

CROWN &
CAMERA

Photographs of
COLONIAL INDIA



FIG. 1
Unknown
Queen Victoria 1860s

CROWN AND CAMERA: PHOTOGRAPHS OF COLONIAL INDIA

When Queen Victoria celebrated her sixtieth year in power in 1897 the British Empire spanned a quarter of the earth and its population, making it the largest colonial power to date (FIG. 1). The ‘jewel’ in the crown of the Empire was India. The British had actively expanded their presence in the country from 1619, only retreating after India gained independence in 1947. The British East India Company (1600–1874) had a monopoly over all British trade in the region, achieving considerable commercial and political power soon after its establishment. Until its loss of authority in 1858, the Company acted as an agent of British imperialism, with its control spreading over almost the entire country. The term ‘Raj’ describes the period when India was ruled by the Crown until sovereignty was finally won from the British.

The invention of photography coincided with the start of Victoria’s reign in 1837 and was increasingly allied to Britain’s colonial endeavours. Since the 1780s, pictures of India’s architecture, landscape and inhabitants had been available to an eager audience through the art of travelling Britons. But the arrival of photography enabled a more accurate description of scenes than could be gleaned from prints and drawings. More generally, the rise of the new medium also coincided with the development of anthropology and the birth of the museum, both of which were premised on an impulse to collect and classify information about diverse cultures.¹

Crown and Camera draws on the intertwined histories of photography and colonialism in India. The images on display from the National Gallery of Victoria’s permanent collection, from the 1850s and ’60s, reflect the interpretation photographers gave to their experience during shifting political circumstances. While Queen Victoria never visited the country, the photographs offered both her and other Britons a marvellous window onto India. These images, taken by government, commercial and amateur photographers, meant that all who wanted to could literally possess a small piece of the colony and take part in England’s global embrace.

‘TO COLLECT PHOTOGRAPHS IS TO COLLECT THE WORLD’

British photography in India during the nineteenth century served a variety of purposes: as a tool of science and surveillance, a symbolic passage to new encounters, and an aid to personal memories. Photography was also a form of education and entertainment, and viewed largely at the time as a simple truth-revealing mechanism.

1 In particular, a number of nineteenth-century photographers were interested in indigenous cultures and many of those represented in museum collections today worked in places such as Australia, China, Japan, the Middle East, North America and parts of Asia.





FIG. 2
Captain Linnaeus Tripe
Madura, Trimul Naik's Choultry 1858
from the *Photographs of Madura*,
Part II series, 1858



FIG. 3 Major Henry Dixon Group of natives, Malloor in Mysore c.1864



FIG. 4 Major Henry Dixon Group of native Christians, Bangalore c.1864

The thirst of the British public for foreign scenes was answered by photographers ready to capture 'new' places. Today their images provide a particular kind of access to the past; they are understood as a form of mass communication, participation and often manipulation. As Susan Sontag has written: 'From its start, photography implied the capture of the largest number of subjects. Painting never had so imperial a scope.'²

This exhibition focuses on the 'great' photographers, celebrated in the history of the medium for their work in India. The work on display is, however, emblematic of the type of image making undertaken by others at the time. The most recognised names in this league of well-educated, bourgeois British gentlemen are Captain Linneaus Tripe (1822–1902), Dr John Murray (1809–98), Samuel Bourne (1834–1912) and to a lesser extent Major Henry Dixon (1824–83). *Crown and Camera* also includes the work of the travel photographer Felice Beato (c.1834–c.1908) who visited India for only a short time but created images that have since become some of the most memorable in the early history of photography.³ While mindful of their government or market-based patrons, these photographers also cultivated a 'hero' image for themselves. Their travels and 'image conquests' were fraught with practical concerns as well as potentially perilous adventure, both of which added to their popularity.

