

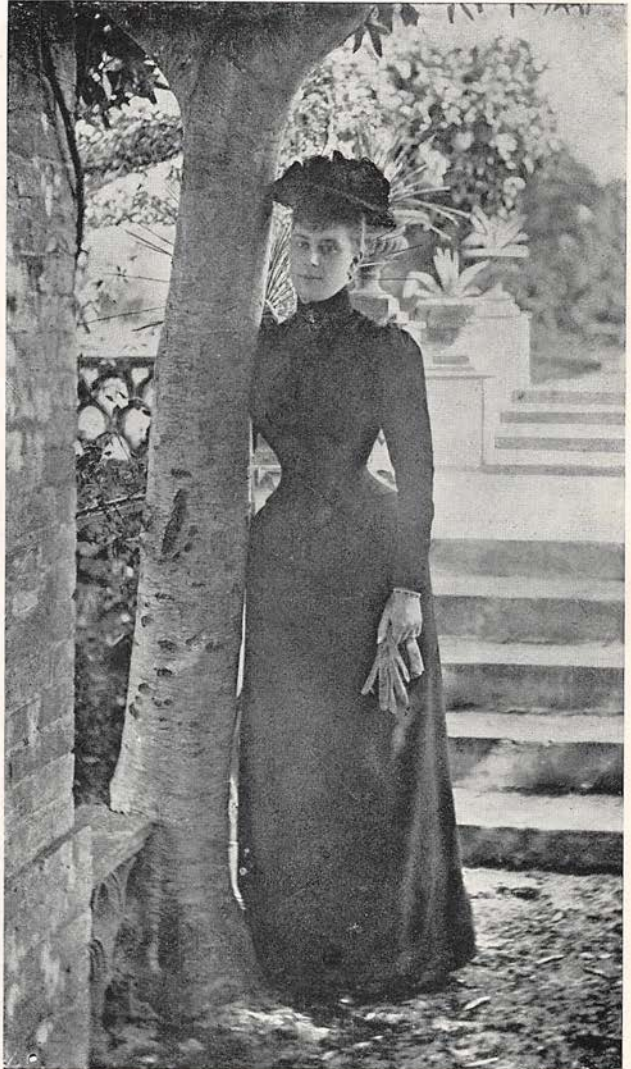
DISTINGUISHED
DEVOTEES
OF
THE CAMERA.

IN a previous issue of the WINDSOR MAGAZINE, an article, entitled, "Photography as a Royal Hobby," testified by text and picture to the present-day popularity in the charmed circle of Royalty of what has been curtly termed "the camera craze." The present paper is intended to amplify this interesting subject and to set forth some further photographic exploits of well-known people.

Society has been somewhat discourteously compared with a spoilt child in the selection of its playthings—or fads, as the society journals have it; what is new one day is stale and old-fashioned the next. Hence, in discussing most aristocratic hobbies, one is constrained to be at once an opportunist and a cautious critic; the fickle wheel of pleasure moves so rapidly, yet so erratically: *tempora mutantur, nos et mutamur in illis*. But in photography,

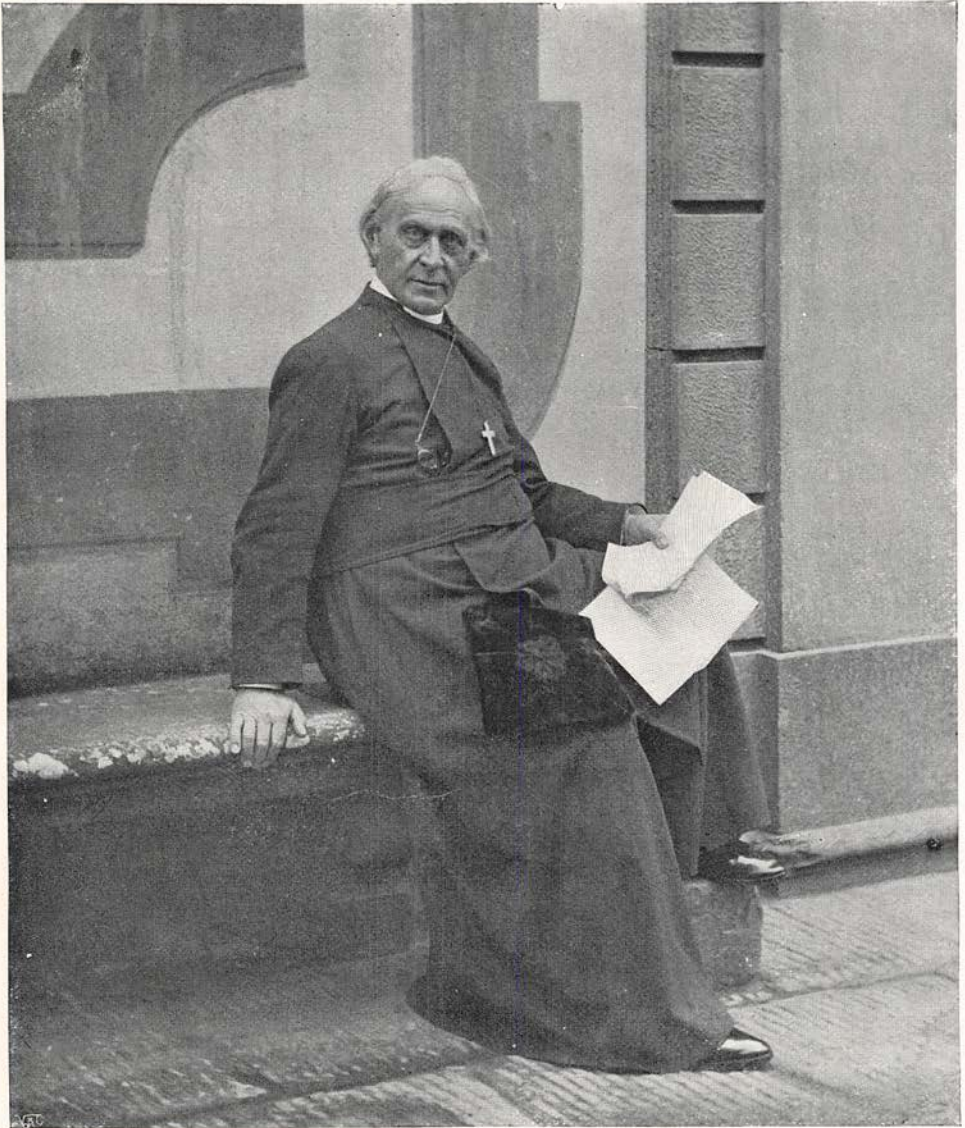
perhaps, the matter is different. This is virtually a scientific pursuit. Society has fallen deeply in love with it, of that there can be little doubt. The principal reason for this increasing affection for a fascinating pastime is not far to seek; every film or plate that is properly exposed leaves a definite and tangible result behind it, and a product, too, which is aided by art and by actual personal handicraft, and which is not represented in pounds, shillings, and pence. Amateur photography, then, from its personal, artistic, and domestic character, has become a recognised diversion or pursuit with the leisured classes. What is the more noticeable is the fact that at present no signs of a decline in popularity are apparent on the horizon; and just as a leisured man's friends regard him as "unfinished" till he has travelled at least once round the globe, so does that man consider himself inadequately equipped for the journey if his "traps" do not include a camera.

