

## Arcadia in Suburbia

By Bill Jay

Victorian photographers were obsessed with all things “Greek.” This fact is particularly evident from even a casual perusal of 19<sup>th</sup> century photographs of the female nude. It is revealed by the inordinate number of (papier-mâché) fluted columns which grace the backgrounds; by the muslin or sheet-like drapes around the model, in unlikely imitation of Greek dress; by the titles attached to the image, which make reference to figures from mythology or Greek history.

The purpose of this brief essay is to understand the reasons behind this Greek obsession by Victorian photographers and to examine a few of its implications.

But before discussing the major reasons why the Greeks exerted this miraculous spell over erotic art and photography in 19th century Britain, it is first necessary to understand why the image of the female nude reached its prolific peak during the same era.

### Victorian women

The 19th century was a step backwards in history’s progress towards female emancipation. In the 17th century aristocratic ladies actively managed the family’s households and estates, and often had total control over the income of the various businesses. In the 18th century, there were many middle-class businesswomen, in sole charge of their own enterprises or, as widows, carrying on their husband’s trades, whatever they might have been.

By the early 19th century this emancipation from the home was in rapid reversal. The industrial revolution led to an increasingly complex mercantile economy which, supposedly, required a peculiarly masculine talent. The growing prosperity among even tradesmen, who “went to work” rather than managed business from home, led to a real as well as a symbolic, detachment of women from the money - making world. Making virtue out of necessity, women were encouraged to abstain from gainful employment and to cultivate the powerful concept of “refinement.” <sup>1</sup>

Refinement meant gentility devoid of responsibility. And upper-class women worked hard at their lives of elaborate idleness and futility. Indeed, a test of the refining effects of any activity was its uselessness. Leisure was a sign of status. Servants were so plentiful and cheap that even middle-class women could spend their time on “female accomplishments,” such as flower arranging, singing and plinking the piano, making boxes out of sea-shells, or embroidering sentimental pictures and mottoes.

The wife was totally dependent upon, and submissive, to her husband. This was the natural order of things, at least to the Victorians who believed with the king in Tennyson’s The Princess: 2<sup>i</sup>

*Man for the field and woman for the hearth:*

*Man for the sword and for the needle she:*

*Man with the head and woman with the heart:*

*Man to command and woman to obey:*

*All else confusion.*

A woman’s role was to cultivate fragility; a man’s role was to place her under a glass dome (like a stuffed bird) protecting her from the soilings and abrasions of the real world. She was educated, as Thomas Huxley<sup>3iii</sup> remarked, “to be either drudges or toys beneath man, or a sort of angel above him.”

It is true that many women rebelled against such roles, although female writers found it advisable to adopt masculine pen-names, due to the prejudice against thinking, acting women. There was something unnerving, even alarming, about strong-willed women who violated the goals of their sex: to cultivate polite graces which would first win her a husband and then to instill into the household an air of soft femininity. The rebels shook the status-quo and were deplored.

Queen Victoria, invoking the royal third-person, wrote: “The Queen is most anxious to enlist everyone who can speak or write to join in checking this mad wicked folly of Women’s Rights, with all its attendant horrors, on which her poor, feeble sex is bent, forgetting every sense of womanly feeling and propriety.”

Tennyson, the extraordinarily popular poet of the time, was tapping a general well-spring of conviction when his hero of Locksley Hall<sup>4v</sup> states of women:

*Nature made them blinder motions bounded in a shallower brain:  
Woman is the lesser man, and all (her) passions, matched with mine,  
Are as moonlight into sunlight, and as water unto wine -*

Because a woman's role was to grace a male created pedestal, it was clearly implied that she had no "passions" of her own. In fact, a woman's lack of sexual passion, in particular, was universally accepted as a biological fact. To assume otherwise was indecent. In polite circles, the Victorian attitude to sex was to deny its existence.

#### Erotica:

Sexual repression ran rampant through Victorian society. Therefore, it only seems paradoxical that in this genteel, straight laced, stiff-corseted atmosphere, naked women formed the subjects of so many canvases each year at the Royal Academy and that erotic and blatantly pornographic photography reached their prolific peaks during the nineteenth century.