Photography played a major role in promoting colonial messages. The desire to collect, order and possess the treasures of India, including its landscape, was enhanced by this new means of permanent recording (echoed in Sontag's dictum 'To collect photographs is to collect the world'⁴). In a recent article, Sophie Gordon asks whether the colonial context can explain and be responsible for such records, and whether colonial ideologies regarding photography help us to understand what we see (or don't see) in these pictures today.⁵ In order to answer this she suggests we 'unpack' the idea that these images are the result of a unified colonial gaze. Certainly the photographers in *Crown and Camera* represent diverse roles as image makers, but their results reveal commonalities. Generally, they share compositional qualities, a limited interest in photographing Indian people, a sense of mystery about the places they capture, and a desire to record rather than interpret each scene.

Australians today will have a radically different outlook on the photographs in *Crown and Camera* than British viewers, who are perhaps more informed about their own colonial heritage. In the 1970s, for instance, many Australian photographers, including Robert Ashton, Jon Rhodes and Max Pam, followed the hippy trail to India. They recorded a poverty-stricken but enlightened and sensorily charged place. This vision of India arguably remains in the minds of the thousands of Australian travellers who continue to visit each year and may inform the way they view the images in this exhibition.

2 Susan Sontag, *On Photography*, Penguin Books, London, 1979, p. 7.

3 Other British photographers working in India during the nineteenth century include John Burke, James Robertson, Major Robert Gill, Captain Thomas Biggs, Dr W.H. Pigou and Philip H. Edgerton. Lala Deen Dayal is perhaps the best-known Indian photographer of the time.

4 Sontag, *On Photography*, p. 3.

5 See Sophie Gordon, 'Uncovering India: Studies of nineteenth-century Indian photography', *History of Photography*, vol. 28, no. 2, Summer, 2004, pp. 180–90.



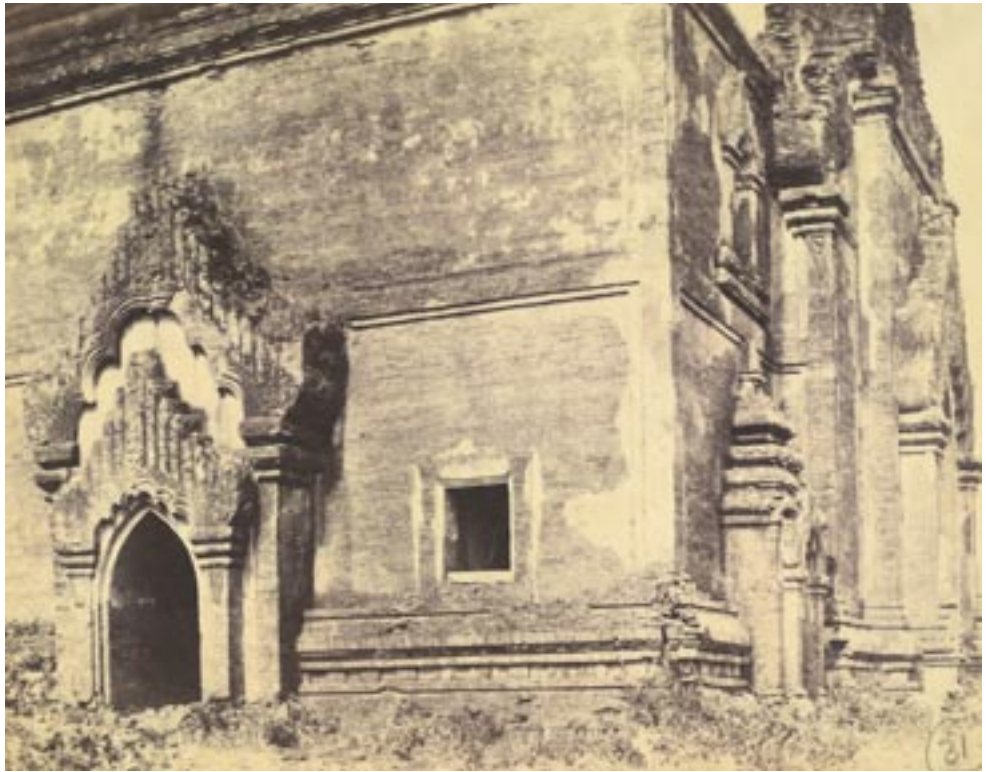


FIG. 5
Captain Linnaeus Tripe
Pugahm Mya: Flat arch in Damayangyee Pagoda, Burma 1855



