January 1908), No.4. p. 68. A Comparative Study. The Chemical Division of the Swiss Polytechnic at Zurich. Volume XXV, Pt. II, (December 1912), No.193. p. 35. Obituary of William Ord Wootton.

Discovery.

Volume I, (1920). p. 83. Sources of Nitrogen. 141. Metal Discoveries of Antiquity and Today. 211. Some Aspects of Carbide in the Light of Recent Discoveries 252. Sir William Ramsay. 280. Sir William Henry Perkin, F.R.S. 330. Louis Pasteur.

Volume II, (1921). p. 22. Lord Lister. 67. Sir James Young Simpson. 122. The Optophone. Volume IV, 1923. p.290. Modern Industries - V. Manufacturing Arsenic in Devon and Cornwall.

Volume V, (1924). p. 51. Some Persian Rugs. (With H. Peckham) 77. Modern Industries - IX. Radium Extraction in Cornwall. 136. How New Flowers are Made.

Volume VI, (1925). p. 67. The Monazite Sand Industry and its Possible By-products.

Reports and Transactions of the Devonshire Association

Vol.79, (1947). p.73. E.C. talks to the Newton Abbot branch about 'postmarks on letters of the pre-postage stamp era.' [Letter, Prof. Joyce Youings, 17th January 1989, refers under this date to a talk on 'The History and Structure of the Ginko or Maidenhair Tree.']

Vol.80, (1948). p.77. E.C. reports finding two bronze celts in his garden. p.105. E.C. talks at Newton Abbot 'on a small Chinese model coffin.' p.106. E.C. exhibits a large specimen of a pink tourmaline from Maine, U.S.A. [This latter from letter, Prof. Joyce Youings, 17th January 1989.]

Vol.81, (1949). p.98. It is noted that E.C. has found another artifact in his garden, but its condition and material (stone) together leave some doubt as to whether it is truly a worked object, or natural. p.137. E.C. talks at Newton Abbot 'on winter flowers.'

Vol.82, (1950). pp.195-204 report a paper: 'The Two British Oaks: Their Occurrence in Devon.' At the end, we have E.C. offering thanks to officials or friends for references from libraries to which 'I have not had ready access, living so far away from centres of erudition.' [Do we hear a whisper of regret at the relative isolation of Bovey Tracey, or does the sentence echo the pleasures of renunciation?]

Vol.83, (1952). p.46. It is noted that E.C. has recorded *quercus petraea* in Yarner Wood.

Notes of the photographs and associated material donated by Edward Cahen to the University of Exeter.

Folder, black cloth covering, initialled EC.

H. Brereton Baker Vice President Chemical Society & Professor Emeritus, I.C.S. Obit and letter

John L. Grace

Operating theatre Signed: H.L. Hollyer Illns. on reverse

Ward with soldiers Illns. on reverse

Unnamed With instrument. Endoscope?

W. Holmes Spicer In charge Eye Dept., Bart's, 1901-

Sydney R Scott Head, Aural and Throat Dept., Bart's, 1921-

C. Ernest West Head, Aural and Throat Dept., 1918-1921.

E.P. Cumberbatch Head, Medical Electricity Dept., Bart's, 1912-

Robert Armstrong-Jones Lecturer, Mental Diseases, Bart's, 1909-1922.

N. S. Finzi M.O., Electrical Dept., 1907. With X-ray tube

C. Gordon Watson Assistant Surgeon, Bart's.

Bruce Stevenson Two photographs

Dyce Duckworth Physician and Lecturer in Medicine, Bart's, 1883-1905. Obit

Hugh Thursfield Head of Children's Outpatient Dept., Bart's, 1910-

G. Macaulay Hine Throat Dept., Bart's.

L.R. Shore Lecturer, Descriptive and Surgical Anatomy, Bart's, 1920-1924.

Walter S. Griffith Lecturer and Head of Dept. of Midwifery and Gynaecology, Bart's, 1912-1919.

P. Hammill Two photographs. Lecturer on Pharmacology, Bart's, 1913-1947.

J. S. Edkins Lecturer on General Anatomy and Physiology, Bart's, 1900-1914.

D'Arcy Power Various appointments, including Surgeon to the Hospital, Bart's, 1904-1920.

P. Horton-Smith Hartley Physician, Bart's, 1920-1932.

Six mounts Various Bart's courtyard scenes

Ward With one nurse, one patient

Uniformed group, Sir Anthony Photographed in France. Bowlby, Sir Wilmot Herringham and Mr Gordon Watson.

H.J. Adamson Physician to the Skin Dept., Bart's, 1908-1928.

Richard Gill Chief chloroformist, Bart's.

F.W. Andrewes Professor of Pathology, Bart's, 1912-1927. Obit.

M.H. Gordon Lecturer on Bacteriology, Bart's, 1919-1923.

W.P. Herringham Two photographs. Various appointments, including Lecturer on the Principles and Practice of Medicine, Bart's, 1913-1919.

Archibald E. Garrod Physician, Bart's, 1912-1920. Regius Professor of Medicine, Oxford. Biog. note and obit.

James Calvert Lecturer on Materia Medica, Pharmacology and Therapeutics, Bart's, 1901-1913. Obit.

Samuel West Lecturer on the Principles and Practice of Medicine, Bart's, 1901-1913. Obit. J.A. Ormerod Physician, Bart's, 1904-1913. Obit.

- W. Langdon-Brown Various appointments, Bart's, 1900-1930. Rept. of Cambridge chair.
- Howard H. Tooth Physician, Bart's 1906-1921.
- Francis R. Fraser Various appointments, including Professor of Medicine, Bart's, 1920-1935.
- Geo. E. Gask Surgeon 1919 and Professor of Surgery, Bart's, 1921-1935.
- R. Cozens Bailey Surgeon, Bart's, 1913-1919.
- J.A. Waring Hon. Physician, Childrens' Hospital, Nottingham.
- W. McAdam Eccles Surgeon, Bart's, 1912-1927.
- A.A. Bowlby Surgeon, Bart's, 1903-1919. Picture in France, obit.
- Philip J. Hensley Lecturer on Forensic Medicine, Bart's, 1884-1903.
- Sir W.S. Church Consultant Physician, Bart's. Obit.
- F.H. Champneys Lecturer on Midwifery, Bart's, 1891-1912. Letter, obit.
- Norman Moore Various appointments Bart's, including Physician, 1902-1912. Obit.
- Alex E. Gow First Assistant, the Medical Clinic, 1920 and Physician, Bart's, 1930-1946.
- Douglas Harmer Head, Throat and Nose Dept., Bart's, 1906-.
- J. Barris Tutor, obstetrics, ca. 1913 and Lecturer on Midwifery, Bart's, 1924-1939.
- Herbert Williamson Physician accoucheur, 1907 and Lecturer on Midwifery 1919-1924.
- J.H. Drysdale Physician, Bart's, 1919-1924.
- H. Morley Fletcher Physician, Bart's, 1913-1929.
- Arnold W. Stott Medical Officer, Braintree Joint Hospital Board.
- R.L. Mackenzie Wallis Lecturer on Chemical Pathology, Bart's, 1919-1926.
- Alex Macphail Two photographs. Lecturer on Descriptive and Surgical Anatomy, Bart's, 1912-1920.
- A.L. Moreton House Surgeon, Bart's.
- F. Womack Lecturer on Physics, Bart's, 1892-1924. Obit.
- Ronald Canti Radiotherapist and Lecturer on Bacteriology, Bart's, 1923-1930. Obit.
- George Graham Various appointments at Bart's, including Physician, 1932-1946.
- Robert C. Ackland Dental Surgeon, Bart's. Obit.
- Bernard Spilsbury Lecturer on Morbid Anatomy, Bart's, 1919-1927.
- W.H. Hurtley Lecturer on Chemistry and Reader, Bart's, 1906-1936.
- A.E. Stansfield No photograph: only papers dealing with his obituary.
- Folder, with blue cloth covering
- Jean de Bosschere Damaged mount, typical of a page from a Cahen album, bearing blank signed 'Jean de Bosschere' and Cahen's bookplate on reverse. Jean de Bosschere Artist, illustrator. Unsigned on face, but letter on reverse. Note subject is seated in the same Bart's location as the medics. Three photographs.
- Jacob Epstein Sculptor. Portrait on reverse.
- H. Gaudier Brzeska Sculptor. Two photographs. (a) Illns. and reviews on reverse. (b) Obit.
- Henry E. Roscoe Chemist, numerous academic appointments, M.P. Letter, obit.
- W.H. Perkin Chemist and dyestuff mfr. Obit and memorial note.
- R.B. Cunninghame Grahame Two photographs. Obit. Writer.
- Henry Wood Conductor, etc. Cuttings and letter.
- William Crookes Scientist. Letters and obits.
- Gertrude Baillie Weaver
- Thomas J. Horder Bart's 1912-1936. Physician 1921-1935. Letters and obits.
- William Ramsay Physical chemist. Two photographs. Letters.
- Geo Frampton Sculptor (Peter Pan Statue & much else). Illns. on reverse.
- A.G. Walker Two photographs. Sculptor of Florence Nightingale statue.
- Ciceley Hamilton Actress and authoress. Involved in Women's Suffrage Movement. Obit.
- Mary McCrossan Painter in oil and watercolour.
- Mary B. Macnair Pianist.
- Renee Finch Two photographs. Founder member of London Group of artists, 1913. Nude sketch. A. Vernon Harcourt Chemist, with special interest in gases, including anaesthetics.
- Muriel Brown Shown winding thread.
- C. Elkin Mathews Publisher. Letter.
- May Sinclair Three photographs. Novelist. Document removed.

J. Hamilton Hay Painter.

Alexander Teixeira de Mattos Translator. Informal photographs on reverse, and obit.

Amy R. Scott With Bart's letterhead and note.

Emil Hatschek Chemist. Letter, three scientific photos, obit.

Wm. Tilden Chemist, R.C.S.

M.O. Forster Dyestuffs chemist.

John Tweed Sculptor. Illns. on reverse.

Isabelle Kaiser (Musician?) Card.

Woman, unsigned (Spanish?)

Woman, illegible

George Senter

J.N. Collie Chemist and mountaineer.

Alexander Scott Chemist. Letter, photo, obit.

R. Lessing Chemist.

Man, illegible Two photographs. Violin maker.

E.W.M. Lloyd Headmaster, Hartford House School, Hartley Wintney, ca 1876-1910.

Man, unsigned

A.W. Lloyd Artist, son of E.W.M. Lloyd. Cartoons.

Phyllis Clay Sculptress. Signature on letter.

John Tweed Sculptor.

Abstracts

Photographie als ein kultureller Nexus: Edward Cahen, seine Photographie, Familie und Freunde.

von Philip Stokes

Edward Cahen (1880-1961) war ein Porträtfotograph, in einer wohlhabenden Familie geboren und hatte daher die Möglichkeit, die Dinge zu wählen, die er wünschte. 1900 begann er am Royal College of Science, in London (jetzt Imperial College) Chemie zu studieren und 1913 ging er zum St. Bartholomew's Hospital, London als Chemielehrer. Cahen arbeitete darauf folgend für die National Explosives Co. Ltd. in Cornwall bevor er seine frühe Pension antrat. Über 200 seiner Bilder wurden der University of Exeter 1961 überlassen. Diese

schliessen Portraits von Chefpersonal des St. Bartholomew's zu Beginn dieses Jahrhunderts ein, sowohl als auch Persönlichkeiten aus Kunst und Wissenschaft. Die Portraits, eigentlich etwas streng und ähnlich im Stil wie die zeitgenössischen gemalten Portraits, waren mehr als zutreffend. Beim Gebrauch von Cahen's Notizbuch und Noten zusammen mit dem erhaltenen Beweis aus ähnlichem Material von Freunden wurde der kulturelle Zusammenhang in welchem er die Bilder genommen hatte ausgewertet.

