A University of Sussex DPhil thesis

Available online via Sussex Research Online:

http://sro.sussex.ac.uk/

This thesis is protected by copyright which belongs to the author.

This thesis cannot be reproduced or quoted extensively from without first obtaining permission in writing from the Author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the Author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

Please visit Sussex Research Online for more information and further details
Focusing the Lens: The Role of Travel and Photography in the Personal and Working Lives of Vanessa Bell and Duncan Grant

Claudia Louise Field

A thesis submitted in fulfilment of the requirements for the degree of DPhil in the Department of Art History University of Sussex

September 2014

Volume 2
Figure 1. Unknown photographer, Charleston, 1930. Standing from left to right are Angus Davidson, Duncan Grant, Julian Bell and Leonard Woolf. Seated Virginia Woolf, Margaret Duckworth, and Clive and Vanessa Bell, Tate Gallery Archive

Figure 2. Unknown Photographer, Tallend House. St Ives, circa 1894, George Duckworth, Duckworth, Kitty Lushington, Mrs. Leslie Stephen, Adrian Stephen, Virginia Stephen, Toby Stephen and Leslie Stephen, cabinet photograph, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 3. Grillet & Cie, undated, sitter unknown, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 4. C. Boon and Son, undated, sitter unknown, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 5. The Adelaide Photographic Company, 1864, Ethel Grant nee McNeil, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 6. W.A. Eurenius and P.L. Quist of Stockholm, undated, untitled group photograph, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 7. Notman and Campbell, undated, unknown sitter, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 8. W. Hoffert, undated, possibly James Kenneth Stephen, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 9. A. Brothers, undated, *Robert Hyde Greg*, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 10. Hellis and Sons, undated, *Julia Stephen*, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 11. Alfred Cox and Co, 1881, unknown sitter, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 12. O.G. Rejlander, ca. 1870, *Julia and Gerald Duckworth*, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 13. O.G. Rejlander, 1874, *Stella Duckworth, aged 5*, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 14. O.G. Rejlander, undated, *Herbert Duckworth*, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 15. Geo. Glanville, undated, *Maria Jackson*, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 16. Geo. Glanville, 1895, *Stella Duckworth*, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 17. Geo. Glanville, undated, *Stella Duckworth*, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 18. Geo. Glanville, undated, *Stella Duckworth*, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
**Figure 19.** Hills and Saunders Photographers, undated, *George Herbert Duckworth*, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

**Figure 20.** Hills and Saunders Photographers, undated, *Gerald L’Etang Duckworth*, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 21. Robert Faulker and Co. undated, sitter unknown, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 22. Milsom Street Photographic Gallery, undated, Ralph Duckworth, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 23. W. Trevorrow, 1889, Mr Wolstoneholme, Gerald Duckworth, Arthur Hart, Stella Duckworth, Virginia Stephen, George Duckworth and Adrian Stephen, cabinet photograph reverse, 140 x120 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006.

Figure 24. W. Trevorrow, circa1888, Vanessa Stephen, James Kenneth Stephen, Stella Duckworth, Adrian Stephen, Virginia Stephen, cabinet photograph reverse, 140 x120 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006.
Figure 25. L.O Grienwaldt, undated, sitter unknown, carte de visite reverse, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 27. Oscar Gustave Rejlander, circa 1856, *Infant Photography Gives Painting an Additional Brush*, Albumen print, about 1856 2 3/8 x 2 13/16 in. The J. Paul Getty Museum

Figure 28. Anonymous, Undated, *Leslie Stephen*, albumen print (9.0 x 5.3 cm.), Mortimer Rare Book Room, Smith College
Figure 29. Anonymous, 1867, *Leslie and Harriet Marian Stephen*, albumen print (9.3 x 5.9 cm., arched top), Mortimer Rare Book Room, Smith College

Figure 30. Gabriel Loppé, 1889, *Leslie Stephen*, albumen print, 17.0 x 12.3 cm., The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 31. Gabriel Loppé, 1889, *Leslie Stephen*, albumen print, 17.0 x 12.3 cm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 32. Gabriel Loppé, 1889, *Leslie and Julia Stephen*, albumen print (17.0 x 12.3 cm.) Mortimer Rare Book Room, Smith College.
Figure 33. Gabriel, Loppé 1889, Leslie and Julia Stephen in a churchyard, Grindelwald, albumen print (16.8 x 12.0 cm.) Mortimer Rare Book Room, Smith College

Figure 34. Gabriel Loppé, 1889, Leslie and Julia Stephen with Melchior Anderegg at Meiringen, Switzerland, albumen print, (16.6 x 11.9 cm.) Mortimer Rare Book Room, Smith College
Figure 35. Gabriel Loppé, 1889, *Julia Stephen looking out the window at The Bear*, Grindelwald Switzerland, silver print, 12.5 cm x 12.5 cm, The Charleston Trust

Figure 36. Francis Bedford, undated, *South Wales, No. 270. St Catherine’s Island from the North Cliff*, carte de visite, 90 x 57 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006
Figure 37. William Hall and Son, undated, *Brighton Pier*, cabinet photograph, 140 x120 mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 38. Samuel Bourne, circa 1863-75, *Views of India*, photograph printed on paper scroll, 28 cm x 41 cm. The Charleston Trust
Figure 39. Samuel Bourne, circa 1863-75, *Views of India*, photograph printed on paper scroll, 28 cm x 41 cm, The Charleston Trust

Figure 40. Watts and Skeens, circa 1880s, *Colonial Drawing Room in Rangoon*, photograph printed on paper scroll, 21 cm x 28cm. The Charleston Trust
Figure 41. Family of Duncan Grant, 1894, *A Wayside Register*, leather bound notebook, Tate Gallery Archive

Figure 42. Watts and Skeens, circa 1880s, *Colonial House and Garden in India*, photograph printed on paper scroll, 21 cm x 28 cm, The Charleston Trust
Figure 43. Unknown photographer (possibly Watts and Skeens), circa 1885, *Ethel Grant in India*, photograph printed on paper scroll, 21 cm x 28 cm. The Charleston Trust

