

The Postcard Albums of Vera Salomons: Exploring Collected Fragmented Written
Conversations and Decoding the Family Archive, a Record of Social Practice.

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Word Count: 15429

Submitted in partial fulfilment of the requirements for the MA in Victorian Studies,
Birkbeck College, University of London, September 2016

Abstract

Vera Salomons' postcard albums are located within the locked archives of a museum in rural Kent. Previously unresearched ephemera, the albums provide a unique opportunity to explore the culture of postcard collecting and consider why this practice is both significant and revealing. The dissertation removes the albums from the shelves and opens the pages to reveal a colourful collection of miniature works of art. By gently extracting the postcards to inspect both recto and verso the researcher enters the complex world of cartophilia and evolving techniques of epistolary communication. The dissertation will suggest that collections enable connections to be made which otherwise might be overlooked within the greater context of a museum environment. Fragments of private correspondence inscribed on the Victorian invention - the postcard, will explore the changing rules in postal history. Collecting as a domestic pastime will be considered with the interiority of the pages shown to reveal the rise in cultural tourism and access to public art within the gallery environment. Exploring temporal aspects of postcard placement within the album the dissertation will investigate whether narrative is secondary to image in the album's construction. The envelopes and seals of written communication discarded in the late nineteenth century will be shown to be replaced by new methods of concealment, as cyphers and innuendo reinvent privacy. The complex relationship between text and image will also be evidenced to reconstruct an impression of the Salomons family and in particular the female creator of this collection, Vera, whose written voice is omitted. The dissertation will conclude that ownership transforms the albums' meaning over time, highlighting shifts as time passes with the album becoming a museum exhibit and then finally a memorial object. Vera's albums present themselves as a form of relic which offer significant insights into late nineteenth century and early twentieth century social history all written on a handmade collection of mass-produced miniature reproductions of art.

Preface

Thank you to Dr Louisa Calè for her support and enthusiasm as my supervisor.

Thank you to Kathy Chaney, Curator of Salomons Museum who allowed me to remove the postcards from their pages to explore and photograph both the recto and the verso. Plus granted permission to use photographed images of the postcards within the dissertation.

All images from the Salomons Museum: “Courtesy of Salomons Museum, Salomons UK Ltd”

Thank you also to Ceri Brough at the National Gallery Archive who made several trips to retrieve requested information when the initial research uncovered more tantalising trails and has granted permission for inclusion of the photograph of the Application from the Photochrom Co Ltd for leave to sell in the Entrance Hall .

Glossary

Abbreviations within the dissertation:

David Reginald Salomons, signed his name as DRS or Reg and will be referred to as DRS.

Sir David Salomons, Bt, will be referred to as DS

Sir David Lionel Salomons, Bt, will be referred to as DLS

Vera Salomons, will also referred to as Vera

Broomhill is the Salomons family home. When it appears on the postcards the address indicates it is in Tunbridge Wells.

David Salomons Museum is the name now ascribed to Broomhill and its location is now described as Southborough.

Appendix 1 indicates the preferred referencing for the Salomons Estate archive material.

Illustrations:

When referencing the postcards as illustrations, the medium will be described as ‘postcard’ and the date will be the posted [or indicated written date if unposted] of the postcard rather than the date of the original illustration.

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Introduction

This dissertation is part of the MA in Victorian Studies and aims to examine the personal collection of two postcard albums belonging to Vera Salomons. These albums are contained within the archives of Salomons Museum in Southborough Kent. These fragile pieces of ephemera are preserved within the framework of two bound blank books, with postmark dates of 1900 -1913 defining their temporal range offering interesting multiple readings. It will also make a case for postcard albums making a significant contribution to the study of epistolary culture as well as being a record of the practice of the culture of collecting postcards.

Vera Salomons, born in 1888 [Fig.1] was one of 5 children. A Jewish heiress who became a VAD nurse in the First World War, married and divorced without issue, she later worked in Jerusalem using her inheritance to promote understanding of cultural differences particularly between Palestinians and Jews.¹ Great-niece and sole heir to the Salomon's estates of Sir David Salomons, [Fig. 2] of Ashkenazi origin, first Jewish Lord Mayor of London and the first Jewish person to make an address in the House of Commons, he championed Jewish rights in relation to voting and other liberties. Related to the Rothschild's, and Montefiore family through marriage, DS was 'at the very heart of 'cousinhood'- the coterie of exceedingly wealthy, interrelated families [...]'² A. M.

¹ Dutch Jewry, 'David Lionel Salomons,' <<http://www.dutchjewry.org/genealogy/asser/1091.htm>> [accessed 27 January 2016].

² Geoffrey Alderman, 'Salomons, Sir David, baronet (1797–1873)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004 <<http://www.oxforddnb.com/view/article/24562>> [accessed 20 August 2016].

Hyamson records that on his death DS ‘left a number of legacies to Jewish and general charities [...] and made his nephew David, [Vera’s father] the son of his elder brother Philip, whom he had practically adopted, and in whose favour his baronetcy was continued, his heir.’

³ Sir David Lionel Salomons [Fig. 3] was ‘notable less for his public and official services than for the distinction of his private avocations.’⁴ An inventor and lecturer in science, also a great collector of books and art with interests in modes of transport, DLS owned the second car or ‘Horseless carriage’ in England and organised the first Motor Show in the World in 1895. Her brother David Reginald Salomons, [Fig. 4] is the main written voice within the albums; M.Brown provides a brief summary of DRS’s life, writing that he was educated at Eton and Cambridge and travelled extensively across Europe to the Far East, ultimately drowning in the First World War whilst on active service on HMS Hythe.⁵

Virginia Zimmerman remarks ‘the Victorians worried about what they would leave behind,’⁶ this dissertation will explore the importance of Vera’s postcard albums in connection with this concern. A seemingly insignificant part of her family legacy, donated in a *Deed of Conveyance* between Vera and the Board of Guardians and Trustees for the relief of the Jewish Poor; part of a greater collection of items dedicated as memorials to ‘David Salomons, First Baronet, 1797-1873,[...] David Salomons, Second Baronet, 1851-1925 [...] and David Reginald Herman Philip Salomons, 1885-1915.’⁷ Ephemeral items on their own,

³ A.M. Hyamson, *David Salomons* (London: Methuen, 1939), p.105.

⁴ Richard Davenport-Hines, ‘Salomons, Sir David Lionel Goldsmid-Stern-, second baronet (1851–1925)’, *Oxford Dictionary of National Biography*, Oxford University Press, 2004
<<http://www.oxforddnb.com/view/article/37931>> [accessed 20 August 2016].

⁵ M.D. Brown, *David Salomons House: Catalogue of Mementos* (Edinburgh: Constable, 1968), p.v.

⁶ Virginia Zimmerman, ‘The Weird Message from the Past: Material Epistemologies of Past, Present, and Future in the Nineteenth Century’, *Victorian Periodicals Review*, 42. No2 (Summer 2009), John Hopkins University Press, <<http://www.jstor.org/stable/277760216>> [accessed 03 March 2015] p.115.

⁷ Southborough, Salomons Museum, MS *Deed of Conveyance*, (8 November, 1937), dsh.m.22115.

postcards when placed into a collection offer opposing narratives with visual and verbal properties suggesting ways of reading.

Chapter one will explore the contribution these albums make to understanding social history around changes in writing practises. Collecting and collating albums has previously been considered to be a female activity, this dissertation will suggest that the evidence contained in these albums and newspapers of the period undermine this position.

Chapter two will consider how Vera's activity of collecting miniature reproductions of works of art in her early years demonstrates the rise in cultural tourism and how there has been insufficient research into the relationship between gallery retailing, postcard publication and personal acquisition. The postcards offer a window into interpreting visual and written communications of the late Victorian period, whilst ultimately leaving a personal legacy of family correspondence which is invaluable to researchers of social history.

Chapter three will explore layers of meaning hidden within the collection by interacting with the albums and removing the physical objects from their pages, secrecy, codes and attitudes to indecency will be explored to demonstrate concerns over issues of privacy. The dissertation will reshape and reorganise the existing sequence of postcard placement in an attempt to understand a little of the woman behind the legacy of the David Salomons Museum.

The albums in the archive have not previously been considered in depth, or digitised, merely catalogued as single entities with white chalked page numbers. Examining the preface

to Brown's *Catalogue of Mementos* suggests this information was added in 1938 when a short hand list 'was provided for visitors' and 'pamphlets, periodicals and photograph albums [...] were catalogued in the first hand list'.⁸ The dissertation will include multiple illustrated references in order to view the archive within the constraints of the dissertation.