La photographie comme lien culturel: Edward Cahen, ses photographies, sa famille, ses amis

Edward Cahen (1880-1961) fut un

photographe spécialisé dans le portrait. Né dans une famille aisée, sa situation sociale et financière lui permit de choisir l'occupation qu'il souhaitait. En 1900 il commença des études de chimie au "Royal College of Science" à Londres (aujourd'hui, "Imperial College"), et en 1913 partit travailler à "St. Bartholomew's Hospital" à Londres comme "demonstrator" de chimie. Cahen travailla par la suite pour la "National Explosives Co. Ltd." en Cornouailles avant de prendre sa retraite encore jeune. Il laissa plus de deux cents images à l'Université d'Exeter en 1961.

Elles comprennent des portraits de l'équipe du plus haut rang à "St. Bartholomew's" au début de ce siècle, et de personnalités des arts et des sciences. Ces portraits, quoique relativement guindés et proches de ceux que l'on peignait à l'époque, étaient plus que réussis d'un point de vue technique. Les journaux et les notes de Cahen, associés aux témoignages d'amis conservés dans des papiers du même ordre, permettent de se faire une idée du contexte culturel dans lequel il fit ses portraits.



Illustration. Six Silesian Works Girls, 1912.

Edward Cahen Collection, University of Exeter.

Documentary Photography and Social Change

by Ross Murray

The purpose of this article is to explore the nature of documentary photography and study the question of its ability to assist in the process of social reform. By tracing the historical development of the medium and looking at a number of photographers and their practices, I will examine some of the conceptual and structural problems of photography in this field.

Almost since the invention of photography it has been thought by some that simply making images of the conditions and consequences of social injustices could be sufficient to promote change. This concept, based on the principle that the photograph is a neutral and faithful source of evidence, has produced a long tradition of campaigning photographers all motivated by the desire to highlight issues and produce social change. Intrinsic in the documentary photographers role is this element of reform; to show what some would rather not see; to communicate what he perceives as important and to make it understood to the viewer.

Here lies the dominating criterion: communication and understanding. We can safely say that the essence of photography should be communication and understanding but we can with equal confidence say that the essence of the world's problems is a breakdown of communication and understanding. This accepted, how influential is photography in the complex spectrum of social improvement?

The earliest example of photography used for propaganda and change lies in the partnership of David Octavius Hill and Robert Adamson. The major body of their work was calotype portraits of Scottish notables, but in 1845 they photographed the fisher-folk at Newhaven near Edinburgh (Ill 1).

It seems likely these pictures were used in support of a fund-raising campaign organised by the Reverend James Fairbairn to provide safer working conditions for local fishermen. Hill and Adamson's strongly composed and dramatically sunlit

calotypes are hardly what we think of today as "social documents" but if, as is thought, Fairbairn used them to back his requests for aid, they were highly effective. He raised over £15,000 and used the money to "deck-in" the dangerous open fishing boats and to provide better tackle for the crews. (1)

The scene was set. An incursion by members of one cultural world into another, stemming from a philanthropic concern on the part of those who are economically better off for those less well off. Although well intentioned, Hill and Adamson only assisted the fishermen within their predicament rather than use the issue to highlight and challenge the existing social order that kept them there. It is this criterion that repeats itself again and again throughout the history of photography.

In these last decades of the 19th century, as new fields on anthropology, experimental medicine, psychology and sociology were institutionalised, photography assumed an even greater role in recording the diversity of human behaviour, customs and lifestyles. In sharp contrast to these entertaining vignettes of endless leisure produced by the comfortable class for their own consumption, there were various documents depicting the working class and their everyday conditions.

In the 1860s Thomas Annan photographed, only it would appear for historical documentation, condemned neighbourhoods prior to demolition. It wasn't until after 1870 that his series of photographs were published as *Glasgow Improvements Act, 1866 -Photographs of Streets, Closes etc. taken 1868-71* [1871, 2nd edition 1877] (Ill 2) with the implied goal of public enlightenment and social reform. John Thompson, a widely travelled photographer, and Adolphe Smith Headingly, a journalist who wrote under the name of Smith, produced a book *Street Life in London* (1877). It was modelled on Henry Mayhew's *London's Labour and the London Poor* (1851-62) which was issued in seventy-nine weekly parts with melodramatic text accompanied by wood engravings. Avoiding the sensationalism and exaggerations of Mayhew's and other publications of the time, Thompson made an attempt to be as objective as possible through prose and

text as explained in the preface "The unquestionable accuracy of this testimony will enable us to present true types of London poor and shield us from accusation of either under-rating or exaggerating individual peculiarities of appearance. Never can we be too frequently reminded of the poverty that still exists in our midst."

Street Life in London was designed to arouse middle class sympathy but for all their noble intentions, Thompson and Smith were still onlookers, members of a class, that despite the recent theories of Darwin, embraced Christian ethics which on one hand saw this as "good work" in the cause of the underprivileged but, on the other, identified poverty as God's reward for sin. Thompson's investigations seemed to be motivated by a natural curiosity in people outside his own class and culture, the same curiosity that took him on his travels. Although probably motivated by a genuine concern, his work was an observation of 'types' not of individuals, their plight and the question of cause and effect.

Jacob Riis who began his campaign against the conditions in the New York slums was by circumstance different from his predecessors. An educated Danish immigrant who came to America in 1870 to seek his fortune, Riis literally worked his way up from the conditions that he was to highlight as unacceptable.

Working first in the mines, then on a Brooklyn newspaper, he finally became a reporter with the New York Tribune in 1877. When his war of words in the Tribune and later Associated Press failed to stir official conscience he turned to photography to illustrate his arguments. First working with an amateur photographer and then hiring a professional to accompany him on his midnight

visits to the slums, Riis purchased his own camera in 1888.

Assisted by the recent development of magnesium flash he explored the unlit hovels and basement tenements in the unsanitary overcrowded lower East Side of New York. His subjects whose social position resembled Riis' own status some twenty years earlier looked shabby and unclean, either avoiding the intrusive explosion of the flash or wincing at the light. Although a sensationalist exposee of poverty and a negative portrayal of the people he did assist in the instigation of reform. After the publication of his book "How the Other Half Lives" limited renovations were made, slums pulled down and parks built.

But Riis' attitude towards the poor was fundamentally based on pity and it appealed to the sentiment of pity in others. The premise that the construction of parks and limited housing improvement can eradicate poverty is naive and in essence his work, by not revealing the nature of the causes, did not deviate from the campaigns of others before him.

His intention was to use his photographs to reform an environment that affected him emotionally while ignoring the question of an established hierarchy of which he had become a member. Riis in his autobiography says "The deeper I burrowed into the slum, the more my thoughts turned, by a sort of defensive instinct, to the country. My wife laughed and said I should have thought of that while we yet had some money to buy or build with but I borrowed, no trouble on that score. Edward Wells offered to lend me what more I needed to buy lots and the manager at our Press Bureau built me a house and took a mortgage for all it cost. So before the next win-



Illustration. Lewis Hine: Boys Gutting Fish, early 1900s. Gelatin silver print, 4.9 x 8.57cm.

ter's snows we were snug in the house with a ridge of wooded hills between New York and us. The very lights of the city were shut out. So was the slum, and I could sleep".(2)

The photographer who was arguably more successful in his avoidance of the sensationalism of Riis and the picturesque types of Thompson was the American Lewis Hine. Trained as a sociologist, Hines' photographs from the start were intended to promote legislative and governmental reform through a sympathetic but unsentimental view of his subjects. His portraits of immigrants were meant to break down the popular stereotypes of foreigners as ignorant, criminal, stealing jobs from unemployed Americans and introducing inferior genes into an increasingly multi-racial society. As his 1909 lecture on "Social Photography": How the Camera May Help the Social Uplift" confirms, he realised that photography "was by no means a neutral slice of life but a symbol that brings one immediately in close touch with reality and that tells a story packed into the most condensed and vital form".(3)

Hines' even more well known photographs of child labourers produced for the National Child Labour Committee between 1906 and 1914 tell the story of repeated violations of existing state laws prohibiting young from full-time employment. His subjects, names, ages, work histories and occupations were incorporated into his captions and although in one sense the images speak for themselves, the combination of image and text emphasised the message he wanted to communicate.

Where Riis looked for gut reaction, Hine was more a man of heart, using tenderness and human worth as a visual contradiction to the indignation poor housing and sweat shop labour might induce (Ill 3).

Although Hines' work was a worthwhile and persuasive strategy which assisted the introduction of child labour laws, his work was fundamentally an interpretation of the suffering of one group of people to be viewed by another group who would remain distanced and apathetic. The real question of why does this happen was never addressed.

The vision of society presented by the work these early documentary photographers remains an extremely fragmented one, defined in large by their middle class status. What we are left with is not an objective insight into the lives of people but more a projection of what the photographer thought their existence was like based on his own.

The work of these individuals has to be viewed in

the context of their time and although it is easy to be critical with the benefit of hindsight there was much to be learned from their limited success. All pioneering work in any field can be improved with careful assessment. Being realistic, we know that photography can only be a very small cog in a large wheel but just how small is dictated by the photographers working within it. The way forward was shown but the methods were to splinter in different directions.

At the same time as Riis and Hine were using photography as an informative medium to try to explain the plight of the lower classes during the period between c.1888 and c.1914; others were searching for new directions and demanding recognition of photography as an art form in its own right. This era was seeing radical changes in the visual arts and photography alike; in painting the rejection of naturalism in favour of symbolism gave way to Cubism and Dada; in photography pictorialism bowed under pressure from the first stirrings of Modernism. Photography was finding its way into art galleries. It was joining the commodity market as a collectable art. This was to have a profound influence on documentary photography. No longer was it to be only a campaigning device but a new tradition was forming in which social documentary photographs were to be seen as art.

It was with the work of Walker Evans, that we are arguably to see for the first time, this tangle of confusing and often contradictory elements that are tied up in the area of art and concerned photography.

Commissioned, along with a number of other photographers by the Farm Security Administration, Evans' pictures were taken to record the plight of the rural poor in the American Mid-West in the 1930's. Using a 10 x 8 inch view camera he combined portraiture with meticulous studies of their few possessions using qualities of light and shade with great skill. Avoiding sentimentality and applying simplicity with directness, he introduced a different grammar into the language of the medium with his emphasis on symbolism. His pictures have a starkly evocative beauty but it is this very beauty that distances us from the subjects of plight.

While Evans himself received considerable acclaim, the people themselves, the rural poor of the Thirties or at least the younger survivors who have been revisited (BBC2 television programme "Let Us Now Praise Famous Men") saw little change. The dignified portraits, the beauty of their own impoverished homes bathed in sunlight does not equate to grinding poverty. But beautiful they are, and it is this aesthetic appeal that enabled

Evans work to be exhibited in the Museum of Modern Art, New York, the first solo exhibition by a photographer as an artist.

It is perhaps a twist of irony that of all the photographers working on the F.S.A. project the least successful in terms of visually communicating the plight of the people became the most respected in the world of photography and art.