Figure 44. Unknown photographer, Undated, *Man and a woman sitting in a carriage*, black and white photograph, 8 cm x 10 cm, The Charleston Trust
Figure 45. Bourne and Shepherd, circa 1900, *Pippa Strachey surrounded by her liveried rickshawmen*, albumen cabinet card, 100 mm x 139 mm. The Charleston Trust, donated by Anne Oliver Bell in 2006

Figure 46. W.A. Eurenius and P.L. Quist, undated, *Group in traditional dress*, carte de visite 90 x 57 mm, The Charleston Trust, donated by Anne Oliver Bell in 2006
Figure 47. Harold Baker, undated, *Portrait of woman in Eastern dress*, carte de visite, 90 by 57 mm, The Charleston Trust, donated by Anne Oliver Bell in 2006

Figure 48. Galesse Francesco figlo, undated, *Italian Workers*, cabinet photograph, 140 x 120 mm, The Charleston Trust, donated by Anne Oliver Bell in 2006
Figure 49. Julia Margaret Cameron, 1875-79, *Estate workers (Ceylon)*, Albumen print, 186 x 249 mm (7 ¼ x 9 ½ inches), National Museum of Photography, Film & Television, Bradford

Figure 50. Oscar Gustave Rejlander and Julia Margaret Cameron, 1863, *Receiving the Post*, 6.2 inches x 4.6 inches, Collections of Judith Hochberg and Michael Mattis
Figure 51. Oscar Gustave Rejlander and Julia Margaret Cameron, 1863 *The Butcher’s Visit*, 6.3 inches x 4.4 inches, Collections of Judith Hochberg and Michael Mattis

Figure 52. Vanessa Bell, 1900, *Ellen, Annie, Louisa, Sophie, Maud and Lassie*, Fritham, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 53. Vanessa Bell, 1919, *Servants at Charleston*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 54. Vanessa Bell, 1938, *The Vintage*, Cassis 1938, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 55. Vanessa Bell, 1896, *Market Boulogne* black and white photographs, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 56. Vanessa Bell, 1896, *The Cathedral, Amiens and the view from the top of the Cathedral, Amiens* black and white photographs, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 57. Vanessa Bell, 1902, *Soldiers in the Street, Rome- The Cross*, black and white photographs, Vanessa Bell’s Photograph Album, 1902, Tate Gallery Archive

Figure 58. Vanessa Bell, 1902 *Portofino out of the train window*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 59. Vanessa Bell, 1902, *Milan Bridge*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 60. Vanessa Bell, 1896, *A Week in France, November 1896, The “Mary Beatrice,” The Harbour Boulogne* black and white photograph, Tate Gallery Archive
Figure 61. Vanessa Bell, 1902, *The after luncheon smoke*, black and white photographs, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 62. Vanessa Bell, 1902, *The Hall of the Palazzo Corsini*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 63. Photographer unknown, 1896, *Vanessa Stephen*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 64. Vanessa Bell, 1896, *Adrian and Virginia Stephen* black and white photographs, Vanessa Bell’s Photograph Album, Adrian and Virginia Stephen, Tate Gallery Archive
Figure 65. Vanessa Bell, 1896, *Stella Duckworth and Jack Hills*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 66. Vanessa Bell, 1896, *George Herbert Duckworth and Leslie Stephen*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 67. Vanessa Bell, 1902, *The Courtyard of the Palazzo Ponti*, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 68. Vanessa Bell, 1896, *Stella Duckworth, Leslie Stephen and Shag* black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
**Figure 69.** Vanessa Bell, 1896, *Summer house*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

**Figure 70.** Vanessa Bell, 1902, *In the Gardens of the Villa d’Este* black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 71. Vanessa Bell, 1902, *Guido, from the Villa Este* black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 72. Vanessa Bell, 1896, *Stella Duckworth and Jack Hills*, black and white photographs, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 73. Vanessa Bell, 1896, *The Milmans* black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 74. Vanessa Bell, 1898, *Virginia Stephen and Adrian Stephen*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 75. Vanessa Bell, 1914, *Roger Fry at Durbins*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 76. Julia Margaret Cameron, 1872, *Julia Duckworth* albumen print, 1872, 11 3/4 in. x 9 3/4 in. (300 mm x 247 mm) National Portrait Gallery
Figure 77. Vanessa Bell, 1896, *Toby and Adrian Stephen with Shag and Spry*, black and white photograph, Vanessa Bell’s Photograph Album, 1896, Tate Gallery Archive

Figure 78. Vanessa Bell, 1898, Untitled, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 79. Vanessa Bell, 1898, *Ringwood High Street*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 80. Vanessa Bell, 1898, *The Mill and Ringwood Church*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 81. Julia Margaret Cameron, 1864, *Julia Jackson*, Albumen print from wet collodion-on-glass negative, Height: 24.6 cm image, Width: 19.2 cm image, Height: 38 cm image, Width: 28.5 cm image, Victoria and Albert Museum, Museum

Figure 82. Julia Margaret Cameron, 1864, *A Sibyl after the Style of Michelangelo*, Albumen print from wet collodion glass negative, Height: 28.5 cm image, Width: 22.5 cm image, Height: 58 cm mount, Width: 38 cm mount Victoria and Albert Museum
Figure 83. Julia Margaret Cameron, c.a. 1864, *The Salutation, after the manner of Giotto*, Albumen print from wet collodion glass negative, Height: 25.5 cm image, Width: 19.9 cm image, Victoria and Albert Museum

Figure 84. Julia Margaret Cameron, 1867 *Version of Study After the Elgin Marbles*, Albumen print from wet collodion glass negative, Height: 58.2 cm, Width: 46.5 cm, Victoria and Albert Museum
Figure 85. Julia Margaret Cameron, 1865, La Madonna Esaltata; Fervent in prayer, Albumen print from wet collodion glass negative, Height: 26.7 cm image, Width: 21.7 cm image, Height: 39.5 cm mount, Width: 30 cm mount, Victoria and Albert Museum