⁸ Brown, p.v

Chapter One; Postcards, Albums and Collecting

1.1 Postcard History within Vera's Albums

Using examples contained within Vera's albums this chapter will consider postcards as examples of postal products with their own regulations. We take postcards for granted but they first appeared in the late Victorian period with origins in Europe and America. Frank Staff, in his seminal work on the history of postcards outlines the development of this piece of material culture.⁹ The first English postcard printed in 1870, emerged from previous technologies of writing, letters had been contained within envelopes sealed with wax or paper wafers, progressing to being gummed with flaps by 1845, alongside 1850's pictorial writing paper and the first Christmas cards from Henry Cole. Postcards also developed from technologies of visiting cards followed by the success of stereoscopes at the 1851 Great Exhibition and photographic carte-de-visites in 1854.¹⁰ Postcards were also part of the development of postal systems, with France utilizing balloons as the first form of air-mail sending postcards in the Franco-Prussian War in the 1870's.¹¹ The connection between this written form and communications back home was intensified when Germany in 1879 printed a series of 'field-service postcards' for their troops which Bernhard Siegert declares established 'the homeland's omnipresence and for bearing the consolation of the motherly voice – as the ultimate definition of the homeland to the farthest front.'¹²

⁹ Frank Staff, *The Picture Postcard & Its Origins* (London: Lutterworth Press, 1966), pp.23-63.

¹⁰ Patrizia Di Bello, 'Photographs of Sculpture: Greek Slave's 'complex polyphony', 1847-77' *19: Interdisciplinary Studies in the Long Nineteenth Century*, 22(2016) <<http://dx.doi.org/10.16995/ntn.775>>

¹¹ Staff, pp.13-14.

¹² Bernhard Siegert, *Relays, Literature as an epoch of the Postal System*, trans. by Kevin Repp, 2nd edn (Stanford: Stanford University Press, 1999), p.152.

Most importantly the introduction of the Penny Post system in 1840 had opened up postal services to all social classes as Catherine Golden remarks:

[...] the post became an inclusive network and a public service, not just a privilege for the wealthy and noteworthy. For a penny, people could send letters to far-flung friends and relations and leave home with the comfort of knowing it was possible to remain connected to family friends, [...]fostering consumerism [...]as well as increase in mail,[...] as well as to a host of postal products demanded by and created for women and men across the social classes.¹³

Christine Geary and Virginia-Lee Webb confirm and extend this point ‘[...] nineteenth-century postal regulations changed to accommodate the mailing of a non-letter format, an unsealed communication that affected the types of messages sent.’¹⁴ Because of their size postcards represent significant changes in written communication from lengthy Victorian composition to brief messages often not requiring an answer. Additionally, the cost of sending a postcard was much less than a letter as demonstrated in this statement from the Post Office Act of 1908, ¹⁵‘The highest rate of postage in the British Islands when prepaid [...] for an Inland post card shall not exceed one halfpenny,’ whereas ‘The lowest rate of postage in the British Islands for an inland letter shall not be less than one penny.’ Therefore representing an inexpensive form of epistolary communication accessible to all classes.

¹³ Catherine Golden, *Posting It: The Victorian Revolution in Letter Writing* (Florida: University Press of Florida, 2009), p.4.

¹⁴ *Delivering Views: Distant Cultures and Early Postcards*, ed. by Christraud M. Geary and Virginia-Lee Webb (Washington: Smithsonian Institution Press, 1998), p.2.

¹⁵ Post Office Act 1908, <<http://www.legislation.gov.uk/ukpga/1908/48/enacted>> [accessed 28 June 2016].

Initially, the stamp was already printed on postcards, dictating the price of the whole commodity, Siegert remarks how ‘it reduced the materiality of communication to its base economy’¹⁶ resulting in a small paper card being used all over Europe for communication. Esther Milne confirms that it wasn’t until 1894 that the UK General Post Office permitted private printing of postcards rather than ones printed by the PO.¹⁷ This commercialization resulted in an explosion in postcard production in the UK reflecting the ‘consumerism’ mentioned by Golden. The flooding of the postal system with commercially produced cards was supported by improved travelling and delivery facilities provided by railways and also enhanced by the rise in overseas tourism with its need or desire to communicate with those back home as this extract from the 1909 *Illustrated London News* [Fig. 5] demonstrates:

The rage for picture postcards appears to be still the rage in Germany, as it is in this country. If we are to take the scene represented in our illustration as typical. The people of Berlin want to write postcards even when sitting in an open-air restaurant. The postman is seen acting in the double capacity of postcard seller and walking pillar box. The cards he sells are written upon there and then, and promptly posted in the letter box which he carries on his back.¹⁸

¹⁶ Bernhard Siegert, p.154.

¹⁷ Esther Milne, *Letters, Postcards, Email: Technologies of Presence* (Oxon: Routledge, 2010), p.98.

¹⁸ ‘Postcard-Seller and Pillar-Box All in One: A Scene in Berlin’, *Illustrated London News*, 2 October 1909, p.479.

Many recipients did not keep this form of correspondence with its brief wordage content, regarding them as ephemeral objects of little value, Richard Carline states ‘we know that thousands have ended their existence in waste-paper baskets.’¹⁹ Conversely a collecting addiction also developed, ‘deltiology’ or ‘cartophilia’ as it was originally known became a widespread craze according to Asa Briggs with international exhibitions of picture postcards being held all over Europe such as ‘Leipzig in 1898 and in Venice 1899.’²⁰ Graham Smith informs, ²¹‘postcard manufacture ceased before the First World War because of shortages of paper and ink , additionally with the destruction during World War Two and changing methods of written communication many collections have been discarded. This provides some indication of the significance of Vera’s collection of albums preserved within the Salomons museum; as Katherine Hamilton-Smith suggests, importance of postcard albums should not be underestimated, ‘Albums of postcards are increasingly rare. Albums are often partially, or completely, disassembled because the postcards within them are more valuable to dealers and collectors as individual items than they are in the album format.’ ²²

Another important reason is that Vera’s two albums contain examples of postcards which demonstrate development of the history of postcards. Consider the page style of Vera’s albums [Fig. 6] utilizing slits on the pages suggesting that different sizes of postcards were available, this is confirmed by Milne, ‘The British Post Office regulated more strictly than its European counterparts the production and transmission of postcards’²³ this

¹⁹ Richard Carline, *Pictures in the Post: The story of the picture postcard* (London: Gordon Fraser, 1959), 11(1971), p.9.

²⁰ Asa Briggs, *Victorian Things* (Stroud: Sutton Publishing, 2003), p.327.

²¹ Graham Smith, *Photography and Travel* (London: Reaktion Books, 2013), p.112.

²² Katherine Hamilton-Smith, ‘The Curt Teich Postcard Archives: Dedicated to the Postcard as a Document type’, *Popular Culture in Libraries*, 3, Issue 2, (1995), p.8.

²³ Milne, p.105.

included restrictions on size. Therefore postcard album publishers responded to this by producing books which would also take multiple sized cards from abroad. Vera's albums demonstrate this usage by including many examples of European and UK publishers' work with their variations in sizes being accommodated by her albums representing a useful comparison for researchers of postal history.²⁴

Initially in England only the address was permitted on one side [Fig.7]. Another postcard in Vera's collection [Fig. 8] published by S.Hildesheimer & Co. Ltd, London, has been stamped 'Contrary to regulations A.21', the words 'size' and 'card' have been written in pencil. Because there is no indication who has written this on the card, the Post Office or Vera or a later addition by an unknown person it is disappointingly difficult to establish if the 'size' comment is correctly attributed. But it does pose questions of regulation and conformity, although the *Post Office Act of 1908* does not refer to aspects of size it is referenced in the *London Evening Standard* in 1899: 'Some of these cards, by the way, are of enormous size; and anyone in England who is favoured with them by foreign correspondents is subjected to a heavy fine by the inland Postal authorities.'²⁵ Milne states that in '1899, Britain adopted the standard size of postcard.'²⁶ Staff gives this as being '5½ by 3½ inches.'²⁷ Whereas previously the British postcard was restricted 'to a maximum of 4½ by 3½ inches [...] a squarer shape than used in all other countries.'²⁸ Vera's albums with their many international publications contain examples of variance in size, [Fig.8] measuring 5½ by 3¾ inches this confirms its difference.

²⁴ See appendix 2 for list of postcard publishers included in the albums, p.109.

²⁵ 'Illustrated Post-card Craze', *London Evening Standard*, 21 August 1899, p.4.

²⁶ Milne, p.106.

²⁷ Staff, p.91.

²⁸ Carline, p.53.

Michele Barrett and Peter Stallybrass indicate in 1902, the back of the postcard was divided to allow both address and written communication to appear on the same surface.²⁹ Examples of this type of postcard [Fig. 9] and [Fig. 10] are referred to as a split card. [Fig. 9] stipulates that this particular card is for 'Inland' only referencing the 'Post Office Regulations' as the reason for this instruction, whilst [Fig.10] explicitly states 'NOT FOR FOREIGN'. Milne advising 'This kind of postcard, however, could not be sent abroad until other countries had adapted a comparable format',³⁰ occurring in 1905.