It is really a matter for amazement how the craze for taking one's own pictures has grown. And not only taking them in the sense of simply exposing the sensitised film to the deft agency of light, but in the far more practical and irksome business of developing,



H.R.H. THE DUCHESS OF YORK AT CANNES.

From a photograph by Lady Gertrude Molyneux.



THE LATE ARCHBISHOP BENSON.

From a photograph by Lady Gertrude Molyneux.

printing, and toning, after you have pressed the button. When "snapshooting" first entered the field, society was loth to soil its hands in a dark-room with "beastly chemicals"; all it did was to "take" the photo and then despatch the plate to a professional finisher, rejoicing in its own prowess when the print came back spick and span from the toning bath. But that was only a temporary passion. An insatiable desire to find out how the wheels went round took possession of the more scientifically inclined

Dr. Cantuar:
April 1895

minds; and now, what do we find? Artificial, self-imposed honour? Certainly not. Every real enthusiast revels in a dark-room and all the approved stock-in-trade and paraphernalia of a recognised artist.

Lady Gertrude Molyneux, the daughter of the fourth Earl of Sefton, has taken some

really excellent pictures, which, since they include an interesting portrait of H. R. H. the Duchess of York, are here given the place of honour. They might well, as our illustrations show, vie with any of the best stereoscopic work produced by London experts. Lady Gertrude, who has a commodious workshop in the lower regions of Hans House, Hans Street, is a past-mistress in artistic effect. A practical adept as well as a

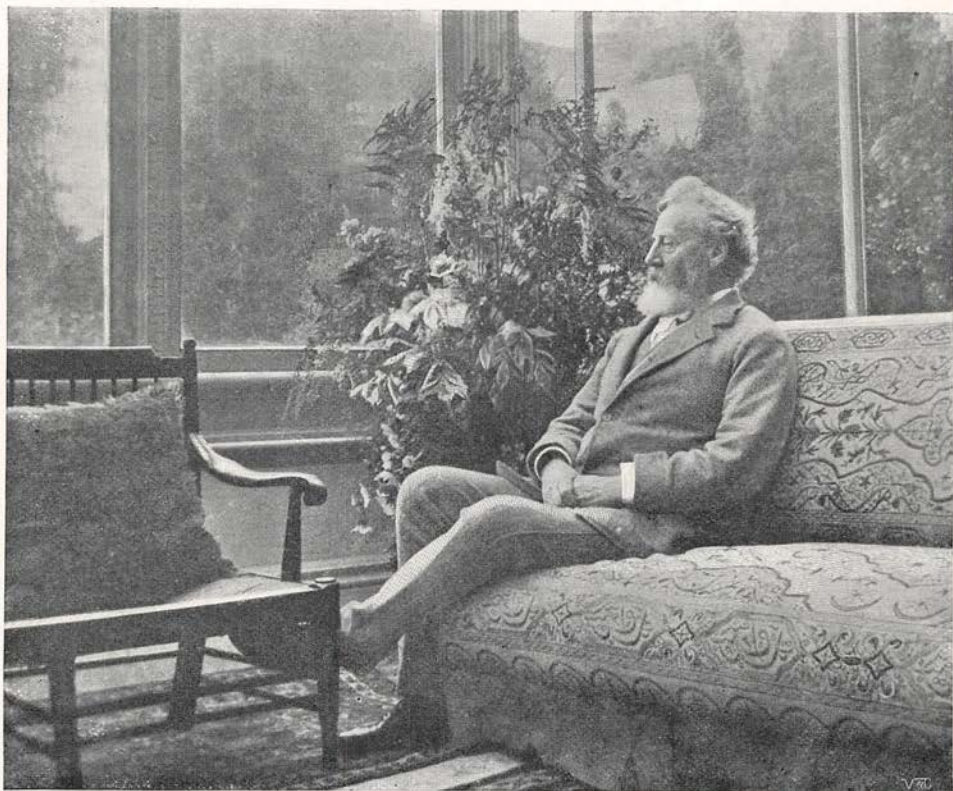
keen enthusiast, she has handled a camera since 1882; and from that time till the

present she has put together a portfolio of portraits and views exceedingly interesting to



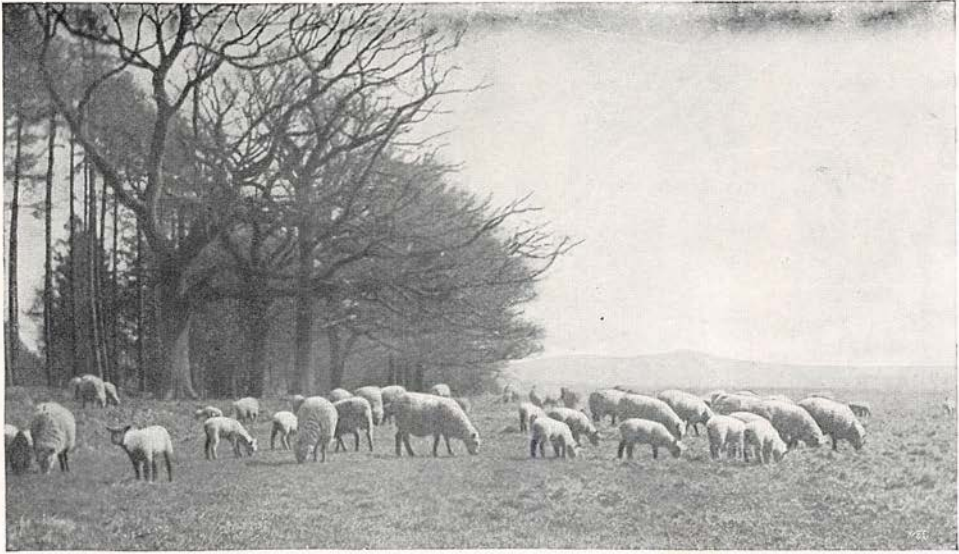
TYNINGHAME, PRESTONKIRK : LORD HADDINGTON'S SEAT.