Figure 86. Julia Margaret Cameron, 1888, Prince (Dejatch) Alamayou of Abyssinia, albumen carte-de-visite on gold-edged mount, 2 3/4 in. x 2 1/4 in. (70 mm x 56 mm), National Portrait Gallery
Figure 87. Enguerrand Charonton, 1452-53, *The Coronation of the Virgin*, Oil on panel, 183 cm x 220 cm, Pierre de Luxembourg Museum, Villeneuve-lez-Avignon

Figure 88. Photographer Unknown, circa 1900, Enguerrand Charonton, *The Coronation of the Virgin*, black and white photograph, 20.5 cm x 25.5 cm. The Charleston Trust
Figure 89. Alinari Brothers, circa 1920, Tintoretto, 1583-1587, *The Annunciation*, black and white photograph, paper, 19 cm x 25 cm. The Charleston Trust.

Figure 90. Bisson Brothers, circa 1861, Albrecht Dürer, 1495, *Five Lansquenets and an Oriental on Horseback*, photograph printed on early 20th century, paper, 45 cm x 31.5 cm, The Charleston Trust.
Figure 91. Lemercier, circa 1900, Tinteretto, 1550-55, *Venus, Vulcan and Cupid*, photogravure, 30 cm x 44 cm, The Charleston Trust

Figure 92. Lemercier, circa 1900, Giorgione, 1508, *Sleeping Venus*, photogravure, 30 cm x 44 cm. The Charleston Trust
Figure 93. Photographer unknown/ Museo Captolino, Rome, circa 1900, Praxiteles, *Statue of a Resting Satyr*, black and white photograph, 36 cm x 27 cm. The Charleston Trust

Figure 94. Photographer and date unknown/ Dresden State Art Collections, Paolo Veronese, 1571, *The Adoration of the Magi*, black and white photograph (detail), 13 cm x 27.5 cm, The Charleston Trust
Figure 95. Alinari Brothers, Cristoforo Caselli, 1507-1510, black and white photograph, *Virgin Enthroned and Child with Musician Angels* 26.5 cm x 17 cm, The Charleston Trust

Figure 96. Dial Publishing Company, New York, 1923, Ernesto De Fiori, circa 1918, *Male Figure*, paper, black and white photograph (detail), 24.5 cm x 15.1 cm. The Charleston Trust
**Figure 97.** Dial Publishing Company, New York, 1923, Aristide Maillol 1907-1908, *Coureur Cycliste* paper, black and white photograph (detail), 35 cm x 25 cm. The Charleston Trust

**Figure 98.** Photographer unknown/ Dial Publishing Company, New York, 1923, Alfeo Faggi, 1915, *Saint Francis*, paper, black and white photograph (detail), 24.2 cm x 15.2 cm. The Charleston Trust
Figure 99. Alen Macweeny, 1997, Studio at Charleston, showing placement of reproductions on top and inside of grey cabinet.

Figure 100. Vanessa Bell, 1923, Page from Vanessa Bell’s Photograph Album, dated 1923. Tate Gallery Archive
Figure 101. Photographer unknown/Frank Dobinson: The Brighton Photographer, circa 1940, Nicolas Poussin, circa 1633-35, *Landscape with a man frightened by a snake*, paper black and white photograph, 16.7 cm x 19.5 cm. The Charleston Trust

Figure 102. Photographer unknown/Frank Dobinson: The Brighton Photographer, circa 1940, Nicolas Poussin, circa 1633-35, *Landscape with a man frightened by a snake*, paper black and white photograph (reverse), 16.7 cm x 19.5 cm, The Charleston Trust
Figure 103. Photographer unknown, circa 1900, Sculptor unknown, circa 176 AD, Statue of Marcus Aurelius in the Piazza del Campidoglio in Rome (front and reverse), paper black and white photograph, 46 cm x 32 cm. The Charleston Trust

Figure 104. Alinari Brothers, circa 1900, Raphael, 1509-1510, The Disputation of the Sacrament black and white photograph (front and reverse), 20 cm x 25.5 cm, The Charleston Trust
Figure 105. Photographer unknown/Les Archives Photographiques D’Art et D’Histoire. Pour le Doit et Reproductions, date unknown, Ingres, 1806, *portrait of Mademoiselle Riviere*, paper, black and white photograph (reverse), 28 cm x 19 cm, The Charleston Trust

Figure 106. Photographer unknown/Les Archives Photographiques D’Art et D’Histoire. Pour le Doit et Reproductions, date unknown, Delacroix, 1830, *Liberty guiding the people 28 July 1830*, paper, black and white photograph (reverse), 23.5 cm x 30 cm, The Charleston Trust
Figure 107. Photographer unknown, early 20th century, 1886-1887 ‘The Bridge at Courbevoie, paper, black and white photograph (front and reverse), 15 cm x 18 cm, The Charleston Trust

Figure 108. Photographer unknown/ Les Archives Photographiques D’Art et D’Histoire. Pour le Doit et Reproductions, early 20th Century, David, 1799, Les Sabines, paper, black and white photograph (front and reverse), 22 cm x 28.5 cm, The Charleston Trust
**Figure 109.** Duncan Grant, circa 1904, *Duke of Urbino (copy of Piero della Francesca)*, oil on canvas, framed, 40.6 cm x 31.5 cm, The Charleston Trust

**Figure 110.** Vanessa Bell, 1934, *Portrait of a Young Woman with her Hands Folded on a Book* (Copy of painting attributed to Willem Drost), Oil on Canvas, 67 cm x 57 cm, Oil on Canvas, Charleston Collection
Figure 11. Photographer unknown, date unknown, Victor Pasmore, 1941, *Everlasting Flowers* black and white photograph, 14.5 cm x 11 cm. The Charleston Trust