Vera's European cards, [Fig.11] illustrate that the continent had a similar approach with regard to address and message. 'Carte Postale' anchors the postcard as French, however, like the English example [Fig. 7] there is no suggestion of whether it was permitted to send the correspondence outside of the country. Whereas, [Fig. 12] demonstrates the existence of the General Postal Union within Europe. Milne again, 'The General Postal Union (UPU) agreed rates to allow international distribution.'³¹ Established in 1874 it became the UPU in 1878 with regulations and fixed rates imposed for those within the union 'facilitating international postcard communications.'³² Yet despite all declamations of the printed text, with the only English words 'Post card', the reference to the UPU is not printed in English, suggesting originally this was not a card suitable for the English postal market; yet its franked mark of 28 May 1905 and its London address indicate that it travelled through the English postal system successfully. Confusedly, outdated regulations did not seem to mean that postal products became obsolete once rules were updated.

²⁹ Michele Barrett, Peter Stallybrass, 'Printing, Writing and a Family Archive: Recording the First World War', *History Workshop Journal*, 75, Spring (2013), p.10.

³⁰ Milne, p.107.

³¹ Milne, p.115.

³² Milne, p.115.

Vera's European collection also has examples of split cards [Fig. 13] and [Fig. 14]. The written French text [Fig. 13] translates as 'All foreign countries do not accept writing on the front. Inquire at the post office.' Here DRS has obeyed the instructions and writes on the back only. Naomi Schor in identifying the introduction of the split card in France in 1903, makes a fundamental remark 'no change was more momentous in its consequences, [...] the hierarchy between the two sides of the card was inverted [...] the recto became the verso,'³³ Yet in [Fig. 14] DRS refrains from obeying the instructions and writes on the front of the postcard instead 'Tomorrow we go to Homburg [...]' [Fig.15]; potentially an old style card as the translation [Fig.14] implies that this type of card should only be used in 'France, Algeria and Tunisia', and once again has been sent to England outside of the regulation time frame.

All of these examples illustrate the complex history of the postcard, in terms of size, regulations and international agreements. Together they also indicate that even when regulations change the pre-existing material forms still circulate within society. Useful to researchers of postal history when held in one collection, they provide evidence of social structures placed upon the conditions of letter writing.

³³ Naomi Schor, 'Cartes Postales: Representing Paris 1900', in *Postcards: Ephemeral Histories of Modernity*, ed. by David Prochaska and Jordana Mendelson (Pennsylvania: Pennsylvania State University Press, 2010), p.12.

1.2

The Art of Collecting:

Patrizia Di Bello explores evolution of the culture of nineteenth century albums and photography;³⁴ this dissertation will suggest that postcard albums contribute to that discussion as well as considering whether postcard collecting was a gender related activity. Examples from newspapers and periodicals of the period will also illustrate how these collections extend understanding of social history during the late Victorian period.

Di Bello discusses the nineteenth century album in relation to collecting saying ‘The word could be used to describe an initially blank book, filled in by hand to become a one-off individual collection.’³⁵ Di Bello identifies them as evolving from a tradition of women’s gifts particularly around the New Year, initially made up of pre-printed images and then later with the influence of the printed annual gift book, *The Keepsake*,³⁶ albums became more personal creations with paintings, drawings, letters and autographs. Vera’s collection catalogued as ‘Postcard Albums’ in the official *Catalogue of Mementos* is described as ‘Red half-morocco. 2 vols.’³⁷ merely a physical description with no indication of ownership. The front covers of both albums have the self-defining words ‘Post Card Album’ in a handwritten style embossed in gold text. Inside there is a small identification label with a proprietary name ‘Goulden & Curry, Booksellers & Stationers, Tunbridge Wells’ [Fig. 16] signage on the shop front indicates the blurring of boundaries between publishing items, with ‘stationery, stamps, bookbinding and library’ all part of one image and evidence of the alignment of

³⁴ Patrizia Di Bello, *Women’s Albums and Photography in Victorian England* (Hampshire: Ashgate, 2007).

³⁵ Di Bello, *Women’s Albums*, p.31.

³⁶ Di Bello, *Women’s Albums*, p.42.

³⁷ Brown, p.81.

reading, writing and creating books within one commercial enterprise. The cover text of Vera's albums identifies their content and signifies the activity enclosed, so although the initial object would have been blank inside complying with Di Bello's criteria in terms of empty unfilled pages, their use is pre-determined by their gilt inscription and slits in the pages, unlike earlier blank books which were used as scrapbooks for a more varied content. The albums are certainly examples of Di Bello's 'one-off individual collection' being displayed by pictorial insertion rather than pre-printed text or prescriptive indexing.

The contents inside the albums are identifiable as belonging to Vera by the inscription of handwritten addresses on the postcards, these attribute ownership and indicate the uniqueness of the collection. The combined collection of 490 postcards defined by date postmarked from 1900-1913, are addressed to Vera at various places, including the Salomons family home, Broomhill near Tunbridge Wells, now the site of the Salomons Museum, many of the cards contain references to actively contributing to a collection with words such as 'I hope you will like this for your collection',³⁸ providing evidence of Vera's collecting pastime. The act of writing to a named person also transforms the object, as Susan Stewart remarks, with the postcard becoming a 'gift' as it is 'surrendered to a significant other'³⁹.

³⁸ Postcard, dsh.m.00496, p.43.

³⁹ Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (North Carolina: Duke University Press, 1993; repr.1999), p.138.

Vera, like many other young women, may have been responding to periodicals of the period which included advertisements for postcard collecting, *The Girl's Own Paper* in 1900, had an 'International Correspondence' section:

MARY ISABEL MILLS, Beetaloo Station, via Laura, S.
Australia, offers to send a South Australian postcard (pictorial or plain) to anyone who is collecting. The names and addresses of readers asking for exchange of picture post-cards are as follows:-
MISS J. NIBLETT, Upham, Ledbury; MISS IDA EDMISTON, 146, Milward Road, Hastings [...] (foreign cards wanted); N.J.M., 11, Rubislaw Terrace, Aberdeen; N.B., MISS TINA MACDIARMID, 395 Great Western Road, Aberdeen [...] (Scot, Irish, and foreign cards wanted) [...] ⁴⁰

Interesting though this extract is of contemporary postcard acquisition, an examination of Vera's postcards reveals that the majority of the written cards come from DRS. However, the albums also contain blank and written unposted cards where dates of acquisition or intention cannot be determined, whether gifts, multiple purchases, possibly sent under cover of an envelope or purchased at a gallery, all are possibilities supporting the collecting activity. Vera's albums additionally contain postcards from correspondents abroad who have sent cards with similar messages of adding to the collection. Posted from Switzerland [Fig.33] translates as 'I thought that you might put this in your collection.P.E.W.' Initial identification of the relationship of sender to receiver is difficult due to the use of initials in many of the

⁴⁰ 'Answers to Correspondents', *Girl's Own Paper*, 12 May 1900, p.511.

correspondences and there is no additional captioning by Vera on the surrounding pages to suggest attribution. However, by examining Brown's *Catalogue of Mementos*,⁴¹ P.E.W. is potentially identified as being Vera's governess [Fig.17] Miss Wermelinger and the 1901 census confirms this position as 'Pauline Wermelinger a 'Swiss national,⁴² age 28, occupation-Teacher'. In terms of gender there is also evidence of Vera's sister collecting postcards, 'What views of Colleges has E already got, so that I can send her others?'⁴³ DRS asks of Vera writing from Cambridge to Broomhill in 1905. By studying guides to collecting from the period, there is further evidence of recognizable links between albums and pastimes being discussed as suitable activities for children's formative years; this is relevant as Vera is ten years old when her collection begins. C.A.Montresor in 1890 describes how to create a scrapbook, 'Above all things, don't hurry! The more years your scrap-book lasts you the more interesting it will be to yourself and to other people.'⁴⁴ Montresor expands:

For, after all, the greatest delight which a collection of any kind can afford is the memory of the days in which it was formed; the happy holidays spent in arranging; the bright birthdays, which added as a gift some longed for specimen.⁴⁵

⁴¹ Brown, p.43.

⁴² 1901 English Census for Pauline Wermelinger,
<<http://search.ancestry.co.uk/search/db.aspx?dbid=7814>> [accessed 11 August 2016].

⁴³ Postcard, dsh.m.00490, p.51.

⁴⁴ C.A. Montresor, *Some Hobby Horses: or, How to Collect Stamps, Coins, Seals, Crests & Scraps* (London: Allen, 1890), p.4.

⁴⁵ Montresor, p.193.