The need to live an unnaturally prudish morality in public forced the release of sexual inhibitions in the visual 'underground' - or, in the case of academic painters and photographers, produced a type of stylized eroticism that privately titillated yet was publicly respectable.

It is reasonable to assume that man's erotic instincts remain reasonable constant in every generation, and denying this fact means that the expressions of those instincts causes pressure in less healthy forms. Squeezing a balloon does not eliminate the air; it merely forces the same air to distort the skin in another area.

Because of this difference in 'pressure' between public propriety and private fantasy, never before, or since, in the history of art has it been so easy to recognize the gulf between pornography-proper and pornography-made-palatable. And never before, or since, has it been so easy for the artist who did not want to live 'underground' to bridge the gulf with such a simple, and

seemingly foolproof, device. He merely alluded that the naked woman in the picture was not a contemporary person but a reincarnation of a Greek goddess.

It was unseemly, if not downright scandalous, to paint or photograph a nude in a contemporary setting and title the work with the name of the sitter. But the same work, with the nude communing with nature in an innocuous and time-defying woodland glade, or better still languorously reclining in a setting from antiquity (a few fluted columns in the background would do) and labeled 'Psyche' or 'Venus at her Bath,' was not only understandable, but laudable. In order to avoid public outrage, the photographer had to imply that the subject matter was as far removed, both geographically and temporarily, from the Britain and the Victorian age as possible. Greek mythology was ideal.

#### Greek influence:

There are many reasons, all interconnected, why Ancient Greece exerted such a strong attraction.

In 1812, Lord Elgin had shipped his collection of Greek antiquities to London where they captured the public's imagination and became essential studies for painters and sculptors. Lord Elgin was only one of a new breed of adventurer/archaeologists who swarmed over the Mediterranean, ransacking the newly discovered treasures of antiquity, in response to, and fueling, the public's awakened interest in the classical ages. The Elgin Marbles were purchased by the British Museum and quickly became a national obsession. In addition, the British establishment, the arbiters of morality and taste, were uniformly educated at public and grammar schools where classical studies were the mainstay of the curriculum. The air of middle-class society was musty with the ethos of Greek culture, cultivated during school days. In order to indicate the pervasiveness of this education, at Rugby<sup>6</sup> in the 1860s, 17 hours out of a total of 22 learning hours were devoted to Greek and Latin. Therefore, it was impossible to escape from the tight grip exerted by a classical education.

It is a false notion that the classics, and a classical education were the prerogative of the rich. Due to the industrial revolution, a new middle class had arisen whose sons (including Charles Dickens) were enjoying the grammar school privileges previously the sanctum of the aristocracy. The lower classes

were also encouraged to read the classics and were aided in this enterprise by Henry Bohn<sup>7i</sup>, a publisher of cheap translations with explicit annotations for those with limited scholarship.

The same double standard that applied to images, also applied to words. What was forbidden in contemporary literature was actively advocated in the classics.

This was an age when piano legs were draped in case they threw males into fits of sexual passion, when no one went to “bed” but “retired to rest,” when it was unseemly to speak of chicken “breast” but “bosom” was acceptable, when a person did not have “legs” only “limbs,” when “pants” were “unmentionables”. This was also the age when clergymen, such as the Rev. Lewis Evan, M.A. could translate for the Classical Library such passages as :

*The Imperial harlot - entered the brothel - then took her stand with naked breasts and gilded nipples.<sup>8vii</sup> protected as he was from corruption by the amulet of classical culture.*

Contemporary censorship was rife. Anthony Trollope was forced to amend “objectionable” passages in Barchester Towers<sup>9iii</sup>: “fat stomach” became “deep chest.” At the same time, the Classical Library was reveling in the indecencies of the more ribald classics with very specific language which would seem rather naughty even by today’s standards.

The Victorian’s obsession with classical Greece extended far wider and deeper into society than literature alone. The ethos of Greek culture permeated the whole of life, including fashion.