Figure 112. Photographer unknown/A. C. Cooper Art Photographers, date unknown, Walter Sickert, 1922-1924, *Monsieur Victor Lecourt*, black and white photograph (front and reverse), 19 cm x 13 cm. The Charleston Trust
Figure 113. Photographer unknown/E.J. Mason Photography, date unknown, Frank Dobson, circa 1920, Richard Wyndham, 20.5 cm x 14.5 cm. The Charleston Trust

Figure 114. Photographer unknown/A.C. Cooper: Fine Art Photographer, date unknown, Vanessa Bell, circa 1920, Roses in a White Vase, black and white photograph (front and reverse), 17.5 cm x 14.5 cm. The Charleston Trust
Figure 115. Photographer unknown/A.C. Cooper Fine Art Photographer, date unknown, Keith Baynes, circa 1930, *Paysage*, black and white photograph (front and reverse), 19.5 cm x 13.5, The Charleston Trust.

Figure 116. Photographer unknown/ A.C. Cooper Fine Art Photographer, date unknown, Mark Gertler, 1929, *Clytii and Melon*, black and white photograph (front and reverse) 14.5 cm x 19 cm. The Charleston Trust
Figure 117. Photographer unknown/A.C. Cooper Fine Art Photographer, date unknown, William Roberts, circa 1930, *Portrait of an American*, 19 cm x 15 cm. The Charleston Trust

Figure 118. Photographer unknown/ The Sketch, Roger Fry, Duncan Grant, Frederick Etchells, Bernard Adeney, 1911, *Photocollage of the dining room murals at the Borough Polytechnic, London*, The Sketch, supplement, 6 March 1912, black and white photograph, British Library
Figure 119. A Post Impressionist Flat: What Would The Landlord Think?, Daily Mirror 8, Nov, 1913, UK Press Online
Figure 121. Advertisement for the Omega Pottery, Burlington Magazine, June 1917

Figure 122. Advertisement for Omega Workshops featuring mosaic by Vanessa Bell for house at 1 Hyde Park Gardens, 1914

Figure 123. Nina Hamnett Winifred Gill and Vanessa Bell, summer 1915, Omega publicity photos
Figure 124. 1914, *Omega Workshops Descriptive Catalogue*. London: Omega Workshops Ltd.

Figure 125. 1914, *Omega Workshops Descriptive Catalogue*. London: Omega Workshops Ltd.
Figure 126. *Post-Impressionist Furniture.* Daily News and Leader, Thursday August 7th, 1913

Figure 127. Roger Fry, *Essay in Abstract Design,* 1914/15, Oil paint and bus tickets on wood, support: 362 x 270 mm frame: 546 x 444 x 42 mm, Tate Gallery
Figure 128. Roger Fry and Dolores Courtney, *murals for Arthur Ruck*, 4 Berkeley Street, London, *Colour*, June 1916

Figure 129. Vanessa Bell and Duncan Grant, 1918, *Painted cupboard doors at 46 Gordon Square*, featuring scenes of London, 183.5 x 74 cm, Rome, 183.8 x 74 cm, Paris 183.5 x 74.3 cm Constantinople 182.9 x 68.3 cm and Paris 183.5 x 74.3 cm, King’s College Cambridge. *Detail of image from Vogue*, late February 1923
Figure 130. Vanessa Bell and Duncan Grant, *Mural Decorations at Château d’Auppegard, France*, undated photograph, Tate Gallery Archive

Figure 131. Vanessa Bell and Duncan Grant, 1925 (restored by Bell and Grant in 1946, *Mural Decorations at Château d’Auppegard, France*, undated photograph, Tate Gallery Archive

Figure 133. Julia Margaret Cameron, 1875-9, Ceylonese Girl, Albumen print 229 x179 mm (9 1/8 x 7 3/8 inches) The John Paul Getty Museum Los Angeles.
Figure 134. Julia Margaret Cameron, 1872. *George Duckworth* (Study for the Infant Saint John), Albumen print, 36.1 x 26.4 cm (17 3/4 x 13 7/8 in.), Art Institute of Chicago, Harriott A. Fox Endowment, 1968.219

Figure 135. Julia Margaret Cameron, c. 1875. *Untitled, (Ceylon)*, Albumen print from wet collodion negative, 23.5 x 16.8cm, Harriott A. Fox Endowment, 1970.844, The Art Institute of Chicago.
Figure 136. Julia Margaret Cameron, 1874, *Mrs. Herbert Duckworth*, Albumen print, 35.7 x 26.7 cm Mary and Leigh Block Collection, 1998.276, Art Institute of Chicago.

Figure 137. Julia Margaret Cameron, 1876, *Marianne North*, Courtesy of the library and archives, the Royal Botanic Gardens, Kew.
Figure 138. Julia Margaret Cameron, 1867, *Mrs Herbert Duckworth*, framed, 19.5 cm x 14 cm. The Charleston Trust

Figure 139. Robert Faulkner, early 1860s *Julia Margaret Cameron*, albumen carte-de-visite, 3 1/2 in. x 2 1/4 in. (89 mm x 58 mm) image size, National Portrait Gallery
Figure 140. Henry Herschel Hay Cameron, printed by William Louis Henry Skeen, circa 1873. *Julia Margaret Cameron*, albumen cabinet card, 5 7/8 in. x 3 7/8 in. (149 mm x 98 mm), National Portrait Gallery

Figure 141. Julia Margaret Cameron, *William Holman Hunt in his Eastern Dress, May 1864*, Albumen print, 259 x 208 mm (10 ¼ x 8 ¼ inches) National Media Museum
Figure 142. Julia Margaret Cameron, c. 1864/65, *The Neapolitan*, Albumen print, 25.4 x 20.0 cm, Photography Gallery Fund, 1962.322

Figure 143. Julia Margaret Cameron, 1868-74, *Unknown Man*, Albumen print, 346 x 258 mm (13 5/8 x 10 1/8 inches) Royal Photographic Society
Figure 144. Julia Margaret Cameron, 1866, *La Contadina, May Prinsep*, Albumen print, 331 x 270 mm (13 x 10 5/8 inches) National Media Museum, Bradford

Figure 145. Julia Margaret Cameron, C. 1875, *Untitled, (Ceylon)*, Albumen print, 25.2 x 19.3 cm (9 3/4 x 7 5/8 in.), Art Institute of Chicago, Harriott A. Fox Endowment
Figure 146. Julia Margaret Cameron, c. 1815, *Untitled (Ceylon)*, Albumen print from wet collodion negative, 222 x 177 mm (8 ¾ x 7 inches) Harriot A. Fox Endowment, 1970.840, The Art Institute of Chicago.