Vera's albums contain postcards referencing holidays, birthdays [Fig.22] and collecting, compiled over a number of years like Montresor's suggested scrapbooks. Interestingly, Montresor's book is not solely aimed at females, indeed collecting as a pastime is advocated as a childhood activity for both sexes. There is further evidence of the press and periodicals actively discussing postcard collecting as a pastime for all ages and both sexes such as this philanthropic example from *Young England* in 1886:

Sea-Shell and Scrap-Book Missions. These Missions give enjoyment and amusement to sick children in the hospitals and homes of the poor of London, by presenting to each a box of sea-shells, gathered by the more fortunate boys and girls who visit or reside at the sea-side. Scrap-books also are made, which are likewise given to sick and poor children. [...] by making post-card albums; [...] ladies and children under proper supervision, will find the making of scrap-books very pleasant occupation.⁴⁶

This advocates collecting by all ages being linked with sharing the collection rather than it being a private one. DRS whilst also actively collecting postcards to send to his sisters reveals his own collecting habits, [Fig.9] 'I have just got a few fossils to add to my shell collection, which is not the collection which increases so rapidly, it is slower in increasing than STAMPS [sic]'. Also, post-card collecting was not solely the past-time of females as

⁴⁶ 'Sea-shell and Scrap-book Missions', *Young England*, 1 September 1886, p.432.

demonstrated by *Hartlepool Northern Daily Mail* in 1897: ‘Quite a new collector’s mania is rampant all over the Continent. It is that of collecting pictorial post-cards, and every second, man, woman, or child seems to have caught the fever. Whole rooms are papered with them.’⁴⁷

The *Derby Daily Telegraph* in 1880 demonstrates another perceived after use of postcard collecting with its reinvention into a book for adult perusal rather than being gender specific:

I hear than an enterprising publisher has been collecting the post-cards which Mr. Gladstone has been sending to his correspondents, and he purposes publishing a collection of them in book form. The writing will be in facsimile of the originals. Judiciously selected as touching the leading current questions of the day, such a volume would not be without its value, for Mr Gladstone’s ‘condensed opinions’ are quite as sound as many long-winded orations and explanations.⁴⁸

Golden’s ‘Consumerism’,⁴⁹ was also encouraged by competition, Briggs identifies Raphael Tucks’ offering ‘£1,000 in prizes for collectors of Tuck postcards [...] with the prize-winner, submitting over 20,000 of them.’⁵⁰ As Vera’s albums do contain postcards by

⁴⁷ ‘Collector’s mania’, *Hartlepool Northern Daily Mail*, 5 October 1897, p.1.

⁴⁸ ‘From our London Correspondent’, *Derby Daily Telegraph*, 27 February 1880, p.2.

⁴⁹ Golden, p.4.

⁵⁰ Briggs, p.327.

Raphael Tuck [Fig. 18] it is possible she was aware of or inspired by this competition also the local paper, *Kent and Sussex Courier* printed a competition report, (again both genderless and classless):

Pictorial Postcards are all the rage just now, and those issued by Messers Raphael Tuck and Sons, Limited, are by far the most artistic we have yet seen. They are beautifully got up, and connected with them there is a novel art competition, in which this enterprising firm offers prizes amounting to £1,000. English postcard collecting has already assumed very respectable dimensions, and this one will be of special interest.⁵¹

This newspaper is one which is represented elsewhere in the museum catalogue suggesting it was a regularly read title in the Salomons' household.

So what type of pictorial postcard did Vera collect? The postcards are not topographical images, all 490 postcards in Vera's collection are works of art, typically paintings etchings and photographs of statues. They include biblical images such as *Judith* [Fig.19], historical females *Lady Hamilton* [Fig. 20], historical male figures *Napoleon* [Fig. 25] Dutch masters [Fig. 21] Pre-Raphaelite images by Albert Moore and Millais [Fig. 22]. Many of the cards have comments such as 'I think at last I have almost come to an end of your sort of postcard up here',⁵² 'Do not tell me I have spoilt the picture.'⁵³ Also, 'this picture is by an artist who is considered quite good.'⁵⁴ Indicating this would seem to be a common

⁵¹ 'Pictorial Postcards', *Kent and Sussex Courier*, 17 August 1900, p.6.

⁵² Postcard, dsh.m.00496, p.26.

⁵³ Postcard, dsh.m.00496, p.54.

⁵⁴ Postcard, dsh.m.00496, p.49.

understanding of the type of postcard preferred by Vera. Collecting postcards of this type permits access and acquisition of the original in a printed, representational miniature form. However, there no reference to the size of the original and so it outside of the gallery context, it could be considered that Vera used this collection as a way of studying art or collecting art instead of visiting art.

This chapter has considered the postcard history of English and European cards in relation to the examples included in Vera's albums. It has looked at how albums developed to store these postcards of different sizes. It has recorded the close association between the development of photography, carte de visites and stereoscopes and investigated aspects of the development of the culture of collecting as evidence of this being a pastime for both genders and all ages.

Chapter Two: Postcards as miniature symbols of cultural and visual tourism and family history:

This chapter will discuss cultural acquisition of the art form in miniature in relation to virtual tourism, gender and travel and how postcards inadvertently also form a way of tracing family history. Concentrating on the personal correspondence of DRS to Vera it will consider semiotics of text in relation family wider social history referred to in the correspondence and consider its importance, extending the information presented in chapter one.

2.1 Postcard Publishers and Visual Tourism

Vera's art postcards are interesting because rather than being a collection constructed from one brand they include examples from multiple postcard publishers. English publishers such as Misch & Stock, Raphael Tuck & Sons, Valentines', Woodbury, Photochrom Co. Ltd and Wrench, sit alongside European publishers including Hildesheimer & Co. and LL [Leon and Levy].⁵⁵ The international interest in reproduction of art prompts questions around availability and acquisition, many of Vera's postcards include printed references to individual galleries exhibiting the original work, adjacent to the image, [Fig.20] both postcards make reference to the National Portrait Gallery and so initially it could be assumed that postcards were purchased onsite during a visit to the gallery.

⁵⁵ See Appendix 2 for full list of Postcard Printers within the collection, p.109.

Vera's collection includes reproductions from multiple galleries; National Gallery, Wallace Collection and British Museum share the same intimate space with postcards printed Musée du Louvre, Musée de Versailles and Rome's Palazzo Barberini Gallery. Ellen Handy reports 'A comprehensive history of museum art-reproduction retailing does not yet exist, [...]'⁵⁶ suggesting there has been insufficient research into how museums came to reproduce the contents of their galleries onto the postcard format. Vera's National Gallery images were produced by different publishers, Misch & Stock's version of Pieter de Hooch's *Court of a Dutch House* [Fig. 21] and Wrench's version of Philippe de Champaigne's *Cardinal Richelieu* [Fig. 34] are two such examples; so gallery archives were visited to explore how postcards came to be sold by different publishers and if all cards sold there had any relation to the gallery. Examination of the National Gallery's *Minutes of the Trustees* records and further research into individual letters of introduction in 1883 revealed a Mr Morrelli had a stall in the Gallery's East Wing near Trafalgar Square.⁵⁷ A self-employed vendor with permission from the Gallery to operate on their premises he also had an arrangement to photograph all the artworks as they were added to the National's collection. Morrelli sold photographic images to the visiting public produced from his negatives:

⁵⁶ Ellen Handy, 'Outward and Visible signs: Postcards and the Art-Historical Canon', in *Postcards: Ephemeral Histories of Modernity*, ed. by David Prochaska and Jordana Mendelson (Pennsylvania: The Pennsylvania State University Press, 2010), p.120.

⁵⁷ National Gallery, *Minutes of the Board of Trustees*, 15 Mar 1871-1 Feb 1886 NG1/5, 1 June 1897-14 Dec 1909 NG 1/7.

A report from the Head Porter dated 5th November 1883 calling attention to the inconvenience which had arisen from allowing the Assistant Porters to sell in the Entrance Hall of the National Gallery, Mr Morelli's photographs from pictures and submitting for consideration that Mr Morelli should engage an Assistant on his own account. After some remarks from the Director the Board approved of the suggestion and left the details of this arrangement to his discretion.⁵⁸

Walter Benjamin in 1936, comments 'the fact that the work of art can be reproduced by technological means alters the relationship of the mass to art.'⁵⁹ Theoretically visitors could buy images from the Entrance Hall as souvenirs of visiting, without even viewing the original. It could be argued the National Gallery seemed to view reproductions as having very little relationship to original artwork in terms of commercial ownership or monetary exchange. The postcard as art is removed from the gallery context and miniaturised onto a card format, becoming a piece of material culture or Handy's 'surrogate',⁶⁰ both connected to the gallery experience but also separated in its transformation into a portable piece of art via Handy's suggestion of 'economic nexus' as ownership transfers from gallery to purchaser outside the oeuvre of gallery or artist.⁶¹ Furthermore DRS discusses art with Vera without

⁵⁸ National Gallery, *Minutes of the Board of Trustees*, 15 Mar 1871-1 Feb 1886 NG1/5, 1.

⁵⁹ Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, trans.J.A. Underwood (London: Penguin, 1936; repr. 2008), p.59.