One of the pioneers of the “back to Athens” movement was a Mrs. Pfeiffer who traditionally wore “Greek” dress. In The Queen (1880) she gave elaborate instructions on making and wearing such costumes. The result was less original than might be supposed. The point of Greek drapery was that it was hung on a naked body whereas Mrs. Pfeiffer recommended an ‘underdress’ and the result was hardly more noticeable than the fashionable dress of the day.

She concluded her article with the gloomy warning that “some measure of taste and a knowledge of the hang of classical draperies are necessary to the due arrangement.” It was undoubtedly easier to order a costume from a catalogue. Messrs. Liberty and Co. announced that they “have made it their special study to reproduce - with due regard to the requirements of Modern times (sic) - the beautiful soft-clinging draperies so much esteemed in Ancient Greece.”

This fad for antiquity reached its peak in 1885 when all the female guests at the Royal Academicians' ball wore Greek dress. The following year the academy painters including Lord Leighton and G.F. Watts competed with the infamous pose plastique troupes and designed a series of tableaux vivants, 10<sup>x</sup> featuring favorite models, and illustrating Prof. Warr's Greek translations. These painters were interested in women adopting Greek dress not only on aesthetic grounds but also because it was healthier than tight corset lacing, which tended to cut the liver in two. In opposition to the objection about the British weather, it was recommended that the Greek dress be worn “over a substratum of pure wool.”

Even in architecture, the Victorians found inspiration in classical Greece. There is no contemporary, indigenous style of Victorian architecture; at least in any building of significance or importance. The aim was to copy old styles, which meant that a rash of revivals dominated construction. The Victorian age witnessed neo-Gothic, Renaissance, Queen Anne, and Classic revivals almost simultaneously.

In spite of the fact that the Gothic revival had the most profound influence of literature, the Greek revival was also popular. One of its principal architects was Francis Bedford, father of the 19th century topographical photographer.

But the area of Greek influence which had the most profound repercussions in photography was academic painting.

#### Art and the Greek influence.

Because Greek art was dominated by images of the nude it would have been a denial of classical perfection to suppress the same subject in the art of their own generation. Hence, the ludicrous position that a nude was acceptable if her

nakedness was Greek, but scandalous is she was English and a contemporary. It was no good arguing that a nude is a nude, and calling her Andromeda did not make her any less naked. Who would want to deny their own right to view eroticism as long as they could do so without guilt or public disapproval? Who would deny that Victorian prudery intensely increased the pleasures of titillation, when a visit to the art gallery was also a cultural experience.

There is an often overlooked reason for the plethora of naked flesh in art galleries of the nineteenth century - pornography - made-palpable (with a Greek title) was good business for the painters. If the artist had an inclination, and a little talent, to paint pretty women in a state of complete or partial undress, he had only himself to blame if he did not succeed very nicely, thank you.

Typical of the academic painter who was both respected and successful was Frederick, Lord Leighton. He sold his Daphnephoria, with no trouble at all, for 1,500 pounds (which he invested sensible in eastern Counties Railway Debentures at 4.5%).

Lord Leighton believed: "In the Art of the Periclean Age of which the high truthfulness as one of its noblest attributes...we find a new ideal of balanced form, wholly Aryan and which the only parallel I know is something found in the women of another Aryan race - your own."<sup>12</sup>

And he painted this race diligently for most of his artistic life.

Lord Leighton was occasionally criticized for his fixation with the naked female. While he was painting one of his academic nude scenes, Pan and Venus, he received this advice from his close friend Henry Grevill:

*If such personages were to be painted, was it not possible to clothe them in crinoline or green gauze drawers...it makes me so sick, all that cant about impropriety, but there is so much of it as to make the sale 'nude figure' very improbable, and therefore I hope you will turn your thoughts entirely to well-covered limbs, and paint no more Venuses for some time to come.*<sup>13xi</sup>

Leighton ignored the advice - he did not have too much trouble in selling his works. In 1890 the state bought his sex The Bath of Psyche for 1,000 pounds and no one considered it odd that this well-heeled, handsome and energetic artist had never been associated with any woman, even though he spent his life depicting what, in any other age, would be considered blatantly erotic subject matter. True, his paintings did have the required Greek titles: Venus disrobing for the bath (1867), Ariadne Abandoned by Theseus (1868), Phryne (1882), and Andromeda (1891).