FIG. 6 **Captain Linnaeus Tripe** *Burma, Mengoon: Pagoda from the south-east* 1855



FIG. 7 **Captain Linnaeus Tripe** *The Elephant Rock near Madura* 1858 from the *Photographs of Madura, Part I* series, 1858

It is a conceptual stretch to look back with our twenty-first century eyes to understand the chroniclers of Britain's imperial story. Indeed, the photographs in this exhibition tell us as much about the photographer as what they depict. For example, Captain Linnaeus Tripe was commissioned by both the East India Company and the Madras Presidency, in 1855 and 1856 respectively, to photograph edifices, sculptures and inscriptions of historical and artistic interest (FIG. 2, 6, 11, 12).⁶ His projects were also regulated by how the British military saw its social, political and economic role in India.⁷ Tripe's aim was acquisitive – to 'secure ... objects' and 'obtain illustration' – but he also suggested that 'the Picturesque may be allowed, perhaps supplementally'.⁸ Within a few years he had produced thousands of images, won several awards, published ten books, mounted exhibitions and was regarded as a leading photographer of British India. While Tripe's work had a political function, he was also keen for it to have market appeal. From the 1850s onwards, these two roles for photography were increasingly intertwined, making the original distinction between official and commercial work less visible.

THE PICTURESQUE

As benign as they might now seem, the photographs in *Crown and Camera* form a catalogue of imperial possessions and potential areas of profitable trade. The images are also constructed using visual cues for a European audience familiar with the aesthetic conventions of the picturesque.

Tripe, for instance, generally attempted to avoid the picturesque but it is possible to detect its distinctive 'look' in his landscape photographs (FIG. 7, 17). The style was well known to nineteenth-century photographers for its combination of harmonious composition, beauty, romance, myth making and a constructed vision. Nothing disturbs the pleasure of the eye as it roams over the well-balanced image surface. In such photographs there are few images of poverty or sickness, work or confrontation.

Samuel Bourne, an amateur photographer turned professional in India, is often associated with creating an 'imperial picturesque' aesthetic: 'I make no pretensions to scientific travels – my object was purely pictorial'.⁹ Bourne's main base in India was in the hill station of Simla but its scenery did not correspond to his notion of 'ideal landscapes'.¹⁰ Bourne arrived in India in 1863 and from his first day described his surrounds in great detail for the readers of the *British Journal of Photography*. In his first entry he writes, 'Indian landscapes, I do not think will ever compare with English, not because the photography can not be as good, but the scenery is not so beautiful or so well adapted for the camera'.¹¹

6 The Company had commissioned images of historic monuments, geological features, botanical elements and Indian citizens, together with their customs, dress and occupations, since the 1780s as information to further develop their profitable trade. See also Janet Dewan, 'Linnaeus Tripe: Critical assessments and other notes', *The Photographic Collector*, vol. 5, no. 1, Fall, 1984, p. 49.

7 See Mai-Mari Sutnik, 'Picturesque Views: A Rediscovery of Photographs by Linnaeus Tripe', in Janet Dewan, *Linnaeus Tripe: Photographer of British India 1854–1870*, Art Gallery of Ontario, Canada, 1986, p. 5.

8 Janet Dewan, *Linnaeus Tripe: Photographer of British India 1854–1870*, p. 14.

9 Samuel Bourne, 'A photographic journey through the higher Himalayas', *British Journal of Photography*, vols XVI–XVII, 1870–71, pp. 570–71.

10 Upon arriving in Simla, Bourne was disappointed at a lack of picturesque sites and complained that there were 'no rustic bridges and no ivy-clad ruins'. Samuel Bourne, 'Photography in the East', *British Journal of Photography*, vol. X, 1863, p. 345.

11 Samuel Bourne, 'Narrative of a photographic trip to Kashmir and adjacent districts', *British Journal of Photography*, vols XIII–XIV, 1866–67, p. 619.