Figure 147. Julia Margaret Cameron, 1866, *Alfred Tennyson*, Albumen print, 328 x 260 mm (13 x 10 ¼ inches) National Media Museum.
Figure 148. Vanessa Bell, 1928, *Duncan Grant outside a house at Cassis in the South of France*, black and white photograph, Tate Gallery Archive

Figure 149. Vanessa Bell, 1927, *Clive and Angelica Bell at Cassis, in the South of France*, black and white photograph, Tate Gallery Archive
Figure 150. Vanessa Bell, 1928, *Roger Fry talking to Angelica Bell at La Bergère, Cassis*, black and white photograph, Tate Gallery Archive

Figure 151. Vanessa Bell, 1928, *Angus Davidson at Cassis*, black and white photograph, Tate Gallery Archive
Figure 15. Vanessa Bell, 1938, Page from Vanessa Bell’s Photograph Album with photographs of Vanessa, her daughter Angelica, and Duncan Grant on holiday in Cassis in the South of France, Tate Gallery Archive

Figure 153. Julia Margaret Cameron, 1867, My Favourite Picture - My Niece Julia, April 1867, Albumen print from wet collodion negative, 27.5 x 21.3 cm (10 7/8 x 8 3/8 in.) The Charleston Trust
Figure 154. Fradelle and Marshall, 1872, *T Leekir*, carte de visite, reverse, 90 x 57mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 155. Madame Praeger, undated, *Alfred Stephen*, carte de visite reverse, 90 x 57mm, The Charleston Trust donated by Anne Olivier Bell in 2006
Figure 156. Alexander Bassano, circa 1878, *Julia Stephen*, carte de visite, reverse, 90 x 57mm, The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 157. Vanessa Bell?/unknown photographer, 1935, *Julian Bell and Julian and Vanessa Bell, Charleston*, black and white photographs, Tate Gallery Archive
Figure 158. Unknown photographer (possibly Vanessa Bell), circa 1912-1914, Duncan Grant, Charleston Tate Gallery Archive

Figure 159. Duncan Grant, circa 1912, Study of George Mallory, Tate Gallery Archive
Figure 160. Unknown photographer/Albert Morance, circa 1924, *l'Art d'Aujourd'hui*, Henri Matisse, 'Dessin a L'Estompe', black and white photograph, paper, 27 cm x 22 cm, The Charleston Trust

Figure 161. Bisson Brothers Edition Clement, early 20th century, 1497-98, Albrecht Durer, *A Peasant and his Wife*, Photograph, engraving, reverse, 45 cm x 31.5 cm. The Charleston Trust
**Figure 162.** Photographer unknown/Lermercier, early 20th century, Edward Burne Jones, 1871, *Venus Epithalamia*, Mounted photographic print, reverse, 30 cm x 44 cm. The Charleston Trust

**Figure 163.** Photographer unknown, dated 1972, *detail of Chartres Cathedral, addressed to Duncan Grant, 31st August 1972*, postcard, 14 cm x 9cm. The Charleston Trust
Figure 164. Artist/Photographer unknown, dated 1962, *Illustration of the coast at Monaco, to Clive Bell and Barbara Bagenal at Clos du Payronnet hotel, Menton*, from Joan Sewell, 20th February 1962, black and white postcard, 10 cm x 15 cm. The Charleston Trust

Figure 165. Photographer unknown, dated 1972, *Postcard to Duncan Grant from Morphet family of Van Gogh's 'The Actor', December 1972*, card, 10 cm x 15 cm. Colour Photograph, postcard, The Charleston Trust
**Figure 166.** J Munroe, circa 1870, *Herbert Duckworth’s grave*, undated carte de visite, 90 x 57 mm, The Charleston Trust, donated by Anne Oliver Bell in 2006

**Figure 167.** Photographer unknown (likely J. Munroe), circa 1870, *Herbert Duckworth’s grave*, carte de visite, 90 x 57 mm, The Charleston Trust, donated by Anne Oliver Bell in 2006
Figure 168. Photographer unidentified (Vanessa Bell?), 1893, Julia Duckworth Stephen and Sir Leslie Stephen sit on a couch reading; Virginia Woolf sits behind the arm of the couch looking at her parents. Talland House, St. Ives (Cornwall, England), gelatin silver print mounted on card; 10 x 15 centimeters. The Charleston Trust, donated by Anne Oliver Bell in 2006

Figure 169. Vanessa Bell, 1948-50, *Still Life of Flowers in a Jug*, 1948-50. Oil on canvas, 50.8 x 40.6 cm Collection of Bannon and Barnabas McHenry.
Figure 170. Vanessa Bell, c., 1929, *The Red Dress*, Oil on canvas, 73.3 cm x 60.5 cm, Brighton Museum and Art Gallery

Figure 171. George Beresford, 1902 (copy), 1902, *Vanessa Stephen*, black and white photograph, 20.2 cm x 14.9 cm. The Charleston Trust
Figure 172. Duncan Grant, 1934, *Portrait of Mrs. Leslie Stephen*, pastel and gouache, 22 in x 18 in, location unknown, reproduced in Duncan Grant: Works on Paper, London: Anthony d’Offray, 1981, p. 29