It will be seen that the inhibitions of the Victorian age operated in a curious way to the advantage of the erotic painter. Even straight forward historical and mythological scenes could be given a deliciously fantasy-pricking edge with the addition of a carefully integrated naked woman, transforming an otherwise dull academic exercise into a quasi-erotic image.

The power of art in the 19 century cannot be overlooked or overestimated. It was both a reflection of the moralities of the age and it was its own reality from which the viewers took their own behavior patterns. The sexuality of the Academy paintings was not missed by the viewers. It has been suggested that the public was oblivious to the erotic content of the pictures while 'reading' the mythological and moral significance of the various details in the scene. This is demonstrably untrue. The viewers of these works were so keenly aware of their own, and the images', sexuality. In the fantasy world of erotic art, the repressed viewer was given an outlet for this natural voyeurism that was guiltless (provided that the context, such as an art gallery was respectable).

#### Fine Art Photography:

For exactly the same reasons the more serious art-photographers of the nineteenth century felt that the only way their pictures of the nude could be accepted by the establishment and viewing public was by deliberately imitating academic painting. Inventive and elaborate settings, pious and mythological poses, exotic attempts at pseudo-antiquity, all helped to dull the keen edge of protest. The walls of the Salon and photographic exhibitions everywhere were crowded with justified erotica. Often, only a caption pushed an 'obscene' picture over the edge of acceptability. One critic<sup>14<sup>xii</sup></sup>, reviewing a photograph entitled The Greek Girl admitted:



*I saw nothing distinctly Greek about the model, and presume that the picture was so named to blunt the edge of any feeling that might arise against it, on the score of its nudeness; for education and habit have accustomed us to associate the idea of nudeness with Greek art.*

Another reviewer<sup>15<sup>xiii</sup></sup> made much the same point about two photographs entitled The Wise and Foolish Virgins:

*...it is difficult to distinguish which are the wise and which are the foolish, the same models being employed for, and looking equally foolish in, both pictures.*

But such clear-headed criticism was rare: more often than not photographs of the nude, de-fused with a reference to antiquity were appreciated as examples of acceptable eroticism.

Only a few critics were objective enough to see beyond surface appearances - and extract deeper meanings from these images.

Lewis Mumford, writing about the photographers of the nudes whose work appeared in Camera Work<sup>16<sup>xiv</sup></sup> between 1903 and 1917:

*However honest their efforts, they nevertheless surround the body with a halo of Arcadian romanticism; not how resolutely they equip their naked models with glass bubbles; how they compel these naked girls painfully, for the first time in their lives, to pour water out of narrow-necked jugs; how they lash them to the tree stumps or make them shiver at the edge of icy pools. Sex must be disguised as art - that is, artiness - before one may peep at it without blushing.*

*Undisguised, the girl averts her face from the camera, so that the self-conscious and self-righteous face shall not acknowledge the powers of the body. The efforts of these earlier photographers are not to be despised; but the tantalizing fear of sex, a fear of its heady realities, is written over their pictures, with their dutiful aversions, their prescribed degrees of dimness, their overarch poses.*

And, it might be added, in their Greek allusions. A. Hyatt Mayor of the Metropolitan Museum of Art put it beautifully:

*The photographs of nudes outdoors holding models of Greek double flutes to their mouths and of girls draped in white Grecian slips take on a desperate, even heroic, note in view of the frustration that cannot help but ensue from trying to will Arcadia in the stuffiness of an American suburb.*

The same point- that there is something absurd about creating the illusion of classicism with the direct realism of the camera, was explained by George Bernard Shaw, in his own inimitable style:

*There is a terrible truthfulness about photography that sometimes makes a thing ridiculous...take the case of the ordinary academician. He gets hold of a pretty model, he puts a dress on her and he paints her as well as he can and calls her "Juliet", and puts a nice verse from Shakespeare underneath, and puts the picture in the Gallery. It is admired beyond measure. The photographer finds the same pretty girl; he dresses her up and photographs her, and calls her 'Juliet', but somehow it is no good - it is still Miss Wilkins, the model. It is too true to be Juliet.*