The actual effect photography had in influencing attitudes around America at this time is arguable but other photographers such as Dorothea Lange and Russell Lee who recognised the need for communication between groups of Americans of different social class and geographical distance did highlight the troubles of the people in a more revealing way. Evans' photographs, by their subtlety and beauty appealed to a different audience than say Lee's. The appearance of Evans' work in an art gallery set the precedent of a social document becoming a work of art and elevated the documentary photographer to the status of artist. No longer was the photograph simply a method of communicating injustice but the injustice became a vehicle for the photographers' own artistic expression.

It is interesting to observe that on the other side of the Atlantic, Bill Brandt who also became revered by the photographic world as an artist was involved in trying to communicate the plight of the poor. But the overall effect of the work of these two artist photographers seemed to be to create an elitism within the medium rather than concern for the victims they had photographed.

Both stamped a very individual technique on their work. Evans with the use of his 10 x 8 inch camera and finely detailed prints and Brandt with a high contrast and graphic quality which as one observer says "transcends the ordinary".(4)

The nature of their work resulted in a contradictory and self defeating agenda. On one hand they revealed human conditions while, at the same time, they strove to be recognised as artists. This inevitably led to a situation of elitism with the work directed towards an elite audience with elitist vehicles for viewing - art galleries, art/photography magazines and artists books. While both Evans' and Brandt's work did appear in *Life* and *Picture Post* magazines respectively, they turned their back on a larger audience succumbing to the lures of fine print and the aesthetic appeal of poverty.

While photographers such as Hine and Evans photographed the poor from the comfort of their own class and finding their work accepted as artistic documents, running concurrently with them was another very different movement.

The worker-photographer movement developed in Europe and America in the 1920s and 1930s. It was initially a section of the Workers International Relief which was set up to promote international relief for Russia's famine and developed through the introduction of illustrated socialist literature. In Germany, workers were called upon by the communist magazine *Arbeiter - Illustrierte Zeitung* to act as worker reporters. In Britain, the Workers Film and Photo League had a number of small but active branches in London and their manifesto of 1935 states "There are thousands of workers in this country who own cameras, but who only use them for taking the occasional snapshot. If even a number of them were to photograph the conditions around them - in the factories, workshops, dockyards, railways, in their streets - we should have a valuable record of working class life, which would enable workers in different branches of industry to understand each others problems".(5)

The movement's emphasis was for a popular move to intervene in the professional mass medias' domination over public information. Their ideas were based on the philosophies of the educationalist Paulo Friere who stresses the need for those who wish to help from outside to consider the fundamental causes of the poverty they are hoping to abolish. And he emphasises vitally the importance of the poor themselves participating in the overthrow of inequality. The process of learning to use the camera was seen not merely as technical instruction but as a process of self and class awareness. Their major aim was to record events of social significance that were often not reported in the commercial press. Workshop classes played a large part in these programmes with the aim to lead to a greater critical awareness, among those who took part, of the convention in language and photography.

In Germany where the worker-photographer movement had its roots, individuals who photographed the rise of Fascism took huge personal risks creating an opposing visual imagery to counter the propagandist symbolism of the Nazi party.

In America the Film and Photo League, often commissioned by the unions, recorded the struggles of the lower classes: street demonstrations against unemployment and for home relief, picket lines and clashes between police and pickets. A major and influential part of the league was its school where students were taught the history, techniques and aesthetics of photography. Great emphasis was placed on commitment. As ex-league member Sol Libsohn said "---that unless

you feel an involvement with people, with the human condition, you should not photograph them at all".(6)

Although many members diversified into more personal fields, the core of the League's philosophy was agitational and propagandist. Because of their close relationship with the unions they were often able to scoop the mainstream press with their photographs of pickets and work processes but like their German colleagues their voice was stifled by political repression. By 1947, the organisation would boast that more than 1500 photographers had been trained in its school and darkroom but at the end of that year an event occurred that was to quickly see its demise. The Photo League appeared on a list issued by the department of justice naming organisations found to be subversive to the United States. By 1951, the League, through continual political pressure, ceased to exist. This suppression is perhaps an indication of the potential influence of their work. The Photo League by making a radical move away from established photo-journalism and the favoured practices of the art world were directly challenging the dominant representations of the mass media. The authorities by taking such suppressive action, perceived them and their photography as a contribution to the challenge of the social order.

While we know that photography in itself had achieved no more in reforming society than any other medium of communication, some consciences had been stirred and some laws had been enacted. Mankind had not been transformed to a state of greater purity overnight by the use of photography just as no other one factor had any dominating influence.

The constraints of the medium abound in complexities. The work of Evans for example, was ineffectual because it appealed to an elite, visually literate audience, while on the other hand, the radical style of the worker-photographers, while appealing to the oppressed with its simple and direct visual narrative only alienated the upper classes even further. This seemingly unattainable reconciliation was to bring about further developments in a medium already steeped in perplexity.

The years after World War II were to see the picture magazines as a major source of communication, but many photographers became disillusioned by editorial control. Individualism, the notion of photographers making personal pictures became an important concept to post-war documentary photographers. They were growing restless of their status as "illustrators" and even more conscious of how decision makers could by image selection, juxta-position and text, affect

public reaction and reading of their work. There was a new mood of commitment to the ideas of individual vision and point of view. Many photographers turned inward, their concern became the recognition - and the problems - of inner man. Communicating psychological reality became more important than conveying visual or social reality. Unlike Jacob Riis whose pictures conveyed the realism of social deprivation but not the underlying causes new photographers embarked on an even more ambitious path to show through their work, deficiencies in the ethical and spiritual as well as the physical condition of mankind. At the forefront of this new generation of photographers was Robert Frank whose book *The Americans* published in 1958 became an icon of its genre. Categorisation can become clouded but although a piercing and emotive insight, it was not a deliberate reforming body of work. Frank and others he influenced were deliberately provocative - they looked at the fabric of society and although they found it full of holes, they concluded that it was not up to them to mend it.

This was completely at odds with the more idealistic concerns of Eugene Smith. He saw himself as a "photographer/artist working in journalism" and his uncompromising single mindedness earned him considerable respect among his peers if not some picture editors. (He resigned from *Life* Magazine over a dispute about his material). His work was a fusion of the single elements of others, with the directness and campaigning style of Riis, the artistry of Evans and with a personal involvement as emphasised by the worker-photographer movement he both exposed the ills as well as captured the dignity of his subjects.

Smith's work was wide in scope from combat photographs during World War II to a year long study of life in a Spanish village. But it was his work with the victims of mercury poisoning in the small Japanese town of Minamata that was to show that by the photographer and victim working in unison a more revealing impact could be made. Minamata had a history of a 20 year fight against pollution caused by the chemical manufacturing company The Chisso Corporation; its mercury contamination of the environment causing a crippling disease of the brain known as "Minamata Disease". Smith and his wife Aileen were personally involved in the fight against world pollution long before they went to Japan. They travelled to Minamata to learn about what had happened and over a period of three years campaigned with the residents and victims who, were demanding compensation from the Corporation.

Not only did Smith produce tragic but beautiful imagery, for example "Tomoko in her bath", which appealed to the sentimental pity of the pas-



Illustration. D.O. Hill and Robert Adamson: *Sandy (James) Linton, Fisherman, Newhaven, 1845.* Calotype. Courtesy of Christie's, South Kensington.

sive viewer but also provided photographic evidence for the campaign; their photographs were used in leaflets, press campaigns and on placards. They also took on the role of political interventionists in their book *Minamata - A Warning to the World* which makes specific comparisons between pollution at Minamata and that perpetrated by industries in other parts of the world. Smith and his wife were integrated participants in the concerns and values of the people they represented and by contributing to the actual campaigns of the people with their imagery and their own book they offered another contribution to the development of photography's ability to bring about reform. Not only was the plight of the victim highlighted but the people who caused the victims sufferings were identified. In the case of Minamata, the two were inseparable and the circumstances where the people themselves were actively involved in the struggle against the perpetrators of the injustice led to a more revealing and complete picture.

While some of Smith's photographs do lend themselves to melodrama and sentimentalism, the context they are given within the publication *Minamata* and within the campaign itself show that his was not just another cultural intrusion but a concerned participation assisting in what can be viewed as a collective practice.

The situation at Minamata was not one of subjectivity with a number of confusing elements but one where the questions of right and wrong were unarguable. Smith's contextual problems needed no intricate assessment. He showed the victims, related their plight and identified the victimiser. His project was simplified by the unquestionability of the issue and the identifiable facts that surrounded it. Years of hard experience within the constraints of the media had brought cynicism and his frequent disagreements with editorial decisions formed a realisation that to relate his and his subjects' experiences it was to be his own viewpoint that had to be shown undistorted by editorial control. "It's rotten like a lot of things in the world. That shows what I should be doing with my camera. I won't waste my talent on these everyday nonsense assignments, I should be doing essays that save men from their misery. There's a lot of rot, corruption, exploitation and most of all bad journalism controlled by money and mad magazine factories".(7)

Smith's disillusionment with the mass media is something of a paradox when we view the limited means by which the earlier pioneers had to display their campaigns. A series of lantern slide lectures to a few thousand people to which Riis was limited hardly compares with the millions that read *Life* and *Picture Post* magazines in the fif-

ties. But the picture magazines' problems were what Smith called "warped judgement", processing images through dozens of newsdesks with claims and counter claims being hurried through telex and wire photo-machines leaving little time for the view of the actual witness with the resulting imagery being placed out of context. The magazines although taking issues and asking questions still, like the earlier photo-documentarists, never questioned the underlying causes of societies injustices but looked more towards stability and reaffirmation of the status quo.

The arguable exception is *Life's* coverage of the Vietnam War. Before its termination in 1972, *Life* gave widespread coverage to the conflict. Often called the first media war due to the unparalleled access given to photographers and television cameramen by the military, *Life* devoted many pictures to the horrors of the war. Unlike the Second World War and the Korean War not only was the suffering of American soldiers shown but the effects of the war on the Vietnamese themselves highlighted to a greater degree. It is here the argument becomes confused and highly subjective. It has often been perceived that it was this unprecedented coverage by the media that caused the American population to question the justification of such a war. But simplistic concepts are futile in such complex arenas. Susan Sontag in her writings has reversed this by suggesting that the redirection of the media representation of the American involvement was in response to the many at home questioning their country's participation. It is difficult to prove either argument conclusively therefore we might assume that there is a fusion of the two components along with other influential factors. To state that one factor alone dominates in opinion forming is inaccurate.

Whatever the complexities the involvement of the media and the lack of constraints in their reportage did to a degree alter peoples perceptions of the justification of the war. But while the mainstream outlets displayed the horror of the Vietnamese experience other influential bodies of work went beyond the veneer of carnage with a more in depth insight.

Vietnam Inc. by Philip Jones Griffiths is an astute, intelligent, visual indictment of the folly of war. Bringing together the essential components of aggressor and aggrieved, the environment of both and the necessary text to avoid any ambiguous readings of the images, he produced a personal but very potent body of work.

His was an uncompromising stance. Griffiths was on the political left and his book is an attack on what he perceived as American imperialism. While ostensibly about the effect of the war on

Vietnam and the Vietnamese people he gave the Americans an insight into themselves. He contrasted the life of the ordinary Vietnamese with the remoteness and apathy of the American war machine presenting the American military personnel with the Vietnamese they were destroying, he appealed to the sentiments of self disgust and shame inciting guilt in his American audience rather than the detached emotion of pity. Where images of the Vietnamese suffering alone would only have contributed to the photographic archive of human misery by juxta-positioning the aggressor alongside the victim he created an alternative view of the nature of the war.