Figure 173. Julia Margaret Cameron, 1867 Julia Duckworth, Charleston Collection.
Figure 174. Vanessa Bell, c. 1929, *Angelica Bell with bust of Julia Stephen* by Marochetti, reproduced in Q. Bell and A. Garnett, ‘Vanessa Bell’s Family Album’, p. 102

Figure 175. Photographer unknown, undated, *Bartle Grant*, black and white photograph 21.5 cm x 16.4 cm. The Charleston Trust
Figure 176. Pearl Freeman Studios, London, circa 1932, *Duncan Grant*, black and white photograph, 19.8 cm x 14.8 cm. The Charleston Trust

Figure 177. Artist unknown, circa 18th century, *Grant family ancestor*, Oval miniature, oil possibly on ivory, framed, glazed, 11 cm x 10 cm, The Charleston Trust
Figure 178. Artist unknown, circa 1831, *Sophia Plowden*, silhouette, unframed, mounted by Duncan Grant onto Gyproc plasterboard, 56.5 cm x 38.3 cm. The Charleston Trust

Figure 179. Artist unknown, circa 1831, *Henrietta Plowden*, silhouette, unframed, mounted by Duncan Grant onto Gyproc plasterboard, 56.5 cm x 38.3 cm, The Charleston Trust
Figure 180. Duncan Grant, 1946, *Grandmama*, Oil on canvas, 59 x 49 cm, New College, University of Oxford

Figure 181. Duncan Grant, c. 1972, *Still Life with Photograph of Nijinsky*, oil on canvas 51 x 40.8 cm Private Collection
Figure 182. Druet, 1911, *Nijinsky in the Siamese Dance from 'Les Orientales,'* 26.5 cm x 43.6 cm. The Charleston Trust

Figure 183. Julia Margaret Cameron, 1870, *The Angel at the Tomb (Mary Hillier),* albumen print Height: 28.8 cm image, Width: 21.3 cm image, Height: 44.5 cm sheet, Width: 32 cm sheet, National Media Museum
Figure 184. Julia Margaret Cameron, 1st June, 1865, *Sir Henry Taylor*, albumen print, 9 7/8 in. x 7 7/8 in. (252 mm x 200 mm), National Portrait Gallery

Figure 185. D. Wilkie Wynfield, 1860s, *Self portrait*, albumen print on mount with textured paper surface layer, 215 x 166 mm, Royal Academy of Arts, London
Figure 186. Julia Margaret Cameron, 1874, *Isabel Bateman, She Walks in Beauty*, Carbon Print, National Media Museum

Figure 187. Julia Margaret Cameron, 1872, *King Lear Alloting his Kingdom to his Three Daughters*, Carbon print photograph, National Media Museum
Figure 188. Julia Margaret Cameron, 1865, *The Grandmother*, albumen print from wet collodion glass negative, Victoria and Albert Museum

Figure 189. Julia Margaret Cameron, circa. 1872/74 *Mrs. Rachael Gurney* (*"May God Bring Father Safely Home", "Three Fishers Went Sailing Into the Deep"*), Art Institute of Chicago
Figure 190. Julia Margaret Cameron, 1864-65, *The Mariner’s Wife*, albumen print from wet collodion glass negative, Victoria and Albert Museum

Figure 191. Julia Margaret Cameron, August 1872, *Mrs. Herbert Duckworth with Florence Fisher, George Duckworth, and Herbert Fisher*, albumen print, 33.8 x 29.5 cm (17 ¾ x 13 7 7/8 in), Art Institute of Chicago
Figure 192. J.P. Mayall, London 1884, Val Prinsep A.R.A., ca. 1883, Photogravure, 218 X 166 mm, F.G. Stephens (ed.), *Artists at Home*, London: F. Sampson Low, Marston, Searle and Rivington

Figure 193. J.P. Mayall, London 1884, Sir Lawrence Alma-Tadema. R.A Photogravure, 218 X 166 mm, F.G. Stephens (ed.), *Artists at Home*, London: F. Sampson Low, Marston, Searle and Rivington
Figure 194. J.P. Mayall, London 1884, George Frederic Watts R.A Photogravure, 218 X 166 mm, F.G. Stephens (ed.), *Artists at Home*, London: F. Sampson Low, Marston, Searle and Rivington

Figure 195. Ralph Winwood Robinson, circa 1889-91, *John William Waterhouse R.A.*, platinum print, published 1892 7/8 in. x 6 in. (200 mm x 153 mm) image size, National Portrait Gallery
Figure 196. Ralph Winwood Robinson, ca. 1889-1891, Sir Edward Poynter P.R.A., platinotype print mounted on off white card, 204 X 150 mm, Royal Academy of Arts

Figure 197. JP Mayall, 1884, Thomas Webster, Royal Academy Collections, Photogravure, 166 X 215 mm, From: F.G. Stephens (ed.), Artists at Home, London: Sampson Low, Marston, Searle and Rivington
Figure 198. Julia Margaret Cameron, 1865, The Whisper of the Muse, albumen print from wet collodion-on-glass negative, Height: 260 mm image, Width: 215 mm image, Height: 385 mm mount, Width: 295 mm mount, Height: 580 mm mount, Width: 380 mm mount, Victoria and Albert Museum

Figure 199. Julia Margaret Cameron, 1864, *G.F. Watts*, Collotype, Height: 21.4 cm, Width: 18.3 cm, Victoria and Albert Museum
Figure 200. Unknown photographer, 1905. *Vanessa (Stephen) Bell painting Lady Robert Cecil*, black and white photograph. The Charleston Trust, donated by Anne Olivier Bell in 2006

Figure 201. Unknown photographer, 1940-43. *Vanessa Bell painting the murals for Berwick Church*, black and white photograph. Tate Gallery Archive
Figure 202. Unknown photographer, c.a. 1970s, *Duncan Grant*, scan of a colour photograph, The Charleston Trust