Of course, the point of all these models "clad in cheese-cloth masquerading as angels, Madonna's, fairies or classic heroines"<sup>17<sup>xv</sup></sup> was not to create pictures for their own sake, but as direct competitors to academic painting of the age. And this is precisely the stumbling block which caused the downfall of the Victorian artist-photographer. An astute critic<sup>18<sup>xvi</sup></sup> wrote:

*A painting, no matter how trivial or prosaic its subject may be, can still charm by technical qualities, in which certain characteristics of the artist may be reflected, while a photographic genre picture...no matter how cleverly composed is always hopelessly inartistic...Artistically it is of no more interest than a reproduction of a painting...*

But that was exactly the effect desired. In order to achieve a reproduction of an academic painting, the photographer not only searched for the Greek ideal in terms of model physique<sup>19<sup>xvii</sup></sup> dressed her in Grecian-style sheets, posed her in

Arcadian or column-packed settings, and gave her the name Psyche or Venus, but also distorted the photographic process in order to produce a more 'artistic' effect. There was a funny side to this phoniness. Reviewing Carmen by Charles Berg, a critic remarked:

He painted backgrounds and accessories in and he painted them out, with perfect frankness and charming impartiality...To create from the same negative a three-quarter portrait of Carmen standing up and another of Carmen sitting down had in it an element of caricature - whether the lady posed standing or sitting, only she and Mr. F. know, and it matters not; nor would it interest me at this time, if it did not raise an absorbing question. It is undeniably art; but is it photography - below the waistline?<sup>20</sup><sup>xviii</sup>

In a lesson on how to damn with praise, a critic, reviewing Frand Eugene's Adam and Eve<sup>21</sup><sup>xix</sup>, said that the figures "are treated with such artistic reticence that there is not a hint of nakedness," which must have been difficult to achieve in a photograph of two nudes.

Both paintings and photographs of the nude provoked disapproval from the public, state, church and conservative critics; including J. T. Keighley: "Within proper limitations, the study of the nude in photography is desirable," he generously said, but:

*...beyond such limitations, it is to be condemned, for it is apt to be abused, quite as much as it has been by a large number of modern painters, who yearly flood the continental exhibitions of Europe with countless numbers of pictures of the nude, neither elevating or refining, and executed, to all appearances, solely for the purpose of showing on canvas in public that which in real life the code of decency both of the ancient and modern world, would unqualifiedly condemn as subversion of the morals of the community.*<sup>22</sup><sup>xx</sup>

So for all the photographers' and 'painters' pretensions that their nudes were not real, but a dream of Greek heroines, the viewers were not fooled. Most liked pretending that they had been fooled; only a few cynics wanted to point out the

enjoyable deception.

### Professional Photographers:

Not every camera owner, of course, wanted to be an artist. Many saw in photography's fidelity to reality a lucrative medium for explicit erotica. The sharp, uncompromising delineation of detail, and the sheer 'believability' of the photographic image were a salesman's delight.

Perhaps nothing highlights the shocking 'believability' of a photograph more than the fact that museums and galleries were full of works of art depicting nakedness whereas photographs of those very same paintings or sculptures were considered indecent and therefore invited prosecution.

One example will suffice. It is arguable that the most popular exhibit at the Great Exhibition of 1851 was a statue entitled the Greek Slave<sup>23</sup> - a delightful if antiseptic naked young lady displaying no suggestion of her Grecian origin or of her slavery. The title's function was solely to allow the public to gaze on her nudity with propriety. And in case any of her charms were lost on the viewers, she was mounted on a revolving pedestal and could be seen from every viewpoint when a crank was turned. It is estimated the 25,000 season ticket holders, including Queen Victoria, studied her nakedness on opening day alone, without any recorded guilt or embarrassment.