FIG. 8

Samuel Bourne

The Memorial Well with Cawnpore Church in the distance 1863–69



FIG. 9
Dr John Murray
The great panorama of the Taj Mahal 1864





FIG. 10

Felice Beato

*Interior of the Secundra Bagh after the slaughter of 2000 rebels by
H. M. 73rd Highlanders, Lucknow, 24th Punjab Infantry 1858*

Looking at Bourne's photographs, taken over the seven years he spent in India, it is clear that he is only moderately interested in photographing Indian people, and he uses them mostly as indicators of scale (FIG. 8).¹² Bourne seems obsessed with finding picturesque views at all costs: 'On one occasion I waited six days rather than leave two remarkably fine pictures.'¹³ Bourne's work was considered to be artistic photography and was generally viewed at exhibitions or bought by interested people who framed and hung the images at home. When Bourne and his partner Charles Shepard sent their 1867 catalogue to the South Kensington Museum in London (later the Victoria and Albert Museum), they received an order for all of the 1666 views listed.¹⁴ The firm still operates in Calcutta today.

'INDIA SHOULD BELONG TO ME'

The Indian Mutiny, or First War of Independence, of 1857–58 is a key event in the modern history of India. Historians generally agree that there were several causes for the bloody uprising, though three main factors are clear. First, throughout the spring of 1857 Indian soldiers of the East India Company Army, known as sepoys, became restless. Rumours were circulating that the British had issued them with new rifles requiring cartridges greased with pig and cow fat – which was highly insulting and any contact meant defilement for both Muslims and Hindus. Second, many northern Indians were oppressed by the rigid administration of the land tax and by the differences of wealth as the new exports of cash crops benefited some and impoverished others. Finally, there was simmering local resentment at the close relationship between the civil administration and Christian missionaries who, it was felt, threatened Indian religious beliefs.¹⁵

Within the space of a few weeks large swathes of territory had fallen to the Indian rebels but their success was short lived and they were soon suppressed. 'India should belong to me,' said Queen Victoria after the British victory and declared India a Crown colony to be governed directly by Parliament.¹⁶ The conflict gave rise to an elaborate mythology on both sides and effectively created two Indias: British India, which comprised two-fifths of the country and three-fifths of the population, and the remaining territories known as Native States which were indirectly governed through Indian rulers. In a satirical description of this division, British poet Rudyard Kipling wrote: '... nobody cares a straw for the internal administration of Native States so long as oppression and crime are kept within decent limits, and the ruler is not drugged, drunk, or diseased from one end of the year to the other ... [these States] were created by Providence in order to supply picturesque scenery, tigers and tall writing.'¹⁷

- 12 See James R. Ryan, *Picturing Empire: Photography and the Visualisation of the British Empire*, Reaktion Books, London, 1997. Ryan writes that generally the inclusion of local inhabitants in Bourne's photographs depended upon their total acquiescence to his aesthetic.
- 13 Samuel Bourne, 'Ten weeks with the camera in the Himalayas', *British Journal of Photography*, vol. XI, 1864, p. 69.
- 14 Mark Haworth-Booth (ed.), *The Golden Age of British Photography 1839–1900*, Aperture, New York, 1984, p. 105.
- 15 C.A. Bayly, 'From Company to Crown: Nineteenth-century India and its Visual Representation', in C.A. Bayly (ed.), *The Raj: India and the British 1600–1947*, National Portrait Gallery, London, 1990, p. 136.
- 16 See Ainslie Embree, 'The Rulers and the Ruled', in *The Last Empire: Photography in British India 1855–1911*, Aperture, New York, 1976, p. 141.
- 17 Rudyard Kipling, *Indian Tales*, 1890.





FIG. 11 Captain Linnaeus Tripe *Sacred cistern and water spout belonging to the Subrahmanya Swami's Temple 1858*



FIG. 12 Captain Linnaeus Tripe *The Great Bull from the gateway, Great Pagoda, Tanjore 1855*



FIG. 13 Major Henry Dixon *The Great Temple at Bobaneswar, called Ling Raj* 1859
page 15 from *Orissa: Its temples and rock-cut caves* by Captain Henry Dixon 1859

FIG. 14 Dr John Murray *The Taj Mahal from the east with four figures seated on foreground ruins* c.1858–62