Griffiths himself is under no illusion as to the influential power of his work. "I didn't produce the book in order to bring an end to the war, I tried to shed some light on it".⁽⁸⁾ Interestingly, he also recognised the role of the mass media and says he saw that there were two valid approaches to the medium "Kyoichi Sawada was as committed to Vietnam and to doing the job as I was; our methods were totally separate. He believed that the way to do a good job in Vietnam was to make sure that every morning on the front page of the New York Times there would be a photograph that would say something about the nature of the war. That doesn't mean it's inferior or less good, it just didn't happen to be my way. The way my brain works is to take a long calm look at things and try to answer and assess, putting it together so that under your arm you can have a document that will tell you clearly, truthfully and as meaningfully as possible what actually happens there".⁽⁹⁾

The essence of Griffiths' thinking was to reverse rather than reinforce commonly held views of an event. Unlike earlier photographers, Griffiths presents the perpetrators of injustice with a mirror view of themselves and he suggests that before we can think of solutions we have to see the problem clearly by careful consideration of the multiple factors involved. He recognised the need for thoughtful text, setting the photographs in a context, explaining and expanding his viewpoint in a way which the images alone could not do. This sequential image-text relationship dilutes any doubt in the minds of his audience to the message he intends them to receive. The structure of *Vietnam Inc.* appealed not just to the raw emotions of viewers but also worked at an intellectual level. By going beyond activating only pity it endeavours to create a more questioning and thinking process.

It is useful in this context to compare the approach of Griffiths and the earlier pioneering documentary photographers. Griffiths, by presenting the aggressor and the aggrieved projected not just a picture of the effect but also looked at



Illustration. Thomas Annan: Glasgow City Improvement Trust. Photographs of the Old Closes, Street & C. taken 1868-1877. Carbon print. Courtesy of Christie's, South Kensington.

the cause. He appealed to an already active anger in his western audience not by asking for pity for his subjects but by inciting a sense of analysis within the minds of his viewer. Lewis Hine for example, by producing images however beautiful and touching, of only one side of the story selected the audience for his work which were people already of a reforming mind. Griffiths avoided the area of sentimentality to which even Smith sometimes succumbed, as he recognised that the aesthetic qualities of a photograph can detract from a real understanding of a situation. He didn't fall into the trap of preaching only to the converted nor did he fail to distinguish between the message intended and the message received. While he displayed his ideological position, it was not a narrow-minded lecturing stance but a personal analytical insight into a situation he saw as unjust.

Griffiths considered carefully the contextual problems and the structural failures of past representations by earlier photographers. He saw the futility in presenting only the victim and understood that the complexity of many issues cannot be condensed into photographs alone if ambiguity is to be avoided. If the medium's task is to show in order to explain, to highlight an event so that it is understood within a set of cultural, political and economic relations then *Vietnam Inc.* is one of the most perceptive and penetrative bodies of work in the history of photo-documentary.

Another important aspect of what Griffiths' work was to create was an alternative to the argument that the camera never actually penetrates the surface, that only the products of injustice are visibly evident and not the causes. While the majority of photographers working within documentary deal only with effects to dismiss the medium as ineffectual as some observers have done is an inaccurate generalisation. Halla Beloff has argued that "the images of authenticity are no more potent than all other kinds of evidence. The so called directness of the visual image is as weak as other kinds of evidence in stimulating reforming action".(10)

There are valid points to be made about image fatigue and the resulting emotional anaesthetization. That so little changes despite all the photographs taken, published and exhibited may be proof for such arguments. However, this limitation of photography to assist in communication is attributable, at least in part, to the fact that with such notable exceptions as Philip Jones Griffiths, generations of photographers have avoided proper contextualisation of the situation they are attempting to highlight. All too often it is a case of detached voyeurism based on pity and alleviating the photographer's own guilt or a striving to be recognised as an artist, making poverty aesthetically pleasing through the appeal of the fine print. Although sometimes well intentioned and with a degree of commitment there is often an absence of coherent structure defining clearly the problem they are looking at. Often emphasis is placed on the image standing alone negating caption information with the accent on graphic composition and personal style missing the context of an event by the mannerisms of the photographer. Powerful images of human suffering frequently appeal to our sense of pity which tell us what is happening is wrong; they fail to inform within the broader spectrum of the underlying causes and by assaulting our emotions they can inhibit intellectual analysis.

The essence lies in a fusion of commitment and contextualisation. The former must be sincere while the latter must be thoroughly researched and executed for documentary photography to have any worth.

It may be concluded that documentary photography can be a telling and vital social force if deployed with vision and clear purpose. But the reality is different. When we assess the medium it becomes clear that the premise that the camera is a device for showing what is there and therefore a tool for changing things to what they

should be is invalid. Far from being a neutral record that introduced a new standard of truth into social concerns the photograph remains, like the written word, a vehicle with multiple expressive potentials.

The pioneers such as Jacob Riis, although motivated by concern, directed their use of photography to visual recording and documentation rather than social persuasion and propaganda. When the plight of the poor was turned into an art form by Walker Evans it was to further distance the camera as a truly effective means of social comment and criticism.

Retrospective analysis often leads to greater awareness and progress is deeply rooted in assessing the successes and failures of the past. The worker-photographer movement and the Photo League challenged the established methods and influenced the splintering of the medium in the 1950s, creating important developments which though sometimes contributing to detached cynicism, also led to new awareness and promoted investigations into the means of propagation.

This filtered into the work of photographers such as Eugene Smith and Jones Griffiths who having lost confidence in the mainstream media turned to their own books as vehicles of dissemination. While under no illusion about the worth of their work to produce radical change they concluded that in order to play a part, no matter how small, in the process of reform then a reappraisal of approach and restructure of presentation was essential.

Social truth is more than a series of images depicting the results of social injustice. A truly critical documentary must also address the question of cause. It must combine positives and negatives with the necessary protest, identify who or what perpetrates the injustice and produce a coherent readable framework if it is to have any potency in its ability to assist in social reform.

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Abstracts

Dokumentarphotographie und sozialer Wandel

von Ross Murray

Absicht dieses Artikels ist es das Wesen der Dokumentarphotographie zu erforschen und zu analysieren inwieweit sie dazu fähig ist den Prozeß von sozialen Reformen zu fördern. Die Arbeit der schottischen Fotografen Hill und Adamson wurde in der Mitte der 40er Jahre des 18. Jahrhunderts dazu benutzt gefährlich offene Fischerboote auszustaffieren. Thomas Annas Fotos von den Glasgower Slums waren vorgesehen die Sympathien der Mittelklasse in den 60er Jahre des 18. Jahrhunderts zu erwecken. In Amerika schuf der däne Jacob Riis sensationelle Bilder von New Yorks unhygienischer überfüllter Lower East Side, die dazu beitrugen Reformen zu initiieren. Lewis Hine, ein ausgebildeter Soziologe, hatte einen weniger sensationellen Stil, um für gesetzliche und staatliche Reformen zu werben. Im 20. Jahrhundert war es Walker Evans mit seiner einfachen Direktheit, der mit seiner Arbeit für die Farm Security Administration eine neue "Grammatik" in die Sprache der Dokumentarphotographie einführte. Die Arbeiter-Photographen Bewegungen der 20er und 30er Jahr diese Jahrhunderts hatten zum Ziel der Macht der Massenmedien über öffentliche Informationen entgegenzuwirken, indem sie Ereignisse von sozialer Bedeutung, die nacht in der kommerziellen Presse berichtet wurden, aufzeichneten. Nachdem 2. Weltkrieg änderte sich die Dokumentarphotographie. Eugene Smith sah sich

als "Künstler/Photograph" und trat schließlich von seinem Posten beim Life Magazine, für das er zahlreiche Arbeiten ausgeführt hatte zurück. Philip Jones Griffiths versuchte mit seiner Studie "Vietnam Inc.", über den Vietnam Krieg die dargestellten Situation in einen angemessenen Kontext zu stellen indem er sowohl Aggressor wie Opfer in unparteilicher Weise im Bild festhielt. Hiermit werden grundlegende Fragen in Bezug auf Dokumentarphotographie aufgeworfen, nämlich ob Bilder die die Resultate sozialer Ungerechtigkeit darstellen, sozialer Wahrheit genau aufzeichnen können.

Photographie documentaire et changements sociaux

par Ross Murray

L'objet de cet article est de rechercher la nature de la photographie documentaire et d'analyser sa capacité à agir sur le processus de réforme sociale. Au milieu des années 1840, les travaux des photographes écossais Hill et Adamson contribuèrent à faire pointer des bateaux de pêche "ouverts" et dangereux. Les photographies de taudis prises par Thomas Annan avaient pour but d'émouvoir les bien-pensants bourgeois dans les années 1860. Aux Etats-Unis, le danois Jacob Riis fit des photographies dramatiques du "Lower East Side" de New York, un quartier surpeuplé et insalubre, qui contribuèrent à la décision d'initier des réformes. Lewis Hine, sociologue de forma-

tion, recourut par sa part à des moyens moins spectaculaires dans sa lutte pour des réformes auprès du Parlement et du gouvernement. Au vingtième siècle, Walker Evans, par son style direct, introduisit avec son travail pour la "Farm Security Administration" (organisation pour assurer la sécurité des laboureurs) une grammaire nouvelle dans le langage de la photographie documentaire. Dans les années 1920 et 1930, les mouvements "worker-photographer" (photographes partageant les préoccupations des travailleurs et suivant le même mouvement) visaient à contrer le pouvoir des mass media professionnelles sur l'information de masse, et rendaient compte de faits sociaux dont la presse commercialisée ne parlait pas. Après la deuxième guerre mondiale un changement se produisit dans la photographie documentaire.

Eugene Smith se considérait comme un "artiste-photographe", et finalement quitta le magazine Life pour lequel il avait mené de nombreux reportages. Dans son étude sur la guerre de Vietnam intitulée "Vietnam Inc.", Philip Jones Griffiths voulait replacer dans son contexte la situation dépeinte en présentant à la fois l'agresseur et l'agressé sur un mode neutre en dehors des opinions et des bons sentiments. Tous ces faits posent les questions essentielles en ce qui concerne la photographie documentaire, des images représentant les effets de l'injustice social montrent-elles de manière pertinente la vérité sociale?

The Applied Photography of Charles Piazzi Smyth

by Sidney F Ray

The 19th century was notable for the number of long-lived polymaths who made significant contributions in numerous fields of science and technology. Names such as John Herschel, Brewster, Maxwell, Helmholtz, Wheatstone, Edison and Fox Talbot come to mind. In particular, the infant science of photographic technology benefited greatly from the passing interests of such people.

Typical of this peer group and much less well-known in the history of photography than he deserves is Charles Piazzi Smyth (1819-1900) who was Astronomer Royal for Scotland from 1845 to 1888. His multiple talents, solid achievements and original work in astronomy and spectroscopy have recently been described in a detailed biography(1) and are the more remarkable given his lack of formal education and qualifications. But his contributions to and objective uses of photography are of more interest here.