Yet twenty years later a printseller, identified only as "a Jew" was fined forty shillings for selling a photograph of the Greek Slave<sup>24</sup>. One commentator of the contemporary scene clear-headedly saw the absurdity of the situation. He wrote:

If nudity is to be held synonymous with indecency, and the sale of photographs is to be confined to the leering, towed, semi-nude Jezebels who call themselves actresses, is it not time we shut up South Kensington (Victoria and Albert Museum) and brought our statues to the hammer, or rather the hammer to our statues, and thus find refuge from the prurientes of art in pulverisation?

The enormous quantity of erotic imagery available in the shockingly 'real' medium of photography had two important results reflected in the establishment art of the nineteenth century.

It gave the painter and artist-photographer an expanded visual vocabulary, more firmly rooted in the trivialities and banalities of everyday life and away from the classical idea.

The nude in art relaxed.

Kenneth Clark saw this fact but he drew the wrong conclusion:

*Photographers of the nude are presumably engaged in this search (the perfect nude, in the classical ideal), with every advantage; and having found a model who pleases them, they are free to pose and light her in conformity with their notions of beauty; finally, they can tone down taste and skill, the result is hardly ever satisfactory to those whose eyes have grown accustomed to the harmonious simplifications of antiquity. We are immediately disturbed by wrinkles, pouches, and other small imperfections, which in the classical scheme, are eliminated...In almost every detail the body is not the shape that art had led us to believe it should be...Consciously or unconsciously, photographers have usually recognized that in a photograph of the nude their real object is not to reproduce the naked body, but to imitate some artist's view of what the naked body should be.<sup>25xxiii</sup> (author's underlining)*

It might very well have been the aim of artist-photographers to imitate a painter's view of the classical ideal. But the point is that artist-photographers were not only an insignificant minority of the producers of photographs of the nude, their work had no influence on anyone, least of all the painters. By contrast, the commercial exploiters of the explosive mixture of the camera's realism with the nude's sensuality, caring not a fig-leaf for the classical ideal or the 'imperfections' of their models, had a profound effect on the art of the nude in the nineteenth century.

The second important effect of the plethora of erotic photography in establishment art was that the climate of acceptability became more amenable to the contemporary nude, shorn of classical allusions and illusions.

Let us assume that we could suddenly break the progression of art development at 1863 and that no paintings were again produced until 1893, while the rest of the history of those years continued as normal. Manet's Dejeuner sur l'herbe would not cause anywhere near as much fuss and outcry if exhibited at the later date. And this would have nothing to do with the change in public morality. In those thirty years, attitudes towards sex remained static and unyielding - the 1890s were as 'Victorian' as the 1860s. What had changed dramatically was the accessibility, availability and visibility of photography, from a complex, expensive and tediously time-consuming technique limited to the wealthy and the fastidious; it had become cheap, accessible and fast. Photographers were not part of everyman's daily visual experience.

By the early decades of the 20th century, the public had been weaned from the classical ideals epitomized in academic paintings, and were more accepting of contemporary women, displaying less than bodily perfection, which they encountered with increasing frequency through the ubiquitous photograph.

Illustrative of this trend, the static tableaux vivants, which used (often naked) models to recreate living pictures, usually based on academic paintings, had been transformed into Beauty Performances. Originating in Germany, around 1909, they included naked men and women dancing on stage, with few references to ancient Greece.

Almost instantly, photographers saw a lucrative new market and so began decades of "nude culture" magazines, professing to publish art studies for culture lovers, but, in reality, continuing to feed the erotic appetites of the public in yet another palatable form.

Since the advent of the 1940s pin-up, no such subterfuges have been necessary. Erotica is erotica, shorn of pretensions to be something more cultured or socially acceptable. Even fine-art photography of the nude can be explicitly, even aggressively, personal and contemporary. Indeed, an art photograph today,

purporting to depict Psyche at her bath or Venus frolicking in Arcadian loveliness, is likely to invite derision.

But in the Victorian age such not-so -subtle deceptions were not only acceptable but also necessary if the photographer wished to retain social status. By creating an illusion, the 19th century painter and photographer has, inadvertently, documented a multifaceted and more accurate reflection of the Victorian age.