From a photograph by Lady Gertrude Molyneux.



LORD WANTAGE, V.C.

From a photograph by Lady Gertrude Molyneux.



A SURREY PASTURE SCENE.

From a photograph by Lady Gertrude Molyneux.

inspect. Not only does she print and develop her own photographs, but she makes her own enlargements—a complicated process usually relegated by the amateur to the skilled professional.

The studies of the late Archbishop of Canterbury and of Lord Wantage, V.C., are perhaps her best efforts in full-length portraiture. Both are admirable likenesses—especially the former, which was taken in April, 1895, during the last visit but one which Dr. Benson paid to the charming Florentine residence of Lady Crawford, the Villa Palmieri, near Florence. The Archbishop described the Villa as “most fresh and beautiful, with its glorious views and brilliant flowers, hyacinths, tulips, magnolia, Judas trees, etc., but for greenness scarcely so forward as Lambeth Garden.” Here it was

that the late Primate found a haven of peace where he might recoup his fallen energies after months of anxious toil; and from here it was that, accompanied by Mrs. Benson, he

would set out to visit, not once, but often, the many beautiful and historic churches and pictures of which he was so fond. Lady Gertrude Molyneux, a valued friend, is mentioned in the Archbishop's diary; it was with her that he visited for the second time the Laurentian Library, remarking that it impressed him with its beauty and magnificence. In Dr. Benson's own words we get a luminous description of some



THE CHILDREN OF THE TOWER LODGE, ABBEYSTEAD.

From a photograph by Lady Gertrude Molyneux.

of its treasures: “Bowed before the Pantheons, and adored the Codex Amiatorius again. If everything else were buried, *this* is enough to shake us into some understanding

of what Anglo-Saxons were. Made love to the Sophocles and Aeschylus, the Virgil, the Tacitus, Petrarch's, Benvenuto Cellini's autographs. Held our breath over the choir books and other great sights. We were most kindly accompanied by the Prefetto himself, *Barone Podesta*—a handsome

Huxley to see to." While at Florence for the last time, that is, a year later—he died at Hawarden six months after—Dr. Benson divided his time between revising and correcting the proof-sheets of his "Cyprian"



THE ERECHTHEUM AT ATHENS.
From a photograph by Lord Battersea.

and revisiting the unsurpassable beauties of the Italian Riviera. In Florence it was that the Archbishop revised and re-wrote his famous letter to Lord Halifax regarding the Corporate Reunion of the English Church with that of Rome, concerning which his Grace had, a few days before, talked

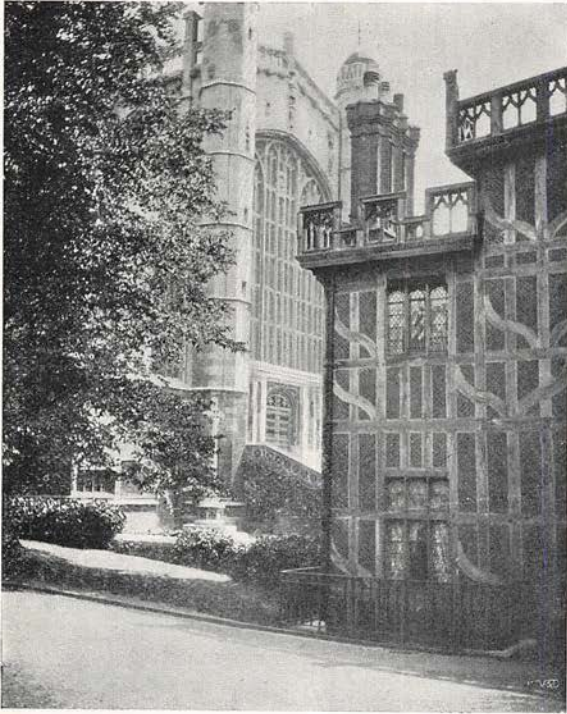
with Lord Halifax at the Villa Palmieri. It is interesting to notice that his hostess, Lady Crawford, was inclined strongly to favour Lord Halifax, though she admitted that he minimised the difficulties



A CARTHAGINIAN SOLDIER.
From a photograph by Lord Battersea.



A MESSENGER FROM THE PRINCE OF MONTENEGRO.
From a photograph by Lord Battersea.



ST. GEORGE'S CHAPEL, WINDSOR.

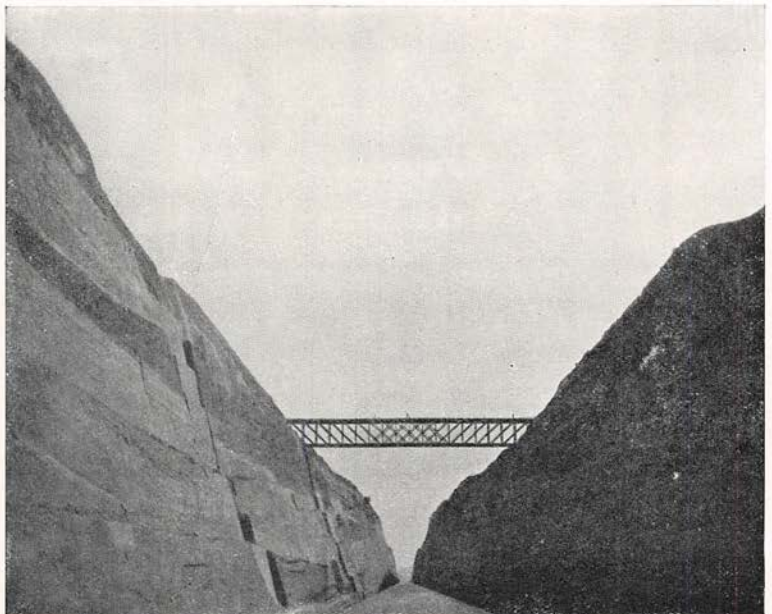
From a photograph by the Earl of Dartmouth.

on his own side towards the suggested union.