No photographers had been present to record the infamous siege of Lucknow during the Mutiny.¹⁸ Felice Beato hurried to India after hearing of the events while covering the Crimean War. He arrived four months too late but this did not deter him from gruesomely inventing scenes for his camera. The most controversial of his pictures is *Interior of the Secundra Bagh after the slaughter of 2000 rebels by H.M. 73rd Highlanders, Lucknow, 24th Punjab Infantry* taken in 1858 (FIG. 10). The British had riddled the brick walls and columns of a large house on the eastern edge of Lucknow with bullet holes and killed the Indians who were inside. With no scenes of the actual battle to photograph (indeed technologically photography still could not capture movement with clarity) Beato posed a small group of Indians with a horse among the pock-marked ruins, human skulls and bones. His images are believed to be the first to show human corpses on a battlefield.¹⁹ Beato had ordered the bodies of the dead rebels to be disinterred for the picture and then carefully arranged them to improve the impact of the image. His photograph forms a kind of 'death mask' to the events that were taken as proof of British power at the time.

'SOME LITTLE FAME'

Most of the photographs taken in India during the early years of the medium were inextricably tied to the colonial regime. Many military men photographed as amateurs while off duty and were sometimes commissioned to take pictures for the government. Between their times of engaged service, officers of the British army in India often had little to do in their posts and were free to indulge in hobbies of their choice.²⁰ Major Henry Dixon began photographing in India in his leisure time until asked by the Commissioner of the Orissa district to photograph its temples and caves for the Crown in 1859 (FIG. 13). Dixon hoped that his first photographic essay, which was comprised of pasted-in text and images, might bring him 'some little fame, if not fortune too'.²¹

It was not uncommon for competent amateurs to publish and sell their work commercially in London and Dixon seems to have had a number of subscribers who bought his photographs.²² Like almost all of the photographers in India at the time, he complained about the tropical conditions under which he worked and, in the introduction to his first album, noted the lack of available literature and teachers of photography.

18 Later, however, photographers such as John Murray were commissioned to photograph the sites where the Mutiny had taken place. Such images have a highly complex set of visual cues as they fulfilled the role of news item, historical document, propaganda and evidence of victory and power.

19 As British photographer Roger Fenton had shown in his pictures from the Crimean War, it was possible to address the subject of death. Fenton wrote about the many scenes of devastation that he encountered during the Crimean War, but he did not photograph them directly; rather, his images, such as the famous *The Valley of the Shadow of Death* 1855, take in the realities of war via its poignant signs. Possibly Fenton censored his own work as an official war photographer and thought that pictures of dead soldiers and enemy fighters should not be taken or published given the British public's mounting criticism of the conduct of the war and a growing lack of confidence in the government.

20 G. Thomas, 'The first four decades of photography in India', *History of Photography*, vol. 3, no. 3, July 1979, p. 215.

21 See the introduction by Dixon to his album, *Orissa: Its temples and rock-cut caves by Captain Henry Dixon*, 1859.

22 Janet Dewan, 'Delineating antiquities and remarkable tribes: Photography for the Bombay and Madras Governments 1855-70', *History of Photography*, vol. 16, no. 4, Winter, 1992, p. 311.



Dr John Murray, who took up medical duties in the service of the East India Company, was also a prolific amateur photographer. He began to take photographs in 1849, though most of his extant works date from the mid 1850s to 1865. Murray built up the first extensive record of the Mughal monuments of Agra, Mathura, Sikandra and Fatehpur Sikri (FIG. 14), the most famous being the Taj Mahal (FIG. 9). His repeated attempts at a panorama of the Taj show that he was attempting to capture a picturesque view of this celebration of love, as well as its extraordinary architecture.