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- <sup>i</sup>1 Many books and essays on the Victorian Age discuss the feminine role. One of the most useful, and readable, is Victorian People and Ideas, by Richard D. Altick, W.W. Norton and Company, Inc., 1973.
- <sup>ii</sup>2 The Princess, 1847, is a long narrative poem by Alfred Tennyson. The topic is the New Woman. The Gilbert and Sullivan comic opera, Princess Ida, 1884, is a “respectful operatic perversion” of the poem.
- <sup>iii</sup>3 Thomas Henry Huxley, 1825-95, was a noted English biologist and a staunch supporter of Darwinism.
- <sup>iv</sup>4 Locksley Hall, 1842, is the remote seaside mansion where the hero spent his youth. In 1886 Tennyson published its sequel, Locksley Hall Sixty Years After.
- <sup>v</sup>6 Rugby, a famous public school, was founded in 1567. The book Tom Brown’s Schooldays by Thomas Hughes paints a vivid picture of the school in the 19th century. And yes, the game of Rugby football did originate at this school.
- <sup>vi</sup>7 Henry George Bohn, 1796-1884, whose translations of the classics at cheap prices became a national phenomenon.
- <sup>vii</sup>8 A translation from Juvenal, c 60-140, a satirist of Roman vices. He is the author of the motto: “A sound mind in a sound body.”
- <sup>viii</sup>9 Barchester Towers, 1857, is one of Trollope’s best known novels, which revolves around the intrigues and squabbles between the Bishop’s wife, Mrs. Proudie, and the insidious chaplain, Mr. Slope.
- <sup>ix</sup>10 The tableau vivant, from the French meaning, literally, a “living picture”, consisted of a depiction of a famous painting on a stage by silent and motionless costumed actors and actresses. Pose Plastique troupes, groups of men and women, specialized in these living pictures. Because the women were so often required to pose in the nude, and hold still for long periods of time, they were ideal models for photographers in the collodion era. Oscar Rejlander used actresses from Mme. Wharton’s Pose Plastique troupe for his nudes in the Two Ways of Life, 1857, an ambitious allegorical photograph printed from over 30 different negatives.
- <sup>x</sup>12 Lord Leighton, President of the Royal Academy, Academy Address, 1883.  
Worth at least \$60,000 in today’s values.
- <sup>xi</sup>13 Quoted by Ronald Pearsall, Worm in the Bud, MacMillan Company, 1969.
- <sup>xii</sup>14 J.T. Keighley, reviewing the Philadelphia Salon of 1899.
- <sup>xiii</sup>15 The Photographic Journal, 15 August 1865.
- <sup>xiv</sup>16 Edited by Alfred Stieglitz, the 50 issues of this magazine included the work of the most respected art photographers of the day.
- <sup>xv</sup>17 Charles Caffin, a leading photography critic, writing in 1901 about photographs taken 25 years previously but still prevalent in his own time.
- <sup>xvi</sup>18 Sadakichi Hartmann, under the pseudonym Sidney Allan, writing in Camera Notes, 20 July 1902.
- <sup>xvii</sup>19 As late as 1937, in his autobiography As I Remember, the photographer Arnold Genthe spent hundred of words praising the American woman as model, concluding with satisfaction that in each generation she was showing “a definite trend toward the Greek idea.”
- <sup>xviii</sup>20 J. Edgar Bull, reviewing an exhibition of photographs by Charles Berg, in 1900.
- <sup>xix</sup>21 Adam and Eve, 1901, by Frank Eugene depicts a male and female nude. The man has his back to the camera. Both are veiled in somber shadows, and the image is heavily scratched in a pseudo-etching style.
- <sup>xx</sup>22 J.T. Keighley, Camera Notes, 1900.

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<sup>xxi</sup>23 The sculptor was Hiram Powers, 1805-73, whose Greek Slave, 1843 was renowned throughout Europe and America.

<sup>xxii</sup>24 The British Journal of Photography, 31 August 1877, p. 419.

<sup>xxiii</sup>25 Kenneth Clark, The Nude, 1959, p. 27.