The full-length portrait of H.R.H. the Duchess of York, taken at Cannes eight years ago, recalls the pathetic event of the death of the Duke of Clarence, to whom Princess May had been so lately affianced. It will be seen that the Duchess is in mourning for the late Prince. Lady Gertrude Molyneux is a *persona grata* at Court, and she has repeatedly had the honour of photographing, in many of the European capitals, royal groups and royal individuals. The same artist's

very distinct photograph on page 365 represents the country seat of the Earl of Haddington, Tynninghame, Prestonkirk; and that pretty little picture which Lady Gertrude has quaintly termed "The Children of the Tower Lodge" depicts the two winsome daughters of the lodge-keeper attached to Abbeystead, Lord Sefton's beautiful domain at Lancaster. The handsome features of Lord Wantage, given to the camera in 1896 in the drawing-room of his own house at Wantage, Berks, recall the most famous of the many interesting facts connected with this veteran soldier's career—his valour in the Crimean campaign, crowned by the presentation of the Victoria Cross for conspicuous gallantry at Alma and Inkermann; his untiring zeal in promoting the welfare of recruits in the Army; and his humane and indefatigable work as chairman of the English Red Cross Society.

If photography be her most absorbing hobby, Lady Gertrude Molyneux has several others. She is an avid antiquarian, and possesses a by no means insignificant collection of Florentine sculptures and old Biblical studies—in her photographic collection, by the way,



CORINTH CANAL.

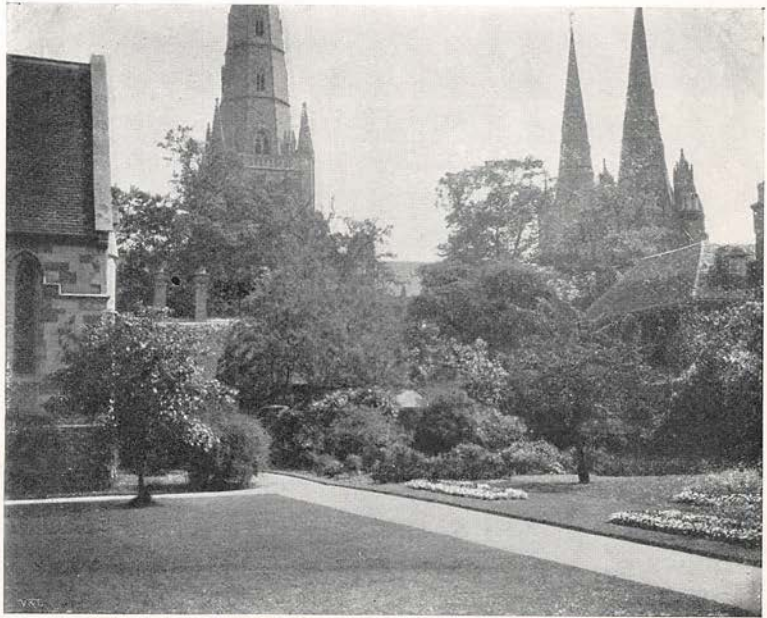
From a photograph by the Earl of Dartmouth.

is a first-class copy of the fly-leaf of the Bible belonging to Charles I. Lady Gertrude is, moreover, an adept ivory-turner; at Hans House, a workshop, replete with lathe and every modern tool, and adorned with many and various fruits of labour, tells of delicate turning in ivory, wood, and brass. She has recently turned her attention to the fascinating study of the Röntgen Rays, and I was privileged to see several excellent reproductions by X Rays.

To find Lord

Battersea an expert at photography is not likely to provoke surprise, for he is proficient

in so many branches of science and is a lover of art in all its forms. The once



LICHFIELD CATHEDRAL FROM THE BISHOP'S GARDEN.

From a photograph by the Earl of Dartmouth.



A CORSICAN BRIDGE.

From a photograph by the Earl of Dartmouth.



THE PIAZZA SAN MARCO, VENICE.
From a photograph by the Earl of Dartmouth.

Mr. Cyril Flower, M.P., who had the enviable reputation of being the handsomest man in the House of Commons, who married a Rothschild, and who is one of the most popular Liberal peers of the day, has travelled seldom of late without a kodak. His collection of snapshots, enlargements of some of which have won him prizes and diplomas in London and Vienna, is one of the best I had the pleasure of examining. Lord Battersea, who, by the way, won the House of Commons' Steeplechase in 1889, is an art connoisseur of considerable fame. At his splendid house opposite the Marble Arch he possesses many valuable paintings, including the "Annunciation," of Burne-Jones, an original "Madonna and Child," by Botticelli, and several noted masterpieces in portraiture by

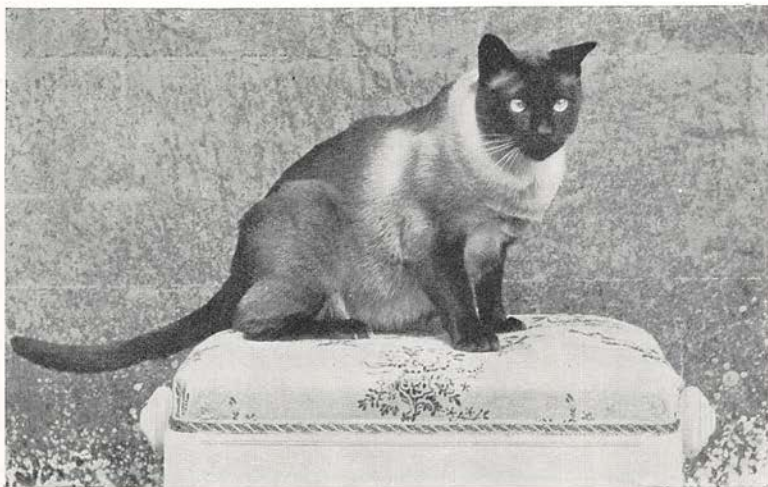
Rubens, Moroni, Whistler, and Morretti. He is a keen devotee of yachting, hunting, botany, and gardening, and has "done" Europe as have few other men of his age.