He was born in Naples and his father was a Naval officer famed for work in marine surveying and later in astronomy. His middle name Piazzi, of which he was very proud and always used, was after his godfather Giuseppe Piazzi, an Italian astronomer and discoverer of the asteroid Ceres. Smyth was educated in Bedford but left aged 16 to be assistant astronomer for 10 years at the Royal Observatory, Cape of Good Hope, South Africa, during some of which time he assisted Sir John Herschel and observed comet Halley in 1843.

Through Herschel in 1839, Smyth was informed of the new art of photography and corresponded with Fox Talbot. By 1842 he was taking successful calotypes, some of which are the earliest known of scenes and people in South Africa(2). His work at the Cape has been detailed elsewhere.(3)

In 1844 his father, now influential in astronomical circles, applied for the vacant post of Astronomer Royal for Scotland for his son, was successful, and in 1845 Piazzi Smyth returned to Edinburgh, eventually taking up his duties in 1846.

At that time Edinburgh was heralded as the 'Athens of the North' and had a superlative intellectual climate plus a circle of learned societies for

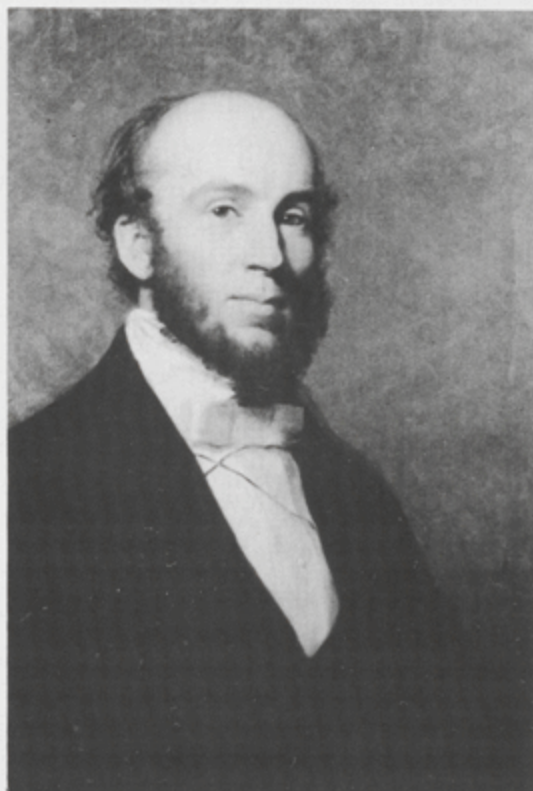


Illustration. Charles Piazzi Smyth, from the portrait by John Faed RSA. Reproduced by permission of The Royal Society of Edinburgh.

the Arts and Sciences. Remember that from 1843-47 David Octavius Hill and Robert Adamson made their outstanding calotypes in Edinburgh and the locality.(4)

Smyth tackled the immediate problems of a dilapidated observatory, an inadequate telescope and a backlog of work to begin a 40 year programme of positional observations of some 4000 stars. Elected a fellow of the Royal Society of Edinburgh he contributed to their meetings and also met James Clerk Maxwell and William Thomson (Lord Kelvin), forerunners of the new class of professional physicists. Smyth pioneered some work in photometry, later vital in photographic exposure theory, by making a visual photometer using crossed polarisers of tourmaline, but he was too far ahead of his time for the technology to be satisfactory.

He also travelled widely at his own expense and used his great skills as painter and photographer to record his journeyings, most of which photographs fortunately still survive and recently a comprehensive catalogue has been published of his picture archives at the Royal Observatory, Edinburgh.⁽⁵⁾ Other holdings of material exist at the Royal Photographic Society, The Humanities Research Centre at the University of Texas at Austin and Manchester Central Library. For a representative selection of his pictures, photographs and spectra, the reader is referred to the excellent reproductions in the relevant publications by H. Bruck and M. Bruck and Larry Schaaf in the endnotes.

James Nasmyth, the Scottish engineer and another pioneer photographer was a great friend and collaborator. An allied interest in lithography came from yet another friend, Sir Henry James, then Director General of the Ordnance Survey. Academically, Smyth also pioneered the open book exam system for his obligatory classes in astronomy as Regius Professor at Edinburgh University, but university politics soon cut them short.

In 1855 Smyth married one Jessica Duncan who was a geologist at a time not noted for its formal education of women. She became his most able and long suffering assistant, giving him constant encouragement as well as being the accomplished printer of his photographs.

Smyth's observing experiences in the Cape of Good Hope and in Edinburgh (nicknamed "Auld Reekie" with good reason due to its smoky atmosphere), convinced him that the future of astronomy was in establishing telescopes at altitudes above the turbulent and polluted lower levels of the atmosphere to provide better "seeing", a solution carried to its extreme by the launch in 1990 of the ill-fated Hubble Space Telescope to orbit the Earth.

Finally in 1856 he put together with major assistance from Robert Stephenson an expedition to Teneriffe in the Canary Islands. There on Mount Guajara at 9000 feet above sea level, useful physical measurements were made and some remarkable photographs taken, as detailed elsewhere.⁽⁶⁾ Many of these images were in stereo using wet collodion plates. Smyth was to maintain a lasting interest in stereoscopic photography and used the techniques extensively, appreciative of the extra information this technique of applied photography could provide. Naturally he became involved in the ongoing discussions over the choice of the optimum inter-lens separation to suit the subject.

While in Teneriffe he recorded visually many solar spectral lines to extend Fraunhofer's map of the spectrum published in 1824, but attempts at recording by photography various subtle colour changes in the sun's disc were failures due to the limited spectral sensitivity of his wet collodion plates (blue sensitive only or "ordinary").

It must have been a source of some frustration that his use of the more recent wet plate process, which he mastered during the voyage to the Islands following some tuition, it is believed, by Joseph James Forrester, as an objective recording system without error or prejudice, was not yet up to full scientific requirements. He indeed remained faithful to wet collodion for many decades even when dry plates were readily available and even preferred it in the arid heat of Egypt on a later expedition.

The 3 month expedition which cost only some £500 was perhaps one of the most cost-effective ever made in terms of results and consequences, but it was 100 years before an observatory was finally established on the neighbouring island of La Palma when his reports on superlative "seeing" were finally acted upon. The formal results of the expedition were completed in 1857 and later published in 1858 in condensed form by the Royal Society.⁽⁷⁾ They included many photographs, which he correctly foresaw as largely replacing drawings for inclusion in scientific reports. In the absence of any professional laboratory to print his work, he relied upon Jessica to produce the hundreds of prints needed. He was eventually elected a Fellow of the Royal Society of London for his pioneering efforts.

The landscape photographs taken in Teneriffe, even on his blue sensitive plates which were responsive to scattered ultra-violet and blue light, demonstrated the clarity and stillness of the atmosphere at altitude and one was even reproduced by his friend Fox Talbot by his recently invented technique of photoglyphing which used an engraved steel plate and printing ink. A detailed account of this protracted effort has been published elsewhere.⁽⁸⁾

A more popular account of the expedition was published in 1863⁽⁹⁾ with a print run of 2000 copies. Many photographs were used including some 20 stereo views, very likely the first such book illustrated in this way. Lantern slides were made from single images of the stereo pairs and Piazzi Smyth embarked on a long ancillary career as a travelling lecturer whose illustrated talks were deservedly popular.

In 1859 Jessica and Charles travelled to visit observatories in Russia and once again took many photographs, again which still survive in the

archives of the Royal Observatory, Edinburgh. In 1863 he embarked on another ambitious venture, this time to measure accurately the Great Pyramid at Giza in Egypt to determine whether the supposed ratio (between the circumference of the base and the height of the pyramid) was true. The pioneering contemporary photographs of Egypt by Francis Frith taken earlier in 1856 were well known to him and also to his friend Joseph Sidebotham of Manchester, another accomplished amateur photographer, who encouraged him to use photography as well as traditional methods of contact measurement for his work, although this might seem superfluous advice given that Smyth was a firm believer in the objective accuracy of the photograph for scientific purposes. So this may be considered to be an early application of photogrammetry or the science of measurement from photographs.

As part of his preparations, in 1864 with the aid of a local carpenter he designed and had constructed a novel box type camera of compact size for wet collodion images of format one inch square using readily available microscope slide glasses of size three by one inch.⁽¹⁰⁾ A Dallmeyer lens of focal length 1.8 inches was used. One of these cameras still exists in Edinburgh, for most certainly a pair was used for stereo photography.

A very detailed description of this camera together with information about the novel focal plane shutter, again state of the art technology at that time, and the dark slide using water immersion for the wet plate has been given by John Nicol.⁽¹¹⁾

Smyth is generally credited as a pioneer of small format photography and of the concept of enlarging and cropping the image at the printing stage to produce the finished picture.⁽¹²⁾ Conventional and stereo cameras were also used, as well as the novel dry plates, but the results of the miniscule wet plate images were preferred.

After many delays the pyramid and all related aspects of the expedition were duly photographed. The burning of magnesium wire or ribbon was used for 'flash' photos of dark interiors. The interior pictures of the Kings Coffin taken in April 1865 were most likely among the first ever taken in this way and possibly the first successful artificial light pictures outside a photographic studio, although Alfred Brothers, a professional photographer of Manchester and a member of the Manchester Literary and Philosophical Society to which James Nasmyth, Smyth's great friend, also belonged, was pioneering cave photography in Derbyshire. He apparently succeeded in photographing the Blue John Caverns in January 1865.⁽¹³⁾

Only one picture at a time could be taken at each visit due to the residual clouds of smoke produced and which required many hours to settle. As well as burning the magnesium wire, which was very expensive at the time, Smyth also experimented unsuccessfully with a crude form of what we would now identify as flashpowder made by mixing the magnesium with gunpowder, but flying sparks spoilt the picture. He may be credited with the invention of the concept of flashpowder however.

One notable picture of the Coffin in the King's Chamber includes both Jessica for human scale and calibrated measuring bars for measurement, a good example of an early scientific photograph. Almost all of the photographs still exist as prints but the small negatives have not been traced and are presumed lost. Very full accounts of the photography at the pyramid have been given by Arthur Gill⁽¹⁴⁾ and Larry Schaaf.⁽¹⁵⁾ Smyth published details of the camera and the lighting technique in the photographic journals of the day.^(16, 17)

In 1867 he published from Edinburgh in three volumes *Life and Work at the Great Pyramid* which was well received but his idea of a 'sacred cubit' in the metrology of the pyramid was later disproved as was the π ratio concept. He later published a more popular account of his labours given his limited resources of time and money, with the emphasis more on photography.⁽¹⁸⁾ For some 25 years afterwards he kept up a spirited defence of his pyramid ideas against a sceptical scientific community. But he had many influential allies as well and to this day 'pyramidology' is still keenly discussed. But undoubtedly he wasted much of his scientific time and talent on this doubtful topic and the related controversy with Clerk Maxwell later led him in 1874 to resign from the Royal Society, a decision he no doubt regretted.

Meanwhile, in 1871 a new 24 inch reflector telescope from Thomas Grubb was commissioned for his observatory but later this instrument caused him much trouble as the optical technology of the time was not up to the rigorous operational demands.