Figure 203. Unknown photographer, c.a. 1970s, *Duncan Grant*, scan of a colour photograph, The Charleston Trust
Figure 204. Unknown photographer, c.a. 1970s, *Duncan Grant’s hat and easel*, scan of a colour photograph, The Charleston Trust

Figure 205. Unknown photographer, c.a. 1970s, *Duncan Grant, Margaret Bergan, Derry Moore and Paul Roche*, black and white photograph, The Charleston Trust
Figure 206. Unknown photographer, c.a. 1970s, *Duncan Grant*, colour photograph, The Charleston Trust

Figure 207. Unknown photographer, c.a. 1970s, *Duncan Grant and Paul Roche*, scan of a black and white photograph, The Charleston Trust
Figure 208. Simon Watney, 1969, *Duncan Grant*, black and white photograph, The Charleston Trust

Figure 209. Vanessa Bell, 1911-1913, *A Nativity (also known as Women and Baby)*, no longer extant, illustration from Vogue, early February, 1926
Figure 210. Julia Margaret Cameron, 1865,  *My Grandchild Archie, aged 2 years and 3 month*, Albumen print from wet collodion glass negatives, height: 255 mm, width: 360 mm, height: 300 mm mount, width: 410 mm mount, Victoria and Albert Museum

Figure 211. Julia Margaret Cameron, 1872, The Sacred and Lovely Remains of My Little Adopted Child Adeline Grace Clogstoun, albumen print, 13.97 X 19.68 cm. Private Collection
**Figure 212.** Unknown Photographer, 1912, *Vanessa Bell, Clive Bell and Julian Bell*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

**Figure 213.** Vanessa Bell, 1917-18, *Julian Bell*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 214. Photographer unknown, 1912, *Vanessa Bell, Julian Bell*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 215. Unknown photographer, 1912, *Vanessa Bell and John Maynard Keynes*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 216. Vanessa Bell, 1912, *Duncan Grant*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 217. Vanessa Bell, circa 1935, *Angelica Bell at Paestrum*, 11.5 x 9 cm, black and white photograph, The Charleston Trust
Figure 218. Julia Margaret Cameron, early 1870s Julia Duckworth, plate 34k from Leslie Stephen’s Photograph Album, Original: albumen print (9.6 x 6.1 cm.) Mortimer Rare Book Room, Smith College

Figure 219. Unknown Photographer, circa 1934, Vanessa Bell, black and white photograph, Vanessa Bell’s Photograph Album Tate Gallery Archive
Figure 220. Vanessa Bell, circa 1940, Photographic studies for paintings for Berwick Church, black and white photographs, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 221. Photographer Unknown, circa 1940, Vanessa Bell and Chattie Salmon, Photographic studies for paintings for Berwick Church, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 222. Vanessa Bell, *Chattie Salmon*, Photographic studies for paintings for Berwick Church, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 223. Julia Margaret Cameron, 1864, *Ellen Terry, Age 16*, Carbon print, 9 1/2 in. J. Paul Getty Museum
Figure 224. Barbara Bagenal, 1936, *Barbara Bagenal, Charleston*, black and white photographs, Tate Gallery Archive

Figure 225. Vanessa Bell, 1928, *Angelica Bell, Cassis*, black and white photographs, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 226. Julia Margaret Cameron, 1864, *A Study*, Albumen silver print from glass negative, 21.7 x 17.6 cm (8 9/16 x 6 15/16 in.) Metropolitan Museum of Art, New York

Figure 227. Unknown photographer, 1936, *Vanessa Bell painting in her studio at Charleston*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 228. Vanessa Bell, 1911, *Roger Fry painting on Studland Beach*, black and white photographs, Tate Gallery Archive

Figure 229. Vanessa Bell, 1928, *Duncan Grant painting in the countryside at Cassis in the South of France*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 230. Duncan Grant, 1941, *St Paul’s*, oil on canvas, 916 mm x 614 mm, Imperial War Museum Collection

Figure 231. Duncan Grant, C. 1932, *St Ives, Huntingdon*, National Motor Museum
Figure 232. Duncan Grant, circa 1931, "The Bridge at St. Ives, Huntingdonshire", ink on paper, unframed, proof of a design for a poster for Shell oil, 57.5 cm x 107 cm. The Charleston Trust

Figure 233. Paul Brothers, circa 1907, *Off Newlyn* by Paul Brothers, circa 1907, photograph and paper, 30 cm x 25 cm. Prov: Vanessa Bell, The Charleston Trust
**Figure 234.** Paul Brothers, circa 1907, *Newlyn Harbour*, photograph and paper, 23 cm x 26.5 cm. The Charleston Trust