He succeeded, when at Athens, in taking an excellent photo of the famous Erectheum, the ancient Ionic temple which faces the still larger Parthenon. In ancient times part of the Erectheum was the temple of Pallas Athene, which contained

the wooden image of the goddess and formed the centre of her worship; but this suffered from fire in the Persian war. It was reserved for Pericles to commence the restoration of so sacred a building, which in its present form consists of a huge cellar extending from east to west, in which, tradition says,



THE PIAZZA SAN MARCO, VENICE.
From a photograph by the Earl of Dartmouth

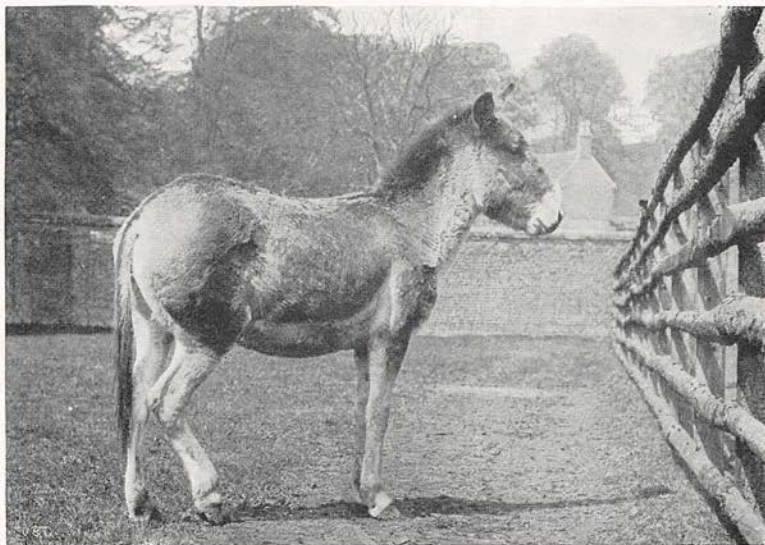


THE DUCHESS OF BEDFORD'S SIAMESE CAT, "GOBLIN."

Carthaginian soldier and was taken at Carthage in a very high wind. Lord Battersea, when taking this photograph, was facing the well-known college founded by Cardinal Langerie. That wonderful Grecian chasm, the Vale of Tempe, Thessaly, has received very effective pictorial treatment at the hands of Lord Battersea. This place is one of

AN AMERICAN BISON
AT WOBURN ABBEY.

Erectheus was buried. Lord Battersea's photograph was shown in an enlarged form at the great International Exhibition at the New Gallery and obtained a first prize. His other efforts which appear in this article depict types of Eastern soldiers—the one in the doorway was taken in Greece and shows a messenger from the Prince of Montenegro to Lord Battersea; the other represents a



THE DUKE OF BEDFORD'S KIANG, OR WILD ASS OF THIBET.

Three photographs by the Duchess of Bedford.

the rural delights of the traveller. It possesses nearly four and a half miles of luxuriant vegetation with wooded glades, at intervals opening out at the foot of the cliffs. A broad, winding river adds its effect to the picture, and towards the middle of the pass, where the rocks are highest, the precipices in the direction of Olympus fall so steeply as to bar the passage on that side, while the rocks on the Ossan side rise in many places 1,500 feet from the valley. The ruins of a number of castles are visible. These were doubtless built by the Greeks to defend the vale from invasion. It was by this route that Julius Cæsar arrived before the battle of Pharsalia.

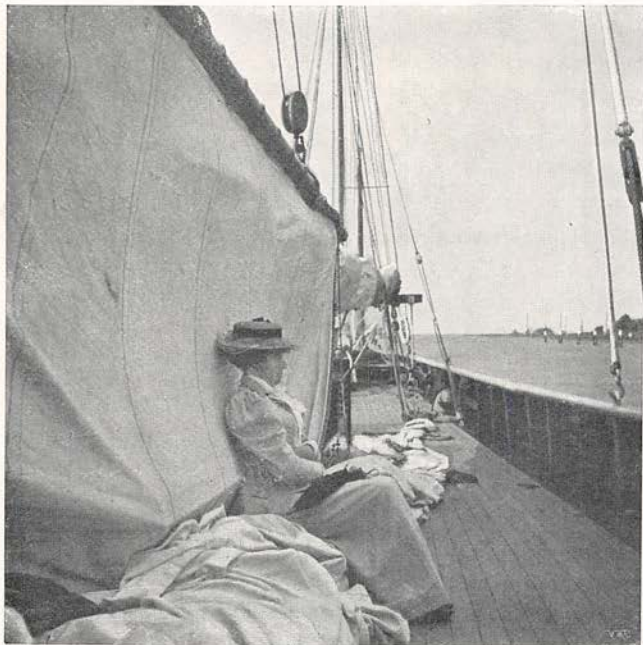
Another versatile photographer is the Earl of Dartmouth. A glance at the titles of his specimens will show their here - there - and - every - where *locale*. The beautiful picture Lord Dartmouth took in Corsica, of the Ponte Leula, is one of many picturesque landscapes reminiscent of



SIR JAMES PENDER, BART., ON BOARD HIS YACHT "FLORINDA," AT KIEL, JUNE 23, 1899.

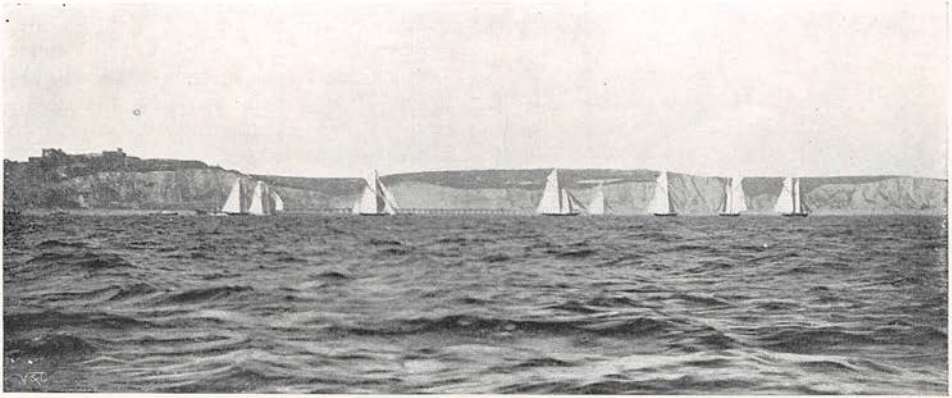
From a photograph by Lady Pender.

travel in foreign climes. We also get a very distinct view of the eastern end of St. George's Chapel at Royal Windsor, in which so many memorable services have been held; a corner of the Bishop of Lichfield's garden, showing the central tower (280 feet high) and the two western towers (each 103 feet in height) of Lichfield Cathedral, which was probably constructed on the site of the old Norman church, at the beginning of the thirteenth century; and two well-defined snapshots taken in Venice and reproducing the famous Piazza S. Marco, flagged with marble and bounded on three sides by the arcaded palaces of the Procurators. Lord Dartmouth is a staunch admirer of watery Venice, with its vaporous seamen, its horizon of waves and the distant Euganean hills, its marble churches and palaces glorified by the genius of Pisano, Sansovino, Titian, and Veronese. Again, it was left