As an astronomer Piazzi Smyth was undoubtedly familiar with the practical optics of the day and its shortcomings. His practical experiences of small format photography and the inadequacies of the camera lens used at large apertures, typically $f/5$, must have made his fertile mind consider the problem of correction of astigmatism in contemporary lenses. In 1873-75 he made a fundamental contribution to the theory of photographic optics in the form of his 'field flattener'. The astigmatic

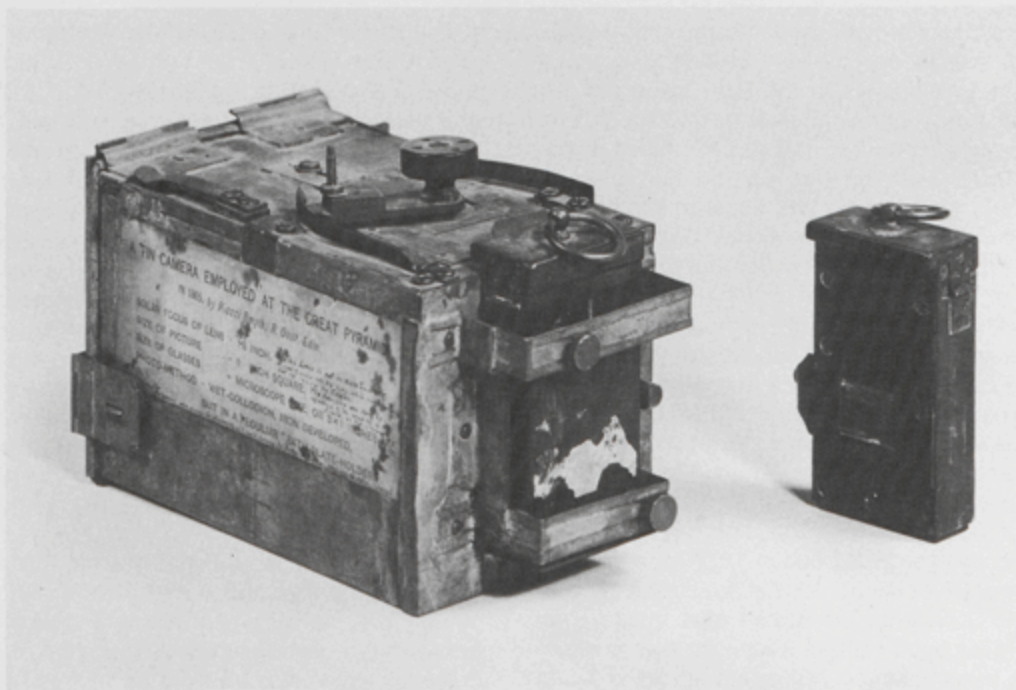


Illustration. The Piazzi Smyth Camera of one inch square format as used at the Great Pyramid. The dark slide held a wet collodion plate in a water bath before and during exposure. Photograph copyright of the Royal Observatory, Edinburgh, and reproduced with permission.

lenses of the time(19), particularly the very popular Petzval portrait lens which had the desirable feature of a large aperture to help reduce the otherwise lengthy duration of exposures, suffered from residual curvature of field, that is of the topology of the image surface. This aberration was uncorrectable with the limited optical materials available before the advent of new optical glasses from Jena in the middle 1880s with suitable properties of refractive index and dispersion. This field curvature resulted in an image surface that was aspherically saucer-shaped instead of planar and dished towards the lens and was due to the effects of uncorrected astigmatism and the net effect of the refractive powers of the individual elements in the lens. The field curvature due to astigmatism alone could be reasonably cured by the use of lens elements with equal and opposite contributions of astigmatism, leaving only that curvature due purely to the net power(20) of the elements, usually referred to as Petzval curvature although both Airy and Petzval had independently derived formulae to quantify its effects. Occasionally, the use of sensitised material coa-

ted on curved glass surfaces had been tried as a remedy as in Sutton's panoramic camera of 1862 but with concomitant practical problems.(21)

Smyth's advance was in that he showed that a large diameter lens of negative power placed close to the film plane effectively cancelled out the residual Petzval curvature by its net negative contribution to the positive Petzval sum of powers of the lens elements which caused the curvature of the image field.(22, 23) In this position the negative element acts as a field lens and has very little or no effect on the focal length of the prime lens. Its drawbacks are that it has to be a lens of large diameter to cover the format and that dust and dirt tend to accumulate on its surfaces. This 'field flattener' lens idea was incorporated into a practical lens and camera of 1875 and shown at the London International Exhibition of 1876. It was duly completely ignored for the advance it represented and the possibility that successful small format photography could have been initiated many decades before the Leica camera. The camera and lens itself was presumably sold at auction on Smyth's death and was rumoured to have eventually gone abroad to America with its new owner, who had died there(25). The field flattener idea was forgotten about almost entirely until it was recognised and revived in 1911 by the lens designer Moritz von Rohr of Zeiss and used to flatten the fields of early Zeiss Biotar lenses among others(26).

Field flatteners are still used in some critical applications and indeed the rear surface of the element may coincide with the focal plane and be used as a form of reseau plate or reference plane against which the film is pressed during exposure. But to Piazza Smyth must go the honour of effectively devising the first anastigmatic camera lens, prior to the Ross Concentric of 1888 designed by Schroeder and the Series I to V anastigmats of Zeiss designed by Paul Rudolph from 1890-93(27). Meantime there had been significant advances in visual spectroscopy with work from Kirchoff, Bunsen and Angstrom so Smyth renewed again his interests in this field, becoming very skilled in visual spectral observations of phenomena such as the Aurora, zodiacal light, sea phosphorescence and atmospheric water vapour absorption. His ongoing meteorological studies also continued and in 1877 he was awarded the Silver Medal of the Edinburgh Photographic Society for the design of a small format camera for cloud studies, a topic he was to return to 20 years later on his retirement. It is worth noting that cloud studies are still important and even in 1924 led to the design of the first 'fisheye' lens(28).

Other workers had pursued instead photographic recording of the spectrum using techniques of dye sensitisation of the emulsion introduced initially by Vogel in 1873(29) which allowed recording of the green region and beyond. By 1879 a detailed record even of the near infra-red region was available extended to the wavelength of some 1075 nm. Characteristically, Smyth experimented with coloured glass and liquid filters for his work in visual spectroscopy and so became interested in the topics of colour vision and the use of colour by painters, an understandable digression given his own artistic abilities and interests.

It is indeed curious that Smyth made so little use

of photography for his spectroscopic recordings, given his proven skills, but with his noted drawing and painting abilities, he no doubt found that it was quicker and more convenient to use these given the cumbersome procedures in wet plate photography. Other scientists, less skilled in art perhaps, found photography could be applied to spectral recording with much success. Spectral recording by photography is an early and successful application of applied photography given the integrating action of prolonged exposure to faint spectral details. Spectral photography had been initiated by Sir John Herschel as early as 1839 and successfully carried out by John William Draper in America in 1842, recording many Fraunhofer lines including non-visible ultra-violet and infra-red regions(30).

A final expedition abroad was made to Madeira in 1881, accompanied as ever by Jessica, who was by now crippled with rheumatism, and again produced more excellent visual spectral records drawn by hand using his skills as an artist, but the photographic spectrum of the blue region published by Vogel was admittedly superior. Perhaps Smyth's best achievement in this field was the visual recording in 1884 from Winchester of the atmospheric displays resulting from the Krakatoa eruption. The whole spectrum from 404 to 770nm including 7000 lines was encoded but the prohibitive contemporary costs of the colour printing he thought essential for publication severely delayed and limited the distribution of this data. In 1886 his catalogue of star positions was published to fulfil his basic, ongoing astronomical task begun decades earlier. In this same year he bought a house in Ripon, Yorkshire, usefully close to the optical manufacturers Thomas Cooke in York if he should have need of their expertise. He also experimented with time-lapse photography of growing ferns, another classical application of photography. Finally, in 1888 he retired as



Petzval 1840



Piazza Smyth 1875

Illustration. Principle of the Piazza Smyth field flattener element. The traditional Petzval portrait lens design dating from 1840 gave a curved image surface. The thick concave element close to the image plane effectively flattened this surface giving an astigmatic lens. the cross-hatched elements are of flint glass.

Astronomer Royal and began a long, active career in retirement which included extending the spectral map using photography this time, of lines from 404 to 365 nm. Modern microdensitometer traces on the preserved UV spectra show that they compare favourably with current records. Later in 1892 he returned to his cloud photography using a lens of 14 inches focal length and 1.7 inches aperture given to him 30 years before by Joseph Sidebotham for purposes of copying his Egyptian photographs. Using 3 X 3 inch plates over 500 photographs were taken in three years and a representative collection of enlargements in albums were presented to the two Royal Societies in 1897. These photographs gave him much pleasure in the study of their forms and were his last major work. Devoted Jessica had died in 1896 aged 80 and Charles died in 1900 aged 81. They are buried together in a pyramid shaped tomb - what else!

His legacy was a vast output of notebooks, drawings and photographs which have largely survived but his much publicised eccentricity in pyramidology obscured his achievements as one of the outstanding scientists of his time and, among other achievements, a pioneer in the development of the application of photography to scientific purposes, using the contemporary technology to its limit as a demonstration of the potential of photography yet to be realised.

Acknowledgements:

I am grateful for the help given me in the preparation of this material by the staff of the Polytechnic of Central London library; the staff of the Royal Observatory, Edinburgh; Dr William Duncan, Executive Secretary of The Royal Society of Edinburgh; Professor H Bruck and Mary Bruck. Illustrations are by courtesy of the Trustees of the Royal Society of Edinburgh and the Royal Observatory, Edinburgh.

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Abstracts

Die angewandte Photographie von Charles Piazza Smyth

von Sidney Ray

Charles Piazza Smyth war königlicher Astronom für Schottland von 1845-88. Ohne grundlegende Ausbildung, war er trotzdem ein vollendeter Astronom, Spektralist, Forscher, Maler und Photograph. Er machte bemerkenswerte Beiträge in verschiedenen Zweigen der Wissenschaft; sowohl als auch in den mehr gegensätzlichen Ideen bezüglich der "Pyramidenlehre". Er wird in Verbindung gesetzt mit Pionierarbeit in Photographie einschliesslich einiger der frühesten Photographien, Stereophotographien, Telephotographien, Photogrammetrie, Spektralphotographie und Wolkenstudien sowohl als auch Photographien im Inneren bei dem Licht von brennenden Magnesiumdraht. Viele

von den grossen Werken existieren noch und haben sich kaum weiterentwickelt. Er war auch bahnbrechend in der Photographie von kleineren Formaten, im Entwerfen von Kameras und gab einen grundlegenden Beitrag zu der photographischen Optik mit seiner "Feldverflachungs" Linse.

La "photographie appliquée" de Charles Piazza Smyth

par Sidney Ray

Charles Piazza Smyth fut "Astronome Royal" pour l'Ecosse de 1845 à 1888. Sans avoir suivi le parcours scolaire classique il n'en fut pas moins un savant compétent, astronome, spectroscopiste, expérimentateur, peintre et photographe. Il apporta d'im-

portantes contributions à plusieurs branches de la science comme il élaborait des idées plus contestables sur la "pyramidologie". On lui reconnaît d'avoir été et un pionnier de la photographie, notamment d'avoir été l'un des premiers à prendre certaines photographies, incluant la stéréophotographie, la téléphotographie, la photogrammétrie, la photographie spectrale et des études de nuages, et encore de la photographie en intérieur avec la lumière d'un fil de magnésium incandescent. La majeure partie de son oeuvre considérable nous est parvenue, mais n'a pas suscité beaucoup d'études. Il fut également un pionnier de la photographie de petit format, conçut et fabriqua des appareils photographiques, et apporta une contribution essentielle à l'optique photographique avec ses lentilles "field flattener".