⁶⁰ Handy, p.123.

⁶¹ Handy, p.126.

visiting the gallery ‘I do not like B.L’s picture in the academy this year so much as last years, at least as far as I can see from print. I wonder when they will have p.cards [sic] of last year’s academy pictures.’⁶² Thus illustrating Benjamin’s change in the ‘relationship of the mass to art’,⁶³ as DRS comments on the back of a postcard of Royal Academy artist, Thomas Faed, this having no relationship with ‘B.L’ of his text, or the ‘print’ medium where he viewed his work or the gallery where Faed’s work is exhibited, cited on the postcard as being owned by ‘The Liverpool Corporation’. It also demonstrates the time delay in postcard production as well as acquisition of the material object rather than gallery viewing being of main concern.

Postcard evolution from photography is demonstrated by requests found in the *National Gallery Minutes* by applications from publishers to photograph the Gallery’s collection, and afterwards use the services of Morrelli to sell their work. One such application was from [a publisher included in Vera’s collection] Photochrom Co. Ltd who write:

We may say that we are asking this permission in the interest of the Public, who are naturally desirous of having a reproduction in colour of those pictures in which they take a great amount of interest. Mr Morelli is agreeable to act for ourselves in this matter, [...] so long as we do not ask for an increase of additional selling facilities to the now existing.⁶⁴

⁶² Postcard, dsh.m.00490, p.28.

⁶³ Benjamin, *The Work of Art*, p.26.

⁶⁴ National Gallery Archive, NG7/266/10: Application from the Photochrom Co Ltd for leave to sell in the Entrance Hall (15 Jul 1902).

Postcards would then sit alongside photographs for purchase, changing the work of art into a piece of stationary to send in the post as well as operating as mementos of acquisition.

Supporting Benjamin's idea that after viewing the art, any member of society could own their own inexpensive version Alison Rowley comments 'now, unlike in past centuries, when works of art were expensive to produce [...], visual images could be consumed by every group in society'.⁶⁵ Photochrom's application indicates an intention to sell reproductions of art displayed within the National Gallery, but other evidence indicates images for sale may not just have been from artwork within the National Gallery. Leon and Levy [trademark LL] an overseas publisher, applied through London based agent Mr Alexander, whose area was described as the 'United Kingdom and Colonies' on his stationary, sending an application to the National Gallery in 1906:

On behalf of my firm I beg to make application to be allowed to sell our
'Famous Pictures' Postcards in the entrance Hall of the National
Gallery.[...] About 300 different subjects have so far been published by us
and I beg to enclose a few specimens of the style of printing.'⁶⁶

Photochrom and Levy's applications further extends the suggestion that postcards were available at more venues than just galleries and that it was not the galleries who retailed and produced the postcards but independent operators and publishers. Photochrom's letter [Fig.23] is a fascinating example of ephemeral epistolary revealing more than their request to retail postcards. The heading states that as well as being an English publisher of postcards

⁶⁵ Alison Rowley, *Open Letter: Russian Popular Culture and the Picture Postcard: 1880-1922* (Toronto: University of Toronto Press, 2013), p.3.

⁶⁶ Levy & Sons, National Gallery application, NG7/311/21(i).

they also exhibited at the Paris Exhibition of 1900 where they were awarded two prizes and a medal, further evidence of the importance of postcard production in the period, as to win prizes there must be other exhibits for comparison. Postcards also became a by-product of exhibitions in general, ‘No exhibition is complete nowadays without its series of twelve ‘official’ postcards and nearly every visitor sends some to his friends before he leaves the building.’⁶⁷ Of additional interest is the text in the left hand margin which states that these images are purchasable within the UK from their ‘works and studios in Tunbridge Wells, Kent, [...] with upwards of 250,000 landscape negatives’ being available. This supports the idea that tourism, place and written communication may be linked but not necessarily or if at all. Indeed, the image and the place may have no physical relationship if the postcard is purchased in England but represents an overseas gallery. Vera’s collection demonstrates that DRS did not always visit a gallery to obtain a postcard:

Thanks for your letter. It is very hard to find your sort of cards, but yesterday I went to one of the nearest towns & [sic] then could only find one or two, but I hope you have not got them.⁶⁸

Posted during DRS’s time at Eton, written on the reverse of an image of *The Fates* by M.Buinarroti, published by Misch & Stocks’s ‘World’s Galleries’ Series from the Gallery Pitti in Florence, it has no relation to a gallery visit, and his ‘town’ suggests that he obtained his cards in Windsor rather than saving them from a gallery visit. This supposition is further supported by examining newspaper advertisements which explain how postcards were

⁶⁷ ‘Craze for Illustrated Postcards’, *Pall Mall Gazette*, 10 July 1899, p.7.

⁶⁸ Postcard, dsh.m.00496, p.7.

distributed, *Leeds Mercury* in 1905, 'may be ordered through any News Agent. Every up-to-date Stationer & Newsagent sells Wrench's Picture Postcards.'⁶⁹ Wrench's autobiography in confirming 'We had 10,000 different subjects in our series'⁷⁰, provides confirmatory evidence of the extensive range available, with himself being referred to as 'the author of this Frankenstein, the all-pervading postcard,⁷¹

Therefore the National Gallery postcards are not necessarily signs of tourism but portable reproductions of art which become transformed into a vehicle for written communication. Additionally this demonstrates how postcards could become souvenirs of places visited or seen by the sender as they then send a representation of their personal experience. Almost becoming a moment frozen in time but also representing multiple relationships between object, place and image. So collections of art images extends beyond the gallery experience and in some cases may be instead of or potentially may even be incidental to. As there is very little evidence in Vera's albums that she visited galleries to increase her collection the miniature copies of works of art seem to be more about ownership and a collective relationship of images and publishers. Di Bello highlights that photography flourished 'as a means to obtain large numbers of the same image'⁷², her consideration of stereoscopes suggests:

⁶⁹ 'Advertisement', *Leeds Mercury*, 16 March 1905, p.3.

⁷⁰ John Evelyn Wrench, *Uphill: The First Stage in a Strenuous Life* (London: Nicholson & Watson, 1934), p.101.

⁷¹ Wrench, p.119-120.

⁷² Di Bello, *Photographs of Sculpture*, p.20.

A stereo of the Greek Slave could cover them all: souvenir of an exhibition visited, or missed; reproduction of a famous sculpture, bought during a holiday; impersonation of a well-known story or contested issue; and even decoy for pornography.⁷³

Equally, extendable to postcards, as the stereoscopic images were attached to card, the postcard with its printed illustrated or photographic image was published on a type of card, hence its name; with the same claims being made for the postcard, as holiday or exhibition souvenir. In relation to the missing of an exhibition the postcard could represent a form of dream world or aspiration as indicated in *The Living Age*, a contemporary review magazine in 1904:

Cases are known where women in very humble life have spent their pence in the collection of picture-cards which it would be difficult to call either beautiful or attractive [...] What means is there, other than the dream-travelling which is engendered by the picture post-card, [...] Is it better that men and women should be interested in what they regard as things of beauty, that they should gather and preserve and treasure them, [...] ⁷⁴

Suggesting postcards become physical affirmations of a desire to travel, visit an exhibition or a miniature form of art acquisition for all levels of society and for Vera, they could become a

⁷³ Di Bello, *Photographs of Sculpture*, p.20.

⁷⁴ 'Picture Post-card', *The Living Age*, July 30, 1904, p.311, <<https://babel.hathitrust.org/cgi/pt?id=mdp.39015030159910;view=1up;seq=324>> [7 May 2016].

form of visual rather than physical travel as she collects images from European galleries. Postcard production therefore represents a new form of modernity in the history of communication and ways of writing. A different way of seeing the world, vast differences in communication and production methods meaning that there are millions of postcards as a result of new technology. It is also open to all classes to use because of its low cost, and the rapid rise in use and distribution of the postcard with Wrench, for example, placing orders for over 'five million postcards'⁷⁵ with his printers in Germany in 1903, when even 'The Prince of Wales' children sent Christmas greetings to friends on the Wrench series.'⁷⁶ It seems fair to suggest that Vera's collection is representative and symptomatic of the culture of postcard collecting and in particular an important record of the types of art postcards available at the turn of the century.

⁷⁵ Wrench, p.109.

⁷⁶ Wrench, p.109.

2.2 Letters Home: Family History and the Lexicon of the Correspondents lives:

This section will portray Vera's postcards as providing fragmented family archives made possible by the collection format. DRS's use of text and image will be illustrated to indicate how these can be interpreted more widely beyond the family circle to reveal aspects of social history. The postcards were gently removed from their album location to engage fully with any text on the reverse of images and additionally to study the postmarks. By piecing together the handwritten correspondence, re-ordering Vera's image framework, each contributed to the evolution of a continuous diary. Geary and Webb explain, 'Both a postcard's caption and the sender's communication may create a verbal narrative that accompanies and at times complements the postcard image, which increases the card's multiple layers of meaning.'⁷⁷ It is worth remembering the many different layers of information available also include any mention made of the gallery [a concept introduced in the previous chapter] where the original image was situated, plus postmarks, which anchor temporality and location of sender.