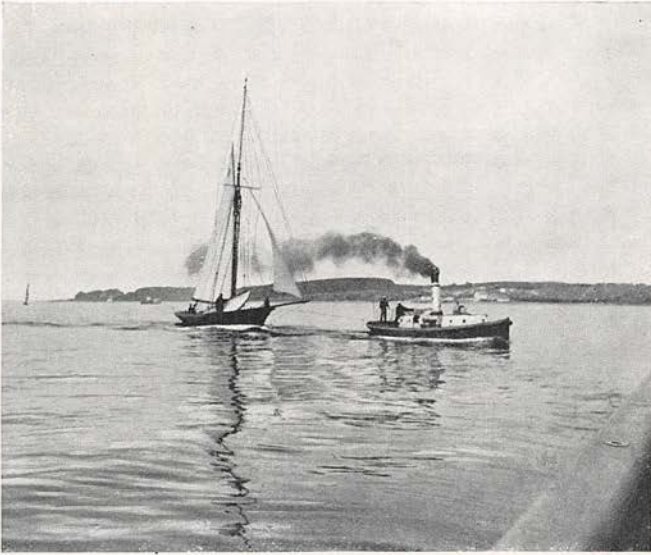
LADY PENDER ON THE "FLORINDA," AT KIEL, JUNE 23, 1899.

From a photograph by Sir James Pender, Bart.



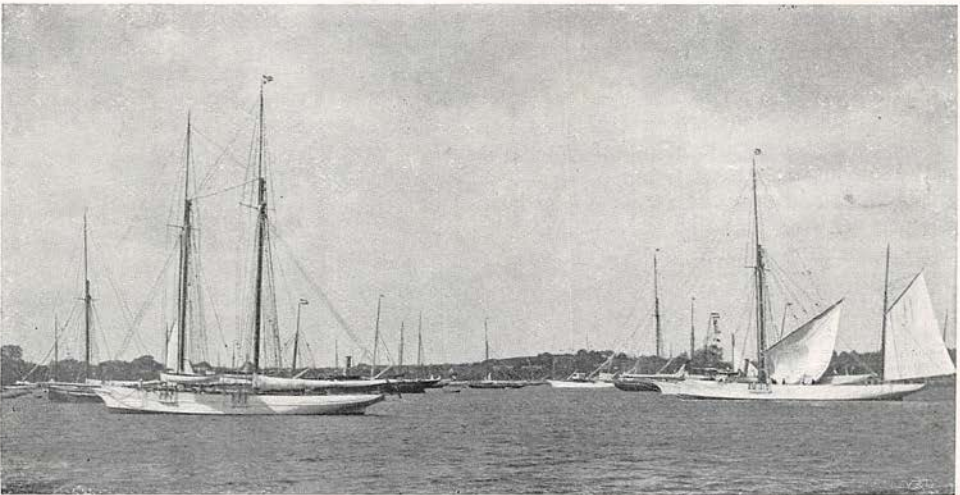
THE RACE FOR THE EMPEROR'S CUP: YACHTS STARTING FROM DOVER FOR HELIGOLAND, JUNE 19, 1899.

for the sometime Conservative Whip in the House of Commons, and the owner of nearly 20,000 acres, to secure the only photograph of Corinth Canal taken within the steep walls which form it. Corinth Canal has had a remarkable history. It was projected by Alexander the Great, re-



TOWING THE "THISTLE" TO THE LINE, KIEL.

solved on by Julius Caesar, and commenced by Nero, the traces of whose unfinished work still remain a few hundred yards from the Corinthian Gulf. Four miles long, costing about one and a half millions, and eventually carried through in 1882, the



YACHTS IN KIEL HARBOUR.

Three photographs by Sir James Pender, Bart.



CAPT. MULLINS, OF H.M.S. "TERRIBLE," AND PILOT ON "FLORINDA,"
RACING OFF KIEL.

From a photograph by Sir James Pender, Bart.

Canal offers a valuable short cut between several of the ports of the Mediterranean and the Black Sea. The magnitude of the engineering operations may be grasped when it is stated that the central portion traverses a cutting in rock of which the maximum depth is 285 feet.

Zoology is the favourite subject upon which the Duchess of Bedford expends her photographic zeal. Her Grace's ruling hobby is the study and care of animals; and when she took to photography, with such excellent results as are depicted in these pages, it was little wonder that her albums included pictures of all sorts and conditions of four-footed beasts and domestic pets, taken in all parts of the world. But it is at Woburn Abbey, where the Duchess has a zoological collection, the envy of many and the source of never-failing interest to her numerous guests, that dumb "sitters" find the readiest welcome. Every

member of the Duchess of Bedford's private menagerie has, at one time or another, had the honour of being photographed by its devoted owner, who also extends to her sitters the favour of "copyrighting" every print that the negative produces. "Goblin," the famous Siamese cat, which presents such an immaculate appearance on its cushioned pedestal that one is forgiven for assuming that it had been asked to "look pleasant," is a great favourite in the Woburn household—as, indeed, are all things connected with the East. It is only a few years since the Duchess, then the gifted and versatile daughter of Archdeacon Tribe, of Lahore, spent six years in India, prosecuting her studies in natural history and zoology, while at the same time she became an expert horsewoman, a deft angler, and a daring shot. It

was only natural, then, that on her marriage with a great landowner who was also devoted



THE "FLORINDA" ENTERING TERSCHELLING IN A WESTERLY GALE.