SPECIAL SUBJECT

In the context of post-colonial theory, it is apparent that the photographic archive created in India represents a form of selective colonial memory. Photographs played a significant role in the popularisation of the imperial spirit and ideology within and beyond Britain. As historian Christopher Pinney points out, 'In much of the archive created in India there is ... at every turn, a process of unravelling which reasserts a desire to maintain distance and difference.'²³ Certainly the images created by British photographers in *Crown and Camera* insist on otherness. They convey a feeling that the scenes, monuments and people in the images might never be understood by a European audience due to a seemingly unbridgeable cultural gulf.²⁴

Theorist Edward Said first used the term 'imaginative geography' in his book *Orientalism* (1978) to describe how the East was constructed by Europeans as a set of complex and contradictory ideas and images. While Said mainly dissects the European literature of the time, the photographs in *Crown and Camera* put one nineteenth-century colony under the magnifying glass. They are intensely focused on India as a place far from the British imagination, so that specific moments captured on film become representative of the country generally. The very idea of empire is based on invasion and domination; photography conquered the vastness of India visually. As Samuel Bourne noted at the time, the only difference may have been 'less noise and smoke'.²⁵

Kate Rhodes

ASSISTANT CURATOR OF PHOTOGRAPHY

23 Christopher Pinney, 'Underneath the Banyan Tree: William Crooke and Photographic Depictions of Caste', in Elizabeth Edwards (ed.), *Anthropology and Photography 1860-1920*, Yale University Press, London, 1992, p. 165.

24 Also see Samuel Bourne's writing in the *British Journal of Photography* regarding religion.

25 Samuel Bourne, 'Photography in the East', *British Journal of Photography*, vol. X, 1863, p. 268.





Fig. 15 Captain Linnaeus Tripe *Madura, arcade in the quadrangle, Trimul Naik's Palace 1858*



Fig. 16 **Samuel Bourne** *Lower Falls, Pykarah River, from the summerhouse in Government garden 1863–69*

CHECKLIST

ALL PHOTOGRAPHS ARE FROM THE PERMANENT COLLECTION OF THE NATIONAL GALLERY OF VICTORIA. MEASUREMENTS ARE LISTED HEIGHT BEFORE WIDTH.

Felice Beato

English c.1834–c.1908, worked throughout Europe and Asia 1863–90, died Burma

Interior of the Secundra Bagh after the slaughter of 2000 rebels by H. M. 73rd Highlanders, Lucknow, 24th Punjab Infantry 1858
albumen silver photograph

25.6 x 29.4 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of the Herald & Weekly Times Limited, Fellow, 1979 (PH5-1979)

Saaduh Ally's Tomb. The gateway where General Neill was killed 1858

albumen silver photograph

23.8 x 30.2 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of the Herald & Weekly Times Limited, Fellow, 1979 (PH6-1979)

The room in which Sir Henry Lawrence was killed 1858

albumen silver photograph

24.6 x 30.2 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of the Herald & Weekly Times Limited, Fellow, 1979 (PH7-1979)

Interior of Pehtung Fort showing Probyn's horse and camp, 1st August 1860 1860

albumen silver photograph

23.2 x 29.7 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of the Herald & Weekly Times Limited, Fellow, 1979 (PH8-1979)

Samuel Bourne

English 1834–1912, worked in India 1863–69

The church, court house and library, Ootacamund 1863–69

albumen silver photograph

23.6 x 27.4 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of the Herald & Weekly Times Limited, Fellow, 1979 (PH11-1979)

The Taj and garden from the entrance gate, Agra 1863–69

albumen silver photograph

23.5 x 27.4 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of the Herald & Weekly Times, Fellow, 1979 (PH12-1979)

The Memorial Well with Cawnpore Church in the distance 1863–69

albumen silver photograph

18.8 x 31.7 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of the Herald & Weekly Times Limited, Fellow, 1979 (PH13-1979)

Lower Falls, Pykarah River, from the summerhouse in Government garden 1863–69

albumen silver photograph

23.8 x 29.4 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of the Herald & Weekly Times Limited, Fellow, 1979 (PH14-1979)

Kashmir women 1866

albumen silver photograph

20.5 x 28.7 cm (image and sheet)

Gift of Ms Christine Godden, 1991 (PH30-1991)

Major Henry Dixon

English 1824–83

The Great Temple at Bobeneswar, called Ling Raj 1859

page 15 from *Orissa: Its temples and rock-cut*

caves by Captain Henry Dixon 1859

album: albumen silver photographs, 41

pages, leather, cardboard and cloth cover, gold embossing, stitched binding

24.3 x 28.9 cm irreg. (image and sheet)

36.8 x 44.4 cm (page)