The self-dated written text from DRS begins with school days at Eton, he sends postcards revealing information about practicalities of being away at boarding school, sports played and his perception or presentation of self. These are distributed throughout both albums as Vera's order is of visual display over chronological textual content. Giovanni

⁷⁷ Geary and Webb, p.4.

Battista Moroni's *Portrait of a Tailor* [Fig.24] although a National Gallery image makes no reference to the Gallery in DRS's text, (the postmark of 'Windsor' further disengages from the National Gallery) but instead uses the content of the art to engage with the text; changing the focus of reading to DRS's schooldays. The gaze of the painted subject, an artisan worker, is dominant, he is preparing to cut his cloth with his instrument, scissors, whilst appraising the viewer. The postcard enables discussion of fabrics as DRS writes with his instrument, a pen, that he has '[...] ordered four tennis shirts' and his 'socks fit beautifully'; surrounding the image with handwritten text, he is ordering his own clothes, making his own decisions. However, he still seeks approval from his mother, using Vera to convey the message 'would it be too many if I ordered 6'. DRS is learning to be a man whilst the reader learns amongst other things that tennis is played at Eton. These postcards form part of his personal biography.

Mieke Ball, in talking about 'narrative memories' extends the idea of layered meaning, 'the past makes sense in the present, to others who can understand it, sympathise with it, or respond with astonishment, [...]' ⁷⁸ The following example moves the correspondence from mundane to shocking as DRS communicates tragic events at Eton in 1903, on a postcard from Valentine's National Picture Series of Madame Le Brun's *Lady with the Muff*,

Mr Kindersley's house was burnt down last night and two boys were
burnt to death. It is thought the electric light fused, you had better

⁷⁸ *Acts of Memory: Cultural recall in the Present*, ed. by Mieke Bal and others, (Hanover: University Press of New England, 1999), p.x.

show this letter to mother, there are not going to be festivities on the fourth [...]⁷⁹

The reference to showing his mother when researched suggests possible concerns about the wiring at home as because of his father's [DLS] interests,⁸⁰ their house, Broomhill was 'one of the first to be lit with electricity'. The social circles DRS was being educated in are referenced as reports of the fire make the National Newspapers:

The following is a list of boys in residence during the term [...]
 Sassoon, [...] G.H.Doulton, J.H. Horne (dead) Sassoon minor [...]
 and Rothschild. The King and Queen and the Prince and Princess of
 Wales during the morning sent a message of sympathy to the
 Headmaster [...] ⁸¹

Bjarne Rogan says 'as a communication medium, the card carried messages more or less void of information: they served mainly as a sign of life and a reminder of social relationships.'⁸² So DRS's following comment about the weather in Windsor, in 1904, could be considered as unimportant, 'The floods have begun to rise again, they are nearly as high as before the weather is awful. I saw the Royal Wedding the other day beautifully.'⁸³ Written on an image of Josephus Laurentius Dyckmans' *The Blind Beggar*, published by Valentine's

⁷⁹ Postcard, dsh.m.00496, p.45.

⁸⁰ Brown, p.36.

⁸¹ 'Terrible Fire at Eton College', *London Daily News*, 2 June 1903, p.10.

⁸² Bjarne Rogan, 'An Entangled Object: The Picture Postcard as Souvenir and Collectible, Exchange and Ritual Communication', *Cultural Analysis* 4 (2005), p.19.

⁸³ Postcard, dsh.m.00496, p.32.

under their National Gallery collection, yet the ‘floods’ were abnormal and again newsworthy, being reported in national newspapers in 1904 including this example from *St James’s Gazette*:

Remarkable flood scenes continue to be witnessed in the Thames valley although little rain fell yesterday the river in the upper reaches is still like a roaring torrent. [...] In some districts the newspapers cannot be delivered, and postmen have to hand letters up to bedroom windows by means of poles with a clip attached. [...] The Royal dairies in the Home Park at Windsor are completely flooded, [...] Part of the royal gardens at Hampton Court Palace are covered with two feet of water, and three hotels at Reading are cut off from their customers.’⁸⁴

Juxtaposition of weather with the ‘Royal Wedding’, another newsworthy item, is also interesting, here is an example from the *Aberdeen Journal* in 1904: ‘The official programme of the ceremonial to be observed at the wedding of Princess Alice of Albany with Prince Alexander of Teck at Windsor to-day has been issued. The wedding will take place in St George’s Chapel at 12.30, [...]’⁸⁵ DRS’s postcard makes no mention of seeing ‘*The Blind Beggar*’ at the National Gallery, remarking only on events seen in Windsor, perhaps with an attempted visual pun, possibly understood by Vera. Stewart says when writing about an event

⁸⁴ ‘Boating Season’, *St James’s Gazette*, 16 February 1904, p.16.

⁸⁵ ‘Royal Wedding’, *Aberdeen Journal*, 10 February 1904, p.5.

‘we must superimpose at least three sequences: that of the adventure, that of writing it, that of reading it.’⁸⁶ When reading Vera’s postcards it is evident that there are even more sequences, DRS in writing to Vera of his experiences makes two, Vera reading and collating it within her collection another two and the researcher trying to establish connections between text and events another addition to the sequence.

DRS’s many postcards sent from Cambridge, record his university days at his father’s college Gonville and Caius;⁸⁷ P de Hooch’s *Court of a Dutch House* [Fig.21] posted to Vera record elements of his continuing academic education such as exams and reference leisure activities and wider events of social interest:

Today a whole crowd of people were up for the voting for or against Greek
in the Littlego, Uncle E. was up & called, but I was out, tomorrow the
voting continues & there will probably be more excitement tomorrow
evening than on the fifth of November, because the boat races end as well .

In terms of text and image the reader could make connections with the play on the word ‘Court’ as also meaning a place where decisions are made. Architecture shapes the image printed on the postcard contrasting old decaying walls with new strong structures; there is a sense of movement through a passage to a brightly lit area, suggestive of unknown future places. The older woman is with a young child adjacent to a discarded broom which has been used to sweep away old debris. This could refer to voting on the ‘Littlego’ regulations

⁸⁶ Stewart, p.9.

⁸⁷ Hyamson, p.107.

reflected in the *Cambridge Independent Press* report of 1905, ‘The proposal for the abolition of compulsory Greek at Cambridge University amongst other educational amendments [...] The Prime Minister, -(Balfour) arrived at half-past two, and recorded his vote.’⁸⁸ So the ‘whole crowd of people’ DRS refers to included Balfour, incidentally the proposal failed and Cambridge won the boat race. There were festivities for both occasions also remarked on in the press:

Rioting and horseplay have a greater fascination for the average undergraduate than compulsory Greek, and the retention of the latter was thought likely to produce the former, not so much because the undergraduate loves Greek as because he is quick to take advantage of any public event of importance to gratify a reckless spirit,...⁸⁹

The family archive represented in postcards is extended by inclusion of European cards, in June 1904, DRS writes of travels to France with his father, sadly there are no obvious examples of postcards in the albums from Vera’s father to her, nor are there any indications that she ever travelled with her father. Maurice Rickards commenting on handwritten ephemera explains ‘apart from its obvious quality of uniqueness, each item is the direct personal expression of a human experience.’⁹⁰ These experiences DRS shared with Vera, for instance in June 1904 DRS sends postcards depicting Baron Gérard’s *Bataille d’Austerlitz* [Fig. 25] and Adriaen Van Ostades’s *Un Canal gelé en Hollande* [Fig.26]. As Martha Langford comments, ‘personal albums reflect the predilections and experiences of the

⁸⁸ ‘Compulsory Greek’, *Cambridge Independent Press*, 10 March 1905, p.5.

⁸⁹ ‘Compulsory Greek’, *Cambridge Independent Press*, 10 March 1905, p.5.

⁹⁰ Maurice Rickards, *This is Ephemera: Collecting Printed Throwaways* (London: David & Charles, 1977), p.13.

compilers whose collections, memoirs, travelogues, or family histories they are.’⁹¹ So even though Vera has not really travelled to France with her father, these postcards do document her family history and therefore she shares these experiences through knowing and reading them. Placement of these experiences within the albums also poses questions relating to missing experiences and correspondence as well as general social conditions of travel. The text ‘We arrived in Paris this morning after a long but comfortable journey of ten or eleven hours’ [Fig.25] is informative in terms of how long travelling took. Although there is no indication of what methods of transport were used, both railways and motorcars had opened up routes of travel for the late Victorians and DLS was a director of Southern Railways, a founder member of the Automobile Club of France and the Royal Automobile Club (RAC) organising the first Motor show in Britain,⁹² so it is likely the journey was by train or car. It is only by locating the previously sent postcard dated 15 June which is in a different album [Fig.15] ‘Tomorrow we go to Homburg’ that the route and significance of their journey is understood; consolidated by checking Brown’s *Catalogue of Mementoes* ‘Starting point of Gordon Bennet Race run on the Homburg Circuit 1904[...] According to Mr M.C.Sedgwick, the historian of the Gordon Bennett trophy, the 1904 race was the most important of the whole series.’⁹³ By reassembling written fragments the researcher establishes part of the knowledge which Vera would have had, that her brother attended the race with his father. On its own the original postcard could suggest a journey from Tunbridge Wells to Paris but now it is possible to link together the route of their journey through reordering postcard conversations, additionally connecting these postcards with physical items within the museum; representing useful visual references for future exhibitions.