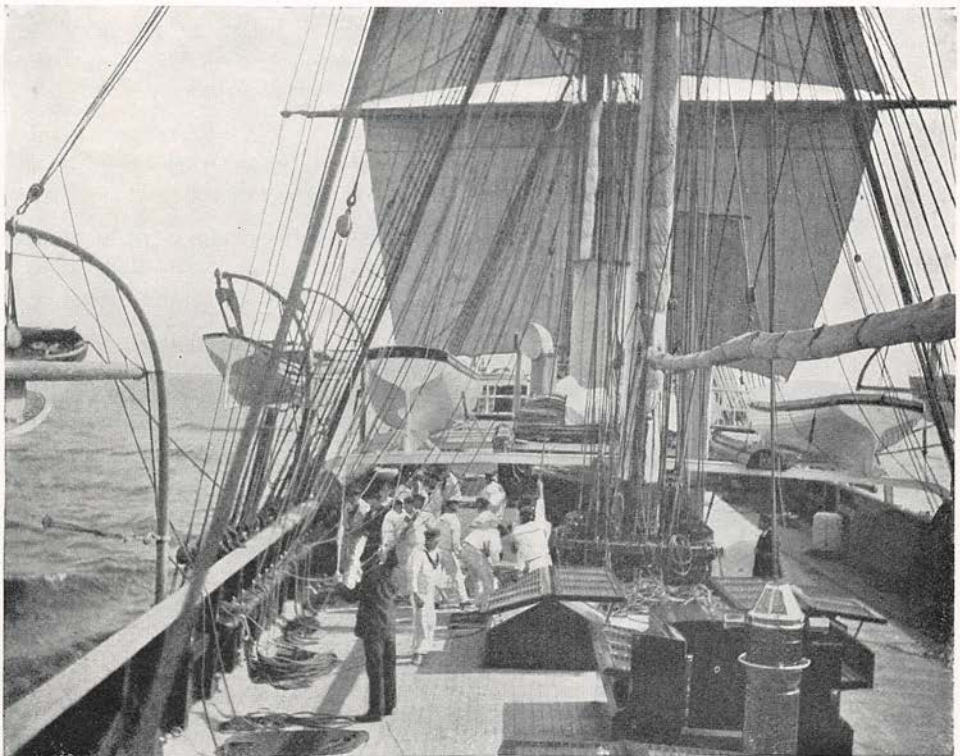
From a photograph by Sir James Pender, Bart.

to animals she should improvise at her country seat a private wild-beast show, where many of the animals she had known personally in their far-away homes should find still more comfortable quarters. With her own hands the Duchess frequently tends to the wants of her various charges, and with her own camera her Grace obtains instantaneous portraits — which are usually enlarged to 7 in. by 5 in.—to perpetuate their memories when death or decay has



THE THEATRE AT SYRACUSE.

From a photograph by Sir Thomas Bazley, Bart.

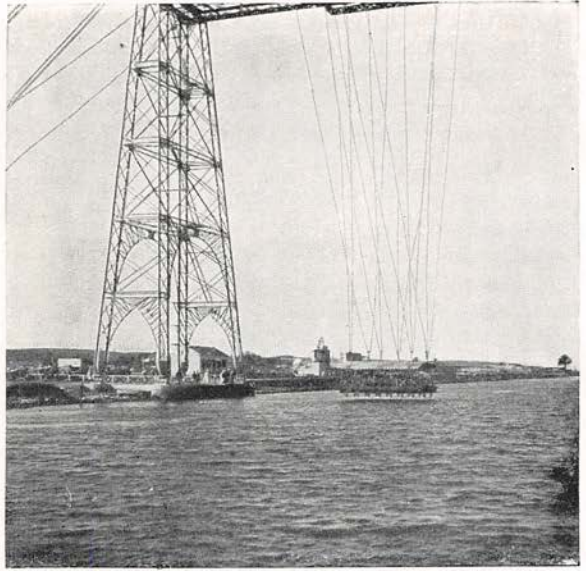


THE PRIVATE YACHT OF PRINCESS DE POIX.

From a photograph taken by Her Royal Highness.

removed them. Fearless and trained in the useful methods of approaching semi-wild animals, the Duchess of Bedford will venture nearer than anyone on her vast estate to the members of her three hundred. The admirable picture she has secured of the American bison, which looks for all the world as if it were soliloquising on its native heath, was taken scarcely ten yards from the subject.

We now turn to the pictorial work accomplished by Sir James Pender, M.P., the distinguished son of a worthy father. Loving the sea, and a yachtsman of well-known ability and recognised position, Sir James has "snapped" chiefly on water. The result is instructive as well as entertaining. Most of his snapshots produced in these pages were taken by Sir James Pender in the June of last year, when, accompanied by Lady Pender, he took his beautiful and fast-running *Florinda* to Kiel. Here Sir James secured many excellent photos, including several realistic views of the race for the Emperor's Cup from Dover to Heligoland. Kiel, the most important naval harbour of



THE SUSPENSION FERRY AT BIZERTA.
From a photograph by Sir Thomas Eazley, Bxrt.

Germany, and the station of the German Baltic Fleet, is the recognised centre of German yachting; all the keenest English yachtsmen go there for the season, which loses nothing by offering fine sea-bathing and very picturesque scenery. Its charms may be said to be manifold; one might well spend a whole day inspecting (at a distance) the strong fortifications by which the harbour at Kiel is guarded, or at the Imperial dockyards, where increased activity is now the order of the day.

Last, but by no means least in this series, comes Sir Thomas Bazley, who may be said to be the *doyen* of them all. Sir Thomas is at once an artist who understands each subject he portrays, and a traveller possessed of a comprehensive knowledge of its history and its associations. Probably no man—and certainly no woman—has accomplished in his lifetime so much as this enthusiastic veteran in the fields of amateur Continental photography; and he can consequently speak with weight and authority on this matter. Here is what Sir Thomas courteously wrote me from his house at Bournemouth West: "Cautions have often been given, and disregarded, against unauthorised photography in foreign countries. Trans-

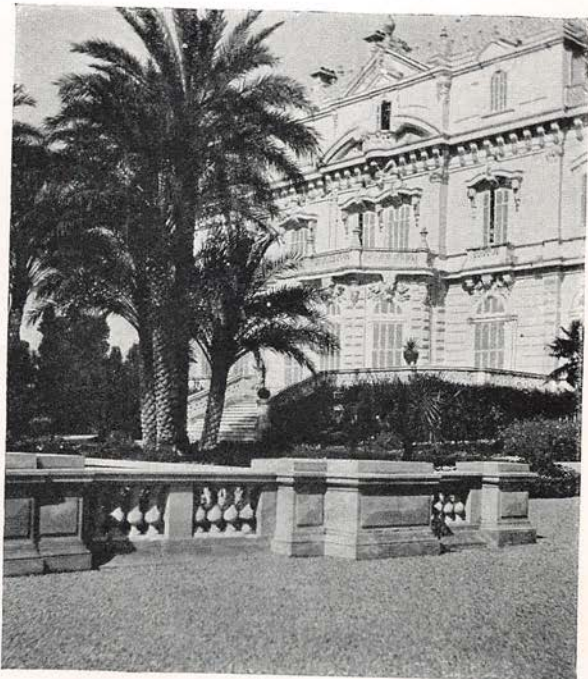


THE RUINS OF EPIPOLÆ, NEAR SYRACUSE.
From a photograph by Sir Thomas Eazley, Bart.

gression is so tempting, and so easy, and the regulations in different places are so unequal. In many, as Cannes, Naples, Messina, Malta, etc., the camera may be used with impunity, except in the vicinity of actual fortifications; and the same in Algiers itself; but in other parts of that French colony the pursuit is hazardous. At Philippeville, one of my party, innocently taking snapshots, was followed by a detective, and finally apprehended, only escaping serious inconvenience by an appeal to the British Consul."