Computers and the History of Photography

by Anthony Hamber, Coordinating Editor

In little under a decade the personal computer (PC) has helped revolutionize the world in which we live. The impact of the PC has been no greater than in the field of academic research where it has greatly assisted in the production, editing and distribution of texts (word processing) and enabled new approaches through new forms and theories of the structuring and analysis of data (databasing).

The creation and analysis of text by computer has become an accepted pastime and this short notice has two principal aims; firstly to encourage, wherever possible, potential authors to deliver their texts on computer diskette and thus greatly assist in the production of *The Photoresearcher* and secondly to stimulate the use of computers as research tools which may produce new approaches to the study of the history of photography.

The PC computer database is now a common application and there is a plethora of commercially available computer programmes. Frequently enthusiastic researchers have compiled their own databases such as bibliographies. Since these databases have been privately produced they rarely have been used by anybody other than their creator. Often this has not been a conscious decision by the individual researcher but merely a belief that the database was of little interest to other scholars. Therefore, the editorial board of *The Photoresearcher* would like to call upon members of the ESHPh, other photographic historians and potential authors to send information on any computer database they have constructed giving an indication as to whether they might be willing to make their programmes available to other scholars. Hopefully this will encourage increasing contact between researchers and further our common cause.

To start this project I would like to enquire if any reader has started a database for photographic exhibition catalogues of the period 1839-1880. It is my intention, should such a database not already exist, to start such a PC-based database using the dBASE IV version 1.1 programme.

There will be no geographical (or linguistic!) restriction to the scope of this database. However, few of the catalogues of these early photographic exhibitions are easily available and I would be most grateful to receive photocopies of any photographic exhibition catalogue or catalogue which includes photographic images (however small or seemingly insignificant) which I can add to the database.

Any researcher who has examined early photographic catalogues in an attempt to analyze and categorize the entries will realise that often there is little specific or relevant information. Entries may simply refer to "5 photographs" or "Views". These difficulties are heightened by inconsistencies in information given (i.e. photographers christian names, address affiliations etc.) and typographical errors. Therefore any suggestions or advice regarding relevant information "fields" which should be included in this proposed database would be gratefully received.

Please send any comments to me at the following address: Department of History of Art, Birkbeck College, University of London, 43 Gordon Square, London WC1H 0PD.

This proposed database will, I hope, be a joint venture into which many members of the ESHPh will donate information. It will be freely available to all members should they wish to obtain copies.

Book Reviews

SANDER, August. *Köln wie es war*. Bearbeitet von Rolf Sachse mit einem Beitrag von Michael Euler-Schmidt. Herausgegeben von Werner Schäfer. Stadt Köln. Kölnisches Stadtmuseum, Köln, 1988 pp.243

Ältere Semester, und damit seien etwas eigenwillig Leute bezeichnet, die am Anfang des Zweiten Weltkriegs Primärer oder Sekundärer waren, haben die Schwesterstädte, Köln, Basel, Freiburg und Strassburg noch gekannt, bevor sie teilweise zerstört, oder ihr Stadtbild dem Verkehr geopfert wurde. Beinahe ist man versucht, diese Städte "würdig" zu nennen; würdig infolge ihrer Baukultur, obschon der bauliche Zustand der Häuser oft zu wünschen übrig liess. Aber die Erinnerung vergoldet. Tatsache bleibt, dass Städte langsam und natürlich wuchsen, aber mit überzeugender Kraft. Die Erinnerung vergoldet jedoch nicht nur, sie verblasst auch. Im Bildband *Köln wie es war* stellt uns die Stadt Köln das seit 1953 in ihrem Besitz befindliche Mappenwerk August Sanders vor. Rolf Sachse (ESHP) erläutert das Mappenwerk umsichtig, während Michael Euler-Schmidt die Hintergründe der heute weniger genussbaren Aufnahmen zu den "Lumpenbällen" aufdeckt. Mag auch die Druckqualität nicht stets befriedigen, *Köln wie es war* ist eine iconographische Exkursion in eine vergangene Zeit, wofür wir das Kölner Stadtmuseum dankbar sein müssen. (L.R.)

SCHEID, UWE. *Freundinnen. Bilder der Zärtlichkeit*. Harenberg Kommunikation, Dortmund, 1987, pp.153 Reihe Die bibliographischen Taschenbücher, Nr.524.

In weit geringerem Masse als die Literatur, ist die Photographie imstande, bestimmte Gefühle auszudrücken. Ein Bild kann vieldeutig sein und Untersuchungen haben bewiesen, dass eine Unterschrift den Betrachter weitgehend beeinflusst. Auch die Homoerotik wurde literarisch weit eindringlicher ausgewertet als die photographische Wiedergabe dies vermag. Die Auswahl der Bilder in vorliegendem Bandchen illustriert diese Feststellung. Eine Entschlüsselung ist kaum notwendig. Falls der Herausgeber betont (Seite 48), dass sich die Lichtbildner bei der Konzeption der Doppelakte von den Gesetzen der Ästhetik leiten liessen, so ist dies nur bedingt der Fall, etwa beiden Doppelakten von Rolf Herrlich (80), Heinz von Perckhammer (83) oder Moholy-Nagy (86/87). Um Kunst war es den Photographen wohl nicht zu tun, sondern, wie dargelegt wird, um die Befriedigung des männlichen Voyeurismus. So wollen wir diese simulierten und statischen Abbildungen auch

auffassen. Unsere Einstellung zur erotischen Photographie hat sich ja sowie so grundsätzlich geändert und gewiss berühren die Aufnahmen uns heute anders als die Betrachter von damals.

Mit dem hübschen Büchlein und seinen Vorgängern (*Das erotische Imago I* (449) und *II* (485)) hat der Herausgeber und Harenberg Kommunikation eine interessante kleine Anthologie zur erotischen Photographie gesammelt, die dem interessierten Photohistoriker neues Bildmaterial zur Verfügung stellt.

Der Rezensent wäre ein Hypokrit, würde er verschweigen, dass diese köstliche Bändchen ihm viel Augengenusss bereitet hat. (L.R.)

VAN DEN DORPEL, M., J.F. KOUSEMAKER, J.W. ZONDERVAN und M.C. KUIPERS. *Het Nederlandse fotoportret 1860-1915. Een handleiding bij het dateren en bewaren van portretfoto's*. Centraal Bureau voor Genealogie, 's-Gravenhage, 1989 pp.60. 28 Gulden. ISBN 90 70324 482

Sehr früh muss sich der beginnende Sammler von Familienphotos die Frage stellen, in welchem Jahr ungefähr eine in seinem Besitz befindliche Aufnahme gemacht wurde. Auch die vier Autoren dieser Handleitung mussten sich mit dieser Frage befassen. Ihre Erfahrungen fanden einen Niederschlag im vorliegenden Buchlein, welches sich mit der Datierung von Familienphotos befasst, die zwischen 1860 und 1915 gemacht wurden. Der Text ist gänzlich auf die Praxis ausgerichtet, d.h. durch Vergleich mit den zahlreichen Abbildungen kann man mit annähernder Genauigkeit die Photos datieren. Obschon der Inhalt auf die Situation in den Niederlanden ausgerichtet ist, kann der Bilderbeitrag auch für andere Länder nützlich sein. Ja, es wäre zu wünschen, dass diese wertvolle kleine Schrift in eine andere Sprache übersetzt wurde. Sie würde damit einem grösseren Kreis von Genealogen gewiss grosse Dienste beweisen. (L.R.)

McLAUGHLIN, David and Michael GRAY *Shadows and Light. Bath in Camera 1849-1861. Early Rare Photographs. Calotypes by The Rev Francis Lockey LLD 1796-1869*. Dirk Nishen Publishing/Monmouth Calotype, London/Bath, 1989, pp.64. ISBN 0 9513649 2 8. £9.90

This book also acts as a catalogue to an exhibition of calotypes by the hitherto little known mid-19th century English photographer The Rev Francis Lockey which was held at the Royal Photographic Society in

Bath. Two collections of the calotype work of Francis Lockey have recently been discovered, one in the Bath Reference Library the other in the Bristol City Museum and Art Gallery. There are also examples of Lockey's work in the Royal Photographic Society's Archive.

Lockey's career represents an important yet comparatively unresearched element in the early history of photography, that of the "gentleman" amateur of the so-called "second wave" of photography. Throughout Europe this group played a significant role in the progress of photography from the late 1840s until the 1860s when commercial photography began to predominate. As such this study is an important step in fostering the growth in research into these "lesser" figures.

Lockey arrived to live in the village of Swainswick on the outskirts of Bath in 1836 which was to be his home for thirty years. It seems highly unlikely that Lockey did not know William Henry Fox Talbot since Lacock is so close to Bath. Furthermore, two views of the cloister at Lacock are amongst the images in the Bristol City Museum and Art Gallery. Lockey learnt photography sometime in the late 1840s, when he was in his 50s, and, having both the time and necessary money, photographed extensively in the West of England and in Wales. However, most of the images reproduced in this book are of Bath and its environs. Practically all the calotypes are of architecture and David McLaughlin's essay examines the context within which they were made; the topography of the locality, the "frenzy of the Gothic Revival" which encompassed intense change in architecture, scholarship and theology; the aesthetics of Lockey's photographic vision and there is a section on the seventeen images of the Palladian mansion at Prior Park overlooking Bath.

Lockey, like so many of his contemporaries, was fond of the medieval ruin and recorded Farleigh Castle, and the Abbeys at Glastonbury, Malmesbury and Lacock, all near Bath. The assertion that Lockey may be viewed as an antiquarian in his recording of medieval architecture threatened with change is not clearly substantiated though this deserves further research since it was a common tie between many "amateur" photographers throughout Europe during the 1850s. Similarly, the question posed as to whether Lockey was either a peripatetic collector of views or searching for the ideal image remains largely unanswered.

This book continues the practice of the publisher Dirk Nishen of producing important books on the history of photography which include high quality reproductions at extremely reasonable prices. Would that other publishers would follow this lead. (A.H.)

MATSON, Eric, & THE AMERICAN COLONY PHOTOGRAPHERS, JERUSALEM. Palestine: 1898 - 1945.

This illustrated booklet was produced to accompany the exhibition of this name which was shown in 1990 at the Swedish Institute, Stockholm, Sweden. The editor of the booklet and curator of the exhibition was Rune Hassner, the Society's Vice president. It is of interest to photographic historians not only for the quality of the photographs but also because the period covered was one before the creation of the State of Israel. Palestine, at the turn of the century was a kaleidoscopic collection of ethnic groups. Fewer than one million people lived there but they included Circassians, Druses, Serbs, nomadised Turks and Berbers as well as black Palestinians. After World War One Palestine was assigned to Great Britain as a mandate. As a counter to Arab nationalism Zionism took root there and flourished. Eric Matson, formerly Gästgäfar Eric Mattson (1888-1977) was born in Nås, Sweden, but in 1896 he accompanied his parents to settle in the Holy Land. For half a century he worked for the photographic firm run by the American Colony in Jerusalem and took numerous photographs in Palestine and countries bordering the Eastern Mediterranean. He and his wife took over the photographic business in the 1930s.

Eric Matson's remarkable collection of photographs is archived in the files of the Library of Congress, Washington, U.S.A. and constitutes a unique record of historical importance.