⁹¹ Martha Langford, *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (Quebec: McGill-Queen’s, 2001), p.6.

⁹² Hyamson, pp.117-122.

⁹³ Brown, p.212.

Handy tells us that ‘postcards as things invite dialogue; they are fodder for correspondence, we can literally inscribe them with meaning and transmit them’.⁹⁴ Consider the *Battle of Austerlitz* [Fig.25] again with its dominant figure of Napoleon on horseback, a picture of victory over adversity which could be interpreted as presenting certain strengths of the Salomons as a family by the placement of text with image. This is reinforced by *Un Canal gelé en Hollande* with its background of horse, cart and text ‘Father is going to take me for a drive in his new Richard-Brasier car.’ [Fig.26]. Cars were known as ‘horseless carriages’ and DLS wrote several pamphlets called ‘*The Horseless Carriage*’, -(1895) and ‘*Self-propelled Carriages- Eight Days in Paris*’, -(1896) and was instrumental in the removal of ‘legal restrictions which until 1896 compelled horseless carriages to be preceded by a man waving a red flag.’⁹⁵ This re-emphasis of car and horse themes occur several times in the albums and the postcards represent a statement of personal family achievements and documental provenance of vehicle ownership as DRS and his father travel across Europe on various missions to collect cars, have involvements with international exhibitions or sponsorships of races.⁹⁶ The postmark [Fig. 27] also indicates information relating to places stayed, the Grand Hotel, Paris, being an indication of class, privilege and family financial status.

So whilst not necessarily Vera’s intended use in her construction of the albums collectively they offer insights into DRS life and some of the social history of the period. So as DRS travels and send back postcards from places he visits he also buys postcards from the towns where he is being educated, be it Eton or Cambridge with the intention of

⁹⁴ Handy, p.130.

⁹⁵ Richard Davenport-Hines, ‘Salomons, Sir David Lionel Goldsmid-Stern’, DNB.

⁹⁶ Hyamson, p.122.

communicating and adding to Vera's collection. But in doing this as David Lowenthal remarks, he reveals how 'we tell ourselves who we are, where we come from, and to what we belong.'⁹⁷ The clusters and breaks in written text which occur between images take on a different relationship when the postcard collection is re-ordered in written temporality as it becomes a form of diary, a paper-trail, which would mean more to the original correspondents but nevertheless still offer opportunities to social historians and those interested in the biographies of the named sender and recipient.

⁹⁷David Lowenthal, *The Past is a Foreign Country Revisited* (Cambridge: Cambridge University Press, 2015; repr.2016), p.2.

Chapter Three: Text and Image

Chapter three focuses on secrets and palimpsests within the albums presented in the form of codes, language and personal interpretation of text and image. Postcards as a writing medium were the subject of initial resistance with questions of privacy being discussed in the press concerning the visibility of written content being available for the postman and all members of the household, including servants, to view. Through access to these articles it has been possible to reimagine the question of public perception of indecency in art in order to understand the correspondence. Referencing images from both albums it will explore themes of gender presentation to enable an understanding of the woman behind the collection.

3:1. Breaking the Code

Roland Barthes identifies the image as '[...] re-presentation, which is to say ultimately resurrection [...]'.⁹⁸ Barthes' discussion about advertisement images can also be applied to Vera's postcard collection. As previously discussed Vera's albums are exclusively composed of reproductions of artworks rather than scenes of towns and cities. Her illustrated postcards are both 're-presentation' of an existing image from a gallery, only in miniature form; also a 'resurrection' as they are given new life in both a different format and place, outside of the gallery. The postcard albums transform art on a wall into an image on paper

⁹⁸ Roland Barthes, 'Rhetoric of the Image', *Image-Music-Text*, trans. by Stephen Heath (Glasgow: Collins, 1964), p.32.

and the postcard becomes a support for writing. In asking the question, ‘does the text add a fresh information to the image?’ Barthes,⁹⁹ provides an interesting approach to Vera’s collection. Consider again the postcard of Romney’s *Lady Hamilton* [Fig.20] posted in 1903, where the text ‘anchors’ the image, according to the Barthesiaen principle, and the additional text is ‘polysemous’ as the reader is able to choose some and ignore other connotations’¹⁰⁰. The text printed on the card ‘anchors’ the image by identifying the gallery where the picture is displayed as the National Portrait Gallery in London. This transformation of an oil painting hanging in the gallery into a postcard also turns a unique object into a multiple that can be inscribed, into an alternative order of objects. Indeed the printed text alongside the left hand side of the image identifies the image as part of ‘The Wrench Series’. This new anchoring has a performative dimension: it invites the purchaser or recipient, to obtain part of or at least more of the series offered by Wrench. Furthermore, additional information is provided by including a number ‘75’; the collector will then know there are at least another seventy four images in the series, even if the exact total number is not known. In Vera’s case this postcard is displayed on a page with another image from the series, ‘No.79’, Angelica Kauffmann’s *Angelica Kauffmann, by Herself*, [Fig.20] this juxtaposition influences interpretation as the viewer of the album now see two images of women, both by different artists, indicating the series is not only of Romney’s.

Handwritten text adds another layer of interpretation; considering *Angelica Kauffmann* and *Lady Hamilton* again, in the top right hand corner of each card are handwritten dates just visible [Fig.20] indicating that these National Portrait images have been collated over time as part of Vera’s collecting pastime. Therefore the juxtaposition of

⁹⁹ Barthes, ‘Rhetoric’, p.38.

¹⁰⁰ Barthes, ‘Rhetoric’, p.39.

the two images is an example of Barthes' 'information pointers'. The images pose their own questions: what does their selection signify about Vera? Does the subject matter attract her because of the individual women themselves, their character and biography? In collecting this series, without the reader knowing Vera's full intention as there is no visible written indication, interested in images of women only, in Wrench's series? *Kauffman* is a self-portrait which defines her as an artist first with the tools of her trade in her hands, painted by her hand and signed by her female hand. *Lady Hamilton* is a revered beauty of her time with an interesting, indeed infamous background. As Barthes indicates '[...] it depends on the reader's 'knowledge' [...] intelligible only if one has learned the signs.'¹⁰¹ This applies to both Vera and all viewers of her collection, in whatever period of time, offering an opportunity for varied interpretations.

DRS adds yet another different meaning by filling space around the image of *Lady Hamilton*, with additional handwritten text; again a common feature of the albums.

Sometimes text is around the image because the sender could not write on the address side due to the postal restrictions mentioned earlier, so this was the only available space.

However, DRS seems to deliberately articulate a relationship between words and image as he refers to the subject of the image in his text almost as a form of marginalia, with the juxtaposition of text and image inviting different readings. Sometimes in the albums DRS engages fully with the image and without being able to decipher the code used in *Lady Hamilton*, the part of the message decipherable 'but I suppose she refused, [...]' could refer to *Lady Hamilton* or to a conversation only to be understood by he and Vera on this public

¹⁰¹ Roland Barthes, 'The Photographic Message', (1961) *Image-Music-Text*, trans. by Stephen Heath (Glasgow: Collins, 1964), p.28.

written document. So interpretation becomes ambiguous but not exclusively private, with Vera choosing to display these examples in her albums. This is interesting in relation to the concept of the collection as Di Bello argues that although the album collection is a private one carried out within the confines of the domestic sphere it can never be secret. She says, ‘Albums, however personal, have no connotations of secrecy [...] Albums are public declarations, but in the case of women’s albums, they are shown only to selected audiences.’¹⁰² However, due to the nature of Vera’s acquisition of many of her postcards through the postal system, individually, they are visible to more than just sender and named receiver. Also in remaining within the museum collection that ‘selected audience’ is no longer personally selective. *Lady Hamilton* is an example of many of its type both within this collection and postcards in general circulation from this period as an example of Alison Rowley’s form of ambiguous ‘Open Letter [...] this postcard remains at least a partial mystery that refuses to yield all of its secrets to historians’;¹⁰³ DRS use of code is an example of a deliberate attempt at private conversation within the public postal sphere.