Very entertaining is this baronet's photographic scrap-book. All his specimens are first-class reproductions, and each is a reminder of some interesting event in history, commercial progress, or the lives of the illustrious dead.

In Cannes, two years ago, Sir Thomas Bazley secured the two picturesque local photos reproduced. It was then a Cannes with the harbour



CHATEAU THORENC, LORD RENDEL'S VILLA AT CANNES, WHERE MR. GLADSTONE STAYED JUST BEFORE HIS LAST ILLNESS.

From a photograph by Sir Thomas Bazley, Bart.



STATUE OF LORD BROUGHAM AT CANNES.

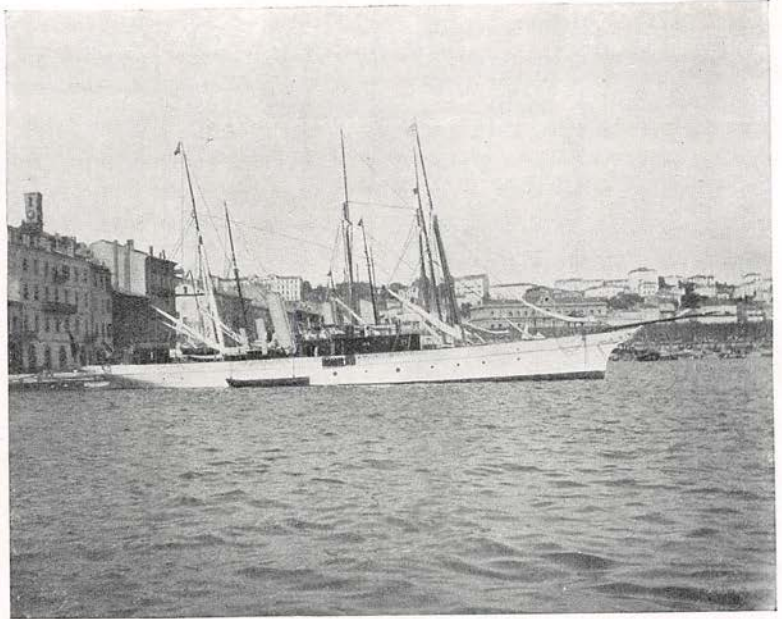
From a photograph by Sir Thomas Bazley, Bart.

singularly empty at a fashionable time of the year—a fact which was probably due to the "war scare" arising from the Fashoda incident, which somewhat foolishly prevented many tourists, both by land and sea, from visiting the Riviera. The statue of Lord Brougham, the discoverer of Cannes as a winter resort, is well placed and provides a satisfactory picture. So does the Château Thorenc, Lord Rendel's villa, where Mr. Gladstone so frequently stayed. Its architecture is imposing, and the position and surrounding gardens magnificent; its masonry, though by no means of recent erection, is as bright and as clean as when freshly tooled.

From Cannes let us go to Syracuse. Coasting above Sicily, one may enjoy a fine view of snow-capped Etna in favourable weather, at too great a distance, however, for successful photography. Syracuse is deeply

interesting, with its Fountain of Arethusa, ancient temples, narrow streets, and quaint shops, the Ear of Dionysius, and the ruins of a Greek theatre and Roman amphitheatre. The ruins of Epipolæ are a few miles distant, and include the fortress of Euryalus, with its deep steps and rock-hewn passages. On the summit, where some of the party stand, a magnificent panorama is obtained, including snowy Etna and a long range of plain to the north, where many an ancient battle was fought, besides the great harbour and Syracuse itself.

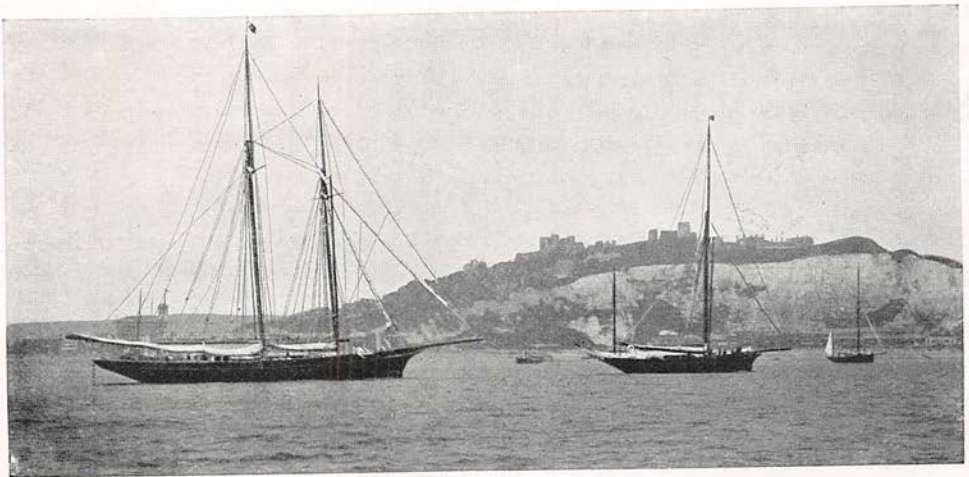
A unique picture is that which depicts the famous suspension ferry at Bizerta. Half a day's sail from Tunis, Bizerta is a Moorish and Arab settlement, whose chief feature is an inland lake, in which it is said all the warships of the world could find anchorage simultaneously. A wide canal forms the entrance from the Mediterranean, and is spanned by a suspension ferry which was erected at great cost. The horizontal girders



THE "SANTA CECILIA" AT CANNES.
From a photograph by Sir Thomas Bazley, Bart.

are high enough to permit the most stately ship to pass beneath them; but the steam engine which at that great elevation propels the traversing car is deficient in power, and in strong winds is often unable to complete the transit. The inhabitants, by the way, who are both black and dusky, decidedly object to being photographed. Probably they suspect the camera lens to be an impersonation of "the evil eye."

A. WALLIS MYERS.



BEFORE THE START FOR THE EMPEROR'S CUP, DOVER, JUNE, 1899.
From a photograph by Sir James Pender, Bart.