Those interested in obtaining a copy of the booklet should write to Mr. Rune Hassner, Curator, Hasselblad Centre, Göteborg, Sweden. (MFHF)

RIEGO AMEZAGA, Bernado, Miguel Angel SANCHEZ GOMEZ and Marie Loup SOUGEZ. *La fotografia y sus posibilidades documentales*. Universidad de Cantabria, 1989, pp.157. ISBN 84 87250 5

This present monograph is the result of conferences given at the University of Cantabria (Spain). It bears the subtitle "Una introducción a su utilización en las ciencias sociales". The different texts examine the contributions of the photographic medium to the reproduction of reality and the many conditions (technical, social, cultural) that influence such reproduction. Consequently the book is divided into two major chapters: Photography as document and photography as technique. The (translated) titles read as follows: Photography and other iconographic processes used in the 19th century (B. Riego); The evolution of the photographic themes (M.L. Sougez); Photography

and history: Analysis of a divorce - proposals for a reconciliation (M.A. Sanchez Gomez); Is photography a true representation of reality? (B. Riego); The graphic arts and the reproduction of photographic documents (B. Riego); Documentary reproduction and the use of microfilm (B. Riego). (L.R.)

THE BLITZ. THE PHOTOGRAPHY OF GEORGE RODGER. Penguin Books, London, 1990. ISBN 0-14-014513-3. pp.176 £10.99

Introduction by Sir Tom Hopkinson, Picture Editor of Picture Post, on the 50th anniversary of the London Blitz.

George Rodger's photographs are historical documents and many of them are classics of wartime photography. As photographer for Life magazine he covered the Blitz as it affected the lives of hundreds of ordinary English people. He saw and recorded all aspects of life as the raids escalated including the evacuation of children, life underground during raids, rescue operations and the inherent cheerfulness of the Londoner in times of adversity. These are not just grisly pictures of the dead and dying but are remarkably informative of the conditions under which people lived and worked. The horrifying damage to buildings shown in the Blitz and Rescue section has its wryly humorous side in the photograph of a Coventry postman standing bewildered when he finds that many addresses have disappeared overnight. There are some wonderfully tender pictures in The Children's Blitz section, in particular 'A Young East-Enders wears his helmet with pride'. There was no such thing as an ordinary day for the children of the Blitz.

George Rodger parted with Life magazine in 1947 and joined Robert Capa, Henri Cartier-Bresson and David Seymour in founding the most famous of all picture agencies, Magnum Photos. (MFHF)

KURTZ, Gerardo F. and Isabel ORTEGA. *150 Años de Fotografía en La Biblioteca Nacional Ministerio de Cultura, Dirección General del Libro Y Bibliotecas, Ediciones El Viso, Madrid, 1989, pp.376. ISBN 84-86-022-32-0.*

The title to this book is more than a little deceptive since it is far from merely being an inventory of the substantial photographic holdings of the Biblioteca Nacional drawn up to celebrate the 150th anniversary of photography. This is a most handsome and impressive production which will gracefully adorn the bookshelves of libraries of the history of photography.

The text is in Spanish with captions to illustrations in the language of origin of the photograph/manuscript/book.

There are seven chapters. An introductory essay by Lee Fontanella is followed by a chapter on bibliography covering the period 1839-1849, 1850-1939 and 1940-. Chapter Three, which is a substantial 121 pages long, is written by Marie-Loup Sougez and deals with photography as illustration and photomechanical processes. The extraordinarily rich collection of Manuel Castellano (1826-1880), comprising of some 18,000 images, is rightly given a whole chapter since this history painter formed a particularly fine and diverse series of images ranging from Spanish architecture, topography and portraits to views of Rome and the middle east. Portraiture is dealt with in the following chapter. The penultimate chapter covers the Spanish Civil War and the final chapter lists "loose" or individual photographs including many mid 19th-century images by Juan Laurent one of the most significant Spanish photographers of the second half of the 19th century.

Particularly fine use has been made of small, postage-stamp sized illustrations which accompany many of the catalogue entries. The only section where this is not fully exploited is in the chapter on portraiture.

This book-cum-catalogue not only indicates the strength and depth of the Biblioteca Nacional's collection of material from north of the Pyrenees but underlines the richness and diversity of 19th-century Spanish photography. Furthermore, its use as a valuable research tool should also be noted. For instance, BA/234-37 are the volumes of the Reports by the Juries on the 1851 Great Exhibition held in London. All 160 photographs are individually listed with descriptions, print size and page reference. This is, to the reviewers knowledge, the first time this has ever been published.

It is hoped that this publication will act as a spur to other authorities, who are responsible for collections of photographs, to follow this fine example. (MFHF & A.H.)

GARTECKI, Juliusz W. and Grazyna PLUTECKA. *Fotografowie nietypowi (non-typical Photographers).* Wydawnictwo Literackie, Krakow, 1987, pp.374

This book written by Professor Garztecki (ESHP) and his wife Grazyna Plutecka consists of 12 life stories of Polish photographers and/or inventors in the field of photography, living in the nineteenth cen-

tury or at the turn of the century. There are biographies of M. Scholtz, daguerreotypist and lithographer; K. Migurski, daguerreotypist and author of the first Russian photographic manual; A. Lipowitz, inventor of one of the first optical lightmeters; J. Lewicki, photographer and founder of the Portugal cartographic service; J. Mieczkowski, M. Dutkiewicz, W. Rzewuski, L. Szacinski, founder of the Norwegian Photographic Society; I. Kopernicki, emissary of Polish liberation movement to the Balkans, anthropologist of world reknown and scientific photographer; J. Strozecki, co-founder and first Secretary General of the Polish Socialist Party, sentenced to many years in Siberia, finally professional photographer; A. Ginsberg, constructor of many photographic lenses in German factories, finally founder of the first photo-optical factory in Warsaw, famous during his lifetime for his excellent "Planistygmat" anastigmatic lens. A separate chapter deals with a group of Polish pioneers of photography in the Ukraine: J. Kordysz, M. Greim, W. Wysocki, F. de Mezer and others. (L.R.)

KALDEWEI, Gerhard und Rolf SACHSSE ed. *Die St. Nicolai Pfarrkirche zu Calcar 1868 in Photographien*. Boss-Verlag, Kleve, 1989, pp.87 DM 43.00

"Ein grosses Buch zu einer Kleinen Sachse" nennt einer der Herausgeber den vorliegenden Katalog und er dankt den Verleger für das Wagnis, ihn herauszugeben. Tatsächlich ist diese Monographie wohl in die Kategorie von Publikationen einzureihen, die Verleger nicht in erster Linie aus lukrativen Überlegungen herausgeben. In diesem Sinne ist die Danksagung angemessen. Zwei Begleittexte liefern die notwendigen Erläuterungen. Mit der Geschichte des Calcar-Albums macht uns Gerhard Kaldewei bekannt. Der Leidensweg der von C.F. Brandt 1868 in der St. Nicolaikirche zu Calcar aufgenommen und von J.A. Wolff lediglich 1880 herausgegeben Bilder wird mit Einbeziehung der lokalhistorischen Voraussetzungen verständnisvoll geschildert. Rolf Sachsse wählt einen anderen Weg, um uns das photographische Werk Brandts und den Begleittext des Kaplan Wolff näher zu bringen. Er richtet seine Aufmerksamkeit auf die Frage zur photographischen Aufnahme mittelalterlicher Altäre. Er hebt hervor, "dass eine photographische Dokumentation alles andere als wertneutral, sondern in Vorbereitung, Durchführung und endgültiger Präsentation erheblich beeinflussbar ist." In diesem Sinne interpretiert Rolf Sachsse die Aufnahmen und weist auf die technischen und gestalterischen Beschränkungen der "nüchteren und sachlichen" Arbeit von C.F. Brandt hin sowie auf das Zentrale Problem der Reproduktion mittelalterlicher Kunstwerke im 19. Jahrhundert. Sowohl die Geschichte der Photographie wie auch die Kunstgeschichte sind die Nutznießer dieses schönen Buches. Es bietet reichlich Stoff

zum Anschauen und Nachdenken und kann bestens empfohlen werden. (L.R.)

HEISZLER, Vilmos, Margit SZAKACS and Karoly VOROS *Photo Habsburg: Frederick Habsburg and His Family. The Private Life of an Archduke. Photographs by the Archduchess Isabella*. English Translation by Wendy C. Saul. Corvina, Budapest, 1989, 171 pp. ISBN 963 13 2675 6

Through her marriage, the Archduchess Isabella was a member of the wealthiest branch of the Habsburg family living on vast estates in Hungary. Her husband, the Archduke Frederick, pursued a military career, eventually rising to command all Imperial and Royal forces. The magnificence of their household reflected the position and wealth of this Archducal family. Isabella was an enthusiastic and gifted photographer. Her photographs capture the Hapsburgs on family occasions, summer holidays, outings and celebrations. Apart from her immediate family, Isabella also photographed her guests, who stood at the pinnacle of wealth, power and position. They included Crown Prince Ferdinand and his wife, the Countess Sophie Chotek - formerly her lady in waiting - her nephew by marriage, Alphonso XIII of Spain and Kaiser Wilhelm II: all caught forever in moments of relaxation before the storm that was to sweep them all away. This volume contains some 150 photographs taken or collected by her which form part of a hoard which was recently discovered in Budapest. The accompanying text provides information on the Archducal family and on the photography themselves. It makes a unique and unforgettable memoir of those years and of that society.

THE MAGIC OF PHOTOGRAPHY, 12 EXHIBITIONS ON 150 YEARS OF HUNGARIAN PHOTOGRAPHY, 1839-1989

This book serves as a catalogue for the contents of the 12 exhibitions organized by Budapest Art Weeks and the Association of Hungarian Photographers. The text is in both Hungarian and English.

The contents provide an excellent reference, not only to the exhibitions but also to the history of photography in Hungary. There is informative text for each exhibition, including one written by Colin Ford (member of the Society's Executive Committee). The rest are by Hungarian authors and critics. Lists of 'Photographs on Display', relating to the exhibitions, are comprehensive and illustrations are generous in number. The exhibitions include The Daguerreotype; Old Transylvanian People and Countryside; The Hungarian Connection (shown at the National

Museum of Photography, Film and Television, Bradford, U.K.); War Album; Hungarians in Photography; Hungarian Socio-Photography, Past and Present; Pages from the Family Album as well as One Man exhibitions of the work of Ferenc Veress, Janos Müllner, Károly Escher, Lengyel Lajos (Bauhaus period), Rudolph Balogh, Kálmán Kóris and Jozef

Pécsi. The only point of criticism is the lack of quality in the reproduction of the photographs. This is most probably due to problems in a country recently emerged from a communist regime of shortages. In all other respects it is an excellent catalogue.

Publication contact: Mücsarnok (Palace of Exhibitions), Hösök tere, Budapest XIV, Hungary. (MFHF)

Other Journals on the History of Photography

New England Journal of Photographic History Number 127 Spring 1990

This issue includes articles on "The First Fish-Eye Lens" by Jack Naylor; "The Grun Liquid Lens" by Dr. Rudolph Kingslake; and "The Bailey Report - Mystery Solved? Who invented the 35mm Film Magazine?"

For further information contact:

Photographic Historical Society of New England, Inc. P.O. Box 189, West Newton Station, Boston, MA 02165, U.S.A. Telephone (617)-731-6603

Nikon Journal Volume Seven, Number Four, June 30, 1990 (A Publication of The Nikon Historical Society)

As the title suggests, this journal restricts its scope to Nikon equipment. Short articles in this issue include "The Original Micro-Nikkor!" by Robert Rotoloni and "The Black Nikkorex F!?" by Per Kullenberg.

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