Purchased, 1977 (PH77-1977)

H. H. The Rajah of Mysore's bathing place on the Puckshewan, a branch of the Cavery River 1864
plate XI from *Seringapatam illustrated: In a series of nineteen photographs by Major Henry Dixon, H. M. XXII M. N. I.*, 1864

album: albumen silver photographs,

37 pages, leather, cardboard and cloth cover, gold embossing, stitched binding

21.5 x 29.3 cm (image and sheet)

36.3 x 44.4 cm (page)

Purchased, 1977 (PH78-1977)

Group of natives, Malloor in Mysore c.1864

page 18 from *Specimen book* c.1864

album: albumen silver photographs, 85 pages, leather, cardboard and cloth cover, stitched binding

22.1 x 29.0 cm irreg. (image and sheet)

36.5 x 44.3 cm (page)

Purchased, 1977 (PH79-1977)

Group of native Christians, Bangalore c.1864

page 19 from *Specimen book* c.1864

album: albumen silver photographs, 85 pages, leather, cardboard and cloth cover, stitched binding

18.4 x 23.6 cm irreg. (image and sheet)

36.6 x 44.2 cm (page)

Purchased, 1977 (PH79-1977)

Dr John Murray

Scottish 1809–98, worked in India 1833–71

Fort Agra, entrance to Akbar's Palace and Ladies' Tower c.1858–62

albumen silver photograph

37.0 x 44.0 cm (image and sheet)

Purchased through The Art Foundation of

Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH136-1982)

The Taj Mahal from the east with four figures seated on foreground ruins c.1858–62

albumen silver photograph

38.0 x 44.0 cm (image and sheet)

Purchased through The Art Foundation of

Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH137-1982)

The great panorama of the Taj Mahal 1864

albumen silver photograph

37.0 x 44.7 cm irreg. (image)

37.5 x 44.7 cm irreg. (sheet) (each)

Purchased through The Art Foundation of

Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH135.1-3-1982)

Captain Linnaeus Tripe

English 1822–1902, worked in India 1839–75

Sacred cistern and water spout belonging to the Subrahmanya Swami's Temple 1858

albumen silver photograph

28.0 x 36.0 cm (image and sheet)

Purchased through The Art Foundation of

Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH117-1982)



The Great Bull from the gateway, Great Pagoda, Tanjore 1855

albumen silver photograph

28.0 x 36.0 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH118-1982)

Pugahm Myo: Figures in Damayangee Pagoda, Burma 1855

albumen silver photograph

26.3 x 31.0 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH119-1982)

The Elephant Rock near Madura 1858

from the *Photographs of Madura*,

Part I series, 1858

albumen silver photograph

24.7 x 35.3 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH120-1982)

Pugahm Myo: Flat arch in Damayangee Pagoda, Burma 1855

albumen silver photograph

27.0 x 34.0 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH121-1982)

Idgar and tomb at Ryakotta 1858

albumen silver photograph

23.5 x 35.5 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH122-1982)

Burma, Mengoon: Pagoda from the south-east 1855

albumen silver photograph

25.0 x 34.0 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH123-1982)

Madura, arcade in the quadrangle,

Trimul Naik's Palace 1858

from the *Photographs of Madura, Part III* series, 1858

albumen silver photograph

30.5 x 26.5 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH124-1982)

Madura, Trimul Naik's Choultry 1858

from the *Photographs of Madura, Part II* series, 1858

albumen silver photograph

21.0 x 30.5 cm (image and sheet)

Purchased through The Art Foundation of Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982 (PH126-1982)

Unknown

Queen Victoria 1860s

albumen silver photograph (*carte-de-visite*)

9.1 x 5.6 cm (image and sheet)

Accessioned, 2003 (2003.259)

Published by the Council of Trustees of
the National Gallery of Victoria,
180 St Kilda Road, Melbourne, Vic. 3004
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Cover image:

Captain Linnaeus Tripe

Pugahm Myo: Flat arch in Damayangee Pagoda, Burma 1855





Fig. 17
Captain Linnaeus Tripe
Idgar and tomb at Ryakotta 1858

Exhibition dates:
4 September 2004 – 30 January 2005

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