**Figure 235.** Vanessa Bell, 1912, *Studland Beach*, Oil on Canvas, support: 762 x 1016 mm frame: 898 x 1153 x 87 mm, The Tate Gallery, London
Figure 236. Vanessa Bell, 1911, *Clive Bell and Virginia Woolf*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 237. Photographer Unknown, 1910 Photograph of Vanessa Bell and her son Julian on the beach at Studland, Dorset, with Clive Bell and Mabel Selwood, their maid, in the background, black and white photograph, Tate Gallery Archive
Figure 238. Vanessa Bell, 1910, Photograph of Saxon Sydney-Turner, Clive Bell, Julian Bell and Virginia Woolf on the beach at Studland Bay, Dorset, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 239. Vanessa Bell, 1923 Clive Bell, Mary Hutchinson, Duncan Grant and E.M. Forster, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 240. Vanessa Bell, 1923, *Clive Bell, Mary Hutchinson, Duncan Grant and E.M. Forster*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 241. Vanessa Bell, 1933, *Roger Fry, Desmond McCarthy, Clive Bell, Molly McCarthy and Duncan Grant*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 242. Photographer Unknown, 1931-32, Vanessa Bell, Duncan Grant, Molly McCarthy Roger Fry Desmond McCarthy and Clive Bell, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 243. Vanessa Bell, 1931-32, George Duthuit, Clive Bell, Angelica Bell and Duncan Grant, black and white photograph, Tate Gallery Archive
Figure 244. Vanessa Bell?, 1928, Francis Birrell and Clive Bell seen from behind, Julian Bell, ?Duncan Grant, Angelica Bell, Angus Davidson, Virginia and Leonard Woolf, Richard Kennedy and Quentin Bell at High and Over, Sussex, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 245. Photographer Unknown, 1892, Vanessa, Virginia, Adrian Stephen, Leslie Stephen, Lady Albutt, Julia Stephen, Gerald Duckworth, Sir Clifford Albutt, St. Ives, Harvard Theatre Collection
Figure 246. Vanessa Bell, 1901, Principe Filippo Corsini, Virginia Stephen, Principessa Rezia Corsini, Toby and Adrian Stephen, Fritham, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 247. Vanessa Bell, 1928, Leonard Woolf and Quentin Bell, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 248. Vanessa Bell, 1922-24, *Oliver Strachey, Mary Hutchinson, Duncan Grant, Angelica Garnett and Clive Bell*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 249. Vanessa Bell, 1913-1914, *Adrian Stephen and Daphne Oliver*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 250. Vanessa Bell, 1913, *Noel and Margery Olivier at Brandon Camp, Norfolk*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 251. Vanessa Bell, 1923, *Mary Hutchinson at Charleston*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 252. Vanessa Bell, 1915, *Roger Fry and Clive Bell, Durbins*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive.

Figure 253. Unknown photographer, 1928, *Vanessa Bell in a car at Cassis, in the South of France*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive.
Figure 254. Vanessa Bell, 1921, Angelica Bell and Judith Bagenal, Cassis, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 255. Unknown Photographer, 1911, Vanessa Bell at Studland Dorset, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 256. Vanessa Bell, 1933, *Bunny Garnett*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 257. Unknown Photographer, undated, David *Garnett, Vanessa Bell, Oliver Strachey, Dora Carrington, Duncan Grant, and Barbara Bagenal*. black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 258. Vanessa Bell, 1911, *Duncan Grant and Virginia Stephen and Gurth, Firle*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 259. Vanessa Bell, ca. 1936-8 Duncan Grant, Eve Younger, Angelica Bell, Adrian Stephen and Angus Davidson, Charleston, ca. 1936-8, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 260. Vanessa Bell, 1910-11, Roger Fry at Durbins, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 261. Vanessa Bell, 1915, James Strachey, Duncan Grant, Quentin Bell, Julian Bell, Bosham, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 262. Vanessa Bell, 1914, *Quentin and Julian Bell, Asheham*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 263. Vanessa Bell, 1929-30, *Angelica Bell, Charleston*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 264. Vanessa Bell, 1915, *Quentin Bell, Bosham*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 265. Vanessa Bell, 1929, *Bacchanale*, Oil on Canvas, 213.4 cm x 137 cm, Southampton City Art Gallery
Figure 266. Vanessa Bell, 1922, *Quentin, Angelica and Julian Bell in the garden at Charleston*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 267. Julia Margaret Cameron, 1875, *So like a Shatter’d Column lay the King*, Albumen print from wet collodion glass negative, Victoria and Albert Museum
Figure 268. Vanessa Bell, 1935, *Julian Bell, Janie Bussy and Quentin and Angelica Bell performing in a play about Damon and Phyllis*, Charleston, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 269. Photographer Unknown, (Vanessa Bell?), 1918, *Duncan Grant in a costume designed by Vanessa Bell and Duncan Grant for Jacques Coupeau's New York production of Pellèas and Melisande*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 270. Photographer Unknown (Barbara Bagenal?), 1918, \textit{Vanessa Bell in costume, designed by Vanessa Bell and Duncan Grant for Jacques Coupeau’s New York production of ’Pellèas and Melisande’} black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 271. Vanessa Bell, 1918, \textit{Barbara Bagenal and Duncan Grant dressed in a costume designed by Vanessa Bell and Duncan Grant for Jacques Coupeau’s New York production of ’Pellèas and Melisande’}. black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 272. Vanessa Bell, 1918, *Duncan Grant in a costume designed by himself and Vanessa Bell for Jacques Copeau’s New York production of ‘Pellèas and Melisande’,* black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 273. Vanessa Bell, 1936, *Duncan Grant in costume, Charleston*, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive
Figure 274. Vanessa Bell, 1926, Angelica Bell, Clive Bell, Stephen Tomlin and Lytton Strachey, Charleston, black and white photograph, Vanessa Bell’s Photograph Album, Tate Gallery Archive

Figure 275. Wynborns Photographic Chemists, circa 1936, Photograph envelope belonging to Julian Bell, The Charleston Trust donated by Anne Olivier Bell in 2006-2007
Figure 276. Julian Bell, circa 1935-1936, Untitled, China, black and white photograph, The Charleston Trust, donated by Anne Olivier Bell in 2006-2007

Figure 277. Photographer Unknown, circa 1935-1936, Julian Bell and unidentified group, China, black and white photograph, The Charleston Trust, donated by Anne Olivier Bell in 2006-2007
**Figure 278.** Julian Bell, 1935-36, Untitled street scene, China, The Charleston Trust, donated by Anne Olivier Bell in 2006-2007

**Figure 279.** Julian Bell, circa 1935-36, Untitled street scene, China, The Charleston Trust, donated by Anne Olivier Bell in 2006-2007
Figure 280. Julian Bell, circa 1935-36, Untitled, China, The Charleston Trust, donated by Anne Olivier Bell in 2006-2007

Figure 281. Julian Bell, circa 1935-36, Untitled, China, The Charleston Trust, donated by Anne Olivier Bell in 2006-2007
Figure 282. Julian Bell, circa 1935-36, Untitled, China, The Charleston Trust, donated by Anne Olivier Bell in 2006-2007