The use of code language in the *Lady Hamilton* postcard also displays the importance of these albums in demonstrating society’s concerns over privacy; these were often discussed in the press during the introduction and development of the postcard as a genre of writing. An example of this concern can be found in the *Scotsman* in 1869:

¹⁰² Di Bello, *Women’s Albums*, p.41.

¹⁰³ Rowley, p.3.

It was said above that card postage would be useful for non-confidential communications: but their use need not be limited even in this particular. Communications of the most private kind could be made between men by the aid of cypher, which is already so largely employed in telegraphing.¹⁰⁴

Not only does this article highlight privacy being of concern it also advocates the use of code. Whereas weekly magazine *Judy* in 1876 prefers to suggest that as openness is undesirable, a better approach would be: 'HINT FOR SOME PEOPLE-A Bad Card to Play-A postcard. Do your friends the honour of sending your communications under cover.'¹⁰⁵ Furthermore use of code is positively advocated by *Chambers Journal*, a weekly periodical, in 1899:

The secret-code card is a very ingenious conception; it consists of a numbered card perforated at regular intervals. This is placed over an ordinary post-card, and the blank spaces written in; the code-card must now be turned, leaving other spaces to be filled in. A post-card written on in this manner will be practically indecipherable except to the recipient, which has beforehand been supplied with the corresponding key-card.¹⁰⁶

¹⁰⁴ 'Halfpenny Card Postage', *Scotsman*, 17 September 1869, p.5.

¹⁰⁵ 'Short Mems for Short Memories', *Judy*, 9 August 1876, p.116.

¹⁰⁶ Norman Alliston, 'Pictorial Post-cards', *Chambers' Journal*, 21 October 1899, p.746.

Another type of code used in Vera's albums to conceal DRS's thoughts from unintended recipients is mirror language, on [Fig.28] Jean-Baptiste Greuze's *Boy with Apple* the written text is transposed:

There is really nothing much to say, I do not want everyone to know,
but from books I am trying to teach myself shorthand writing. I do not
think they will be able to read this at Southborough. I am sorry the
writing is so bad but I cannot help it.

Although apparently not a particularly shocking message to interpret, as Milne states, 'the relation between picture and message is complex and takes a number of different forms'.¹⁰⁷ Readers could interpret the message in many ways generating many questions. Is this DRS just trying out a new way of writing? Is he seriously trying to hide his new activity from anyone who may intercept this written form of communication at home? Who are they and why? Is this a reference to family or servants? Additionally, the text's secrecy is juxtaposed to both images on the page, Greuze's *Boy with Apple* next to Reynold's *Cherub's Choir*, is DRS by signing his name under the image of cherubic faces presenting himself as angelic? Or is this Vera's subliminal perception of her brother, or merely the placement of two images with youthful gaze, for aesthetic reasons? Or an indication of hidden secrets behind an innocent face?

¹⁰⁷ Milne, p.124.

Milne discusses how postcards represented a change in written discourse with this new form of ‘epistolary communication’ confirming ‘the letter’s status as private communication.’¹⁰⁸ But she recognizes the apparent ‘intimacy’ of the postcard presents issues alongside James Laver’s concern,¹⁰⁹ ‘Would not the servants read the message?’ And ‘[...] it would become easy for people to indulge in public libel and defamation of character as a means of venting their spite and malice.’ The use of the mirror writing underneath the domestic interior, possibly a kitchen scene, of Sir David Wilkie’s *The Blind Fiddler* [Fig.29] could be a reflection of those concerns with domestic staff or other family members accessing the correspondence between Vera and DRS. Whatever the real reason these are interesting examples of attempts to conceal meaning from those outside correspondents who have the ability to read and understand the codes.

Another form of code these albums usefully display is the socially ambiguous attitude to nudity, as art is transformed into a portable card. Here DRS uses one image to discuss another, referring to its title in the text and the social implications are implicit. On the reverse of Albert Moore’s *An Open Book* [Fig. 30] DRS writes: ‘I have *The Knight Errant* by Millais for you, but I think I had better give it & not send it you’. DRS presents multiples messages here, the Millais image depicts a half-naked woman and therefore is unlikely to pass the postage restrictions of the time, hence the need to personally deliver the postcard he refers to in the text. Vera actually has two versions of *The Knight Errant* in her collection, on separate pages, one in sepia [p.56] and one in colour [p.79] both in album 496. For Vera then, female nudity was not an issue, and she still collected it as part of a postcard series. Allen

¹⁰⁸ Milne, p.113.

¹⁰⁹ James Laver, ‘Foreword’, in *The Picture Postcard & Its Origins*, by Frank Staff (London: Lutterworth Press, 1966), p.7.

Staley suggests that Moore's images 'are full of deliberate and conspicuous anachronisms,'¹¹⁰ DRS's choice of Moore's image referenced as *An Open Book* possibly suggests that he believed artistic images of naked women were fine to send his sister but recognized the morals and standards held by the English postal system were from an alternative perception of decency. The reclining female figure is in a pose of reflection or contemplation. Is this DRS's way of suggesting that restrictions of images and questions of indecency are to be questioned or at least considered? The '*Open Book*' of the postcard image being an idealised romantic view of femininity with classical tendencies, but the message written on the reverse suggests an image which is not openly acceptable however, he is being very 'open' about it in his referencing of it. Knowing that Vera will display both this postcard and that of Millais' in her own 'open book' of the postcard album, the female figure could represent a contemplative Vera.

The repercussions of sending indecent items through the postal system are demonstrated in newspaper reports such as this article concerning a court case in 1898:

At Essex Quarter Sessions on Wednesday an artist named Frederick Browne, of Ashington, Essex, was charged with having sent by post three postcards of an indecent character. Information in the case was laid by a detective in the G.P.O., who produced a postcard posted at Hackley, [...] and bore matter of a grossly indecent character. [...] Mr

¹¹⁰ Allen Staley, 'Moore, Albert Joseph (1841–1893)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004 <<http://www.oxforddnb.com/view/article/19094>> [accessed 19 June 2016].

Grubb, in opening the case for the prosecution, [...] described the sending of the postcards and their stoppage at Chelmsford, [...] He pointed out that the postal authorities now employed a large number of lady clerks, and it was most important that such shocking things as the prisoner had been sending through the post should not come before the eyes of these young ladies.¹¹¹

Although this does not specify that the indecency refers to visual imagery rather than text it does confirm concerns over visual content of postcards. It also demonstrates attitudes to what might be suitable viewing for females. Whilst also suggesting that the postal system was monitored for its visible content and suitability of transmission evidenced further by *The Post Office Act of 1908* which states the following:

Regulations for preventing sending by post indecent articles, [...]

[...] for preventing the sending or delivery by post of indecent or obscene prints, paintings, lithographs, engravings, books or cards, or of other indecent or obscene articles, or of letters, newspapers, supplements, publications, packets, or postcards having thereon, or on the covers thereof, any words, marks, or designs of an indecent, obscene, libellous, or grossly offensive character.¹¹²

¹¹¹'An Anarchist's Indecent Postcards', *South Wales Daily News*, 21 October 1898, p.3.

¹¹² Post Office Act, 1908.

So is DRS's concern for postal workers or that his postcard might be intercepted? And yet, he considers it suitable for his sister to have in her collection and likewise Vera also does not seem to share these concerns as she has two of these images in her collection.

Attempts to disguise comments have been demonstrated within this collection. The mirror-writing is used as a token nod to secrecy but the use of code has been shown to be a deliberate attempt at private conversation within the public postal sphere. In addition it has been demonstrated how their containment within the framework of the album format both preserves and suggests connections between ephemeral matters.

3.2. Finding Vera

As indicated in the introduction, Salomons Museum is dedicated to preserving the memory and achievements of the three David's. So far the focus of this dissertation has been on the main voice of the sender of the postcards, DRS. This last section will reverse the focus onto Vera. The act of preservation of the male by Vera reveals more than just a strength of familial feeling towards the importance of the Salomons lineage as Walter Benjamin postures in relation to collecting books 'only in extinction is the collector comprehended'.¹¹³ By including her postcard albums, which can be considered a form of book, within the museum collection, Vera has not left her written voice, but indirectly she memorializes herself along with the three David Salomons and this concept will be explained using the narrative thread combined with the visual imagery of the postcards.

Vera's collecting habit has been interpreted as not just the traditional pastime of a gender related activity as suggested by Di Bello 'album making and collecting was one of the attributes of a lady's femininity, or of a lady-like femininity potentially available to all women',¹¹⁴ but as the product of her home environment where collecting was a passion for both sexes. Demonstrating that 'collecting' was a way of life for the Salomons with DLS stating in one of his pamphlets he regularly sent out to family and friends instead of

¹¹³ Walter Benjamin, 'Unpacking my Library: A Talk about Collecting', in *Illuminations*, ed. by Hannah Arendt (New York: Schocken, 1969), pp.59-67. (p.67).

¹¹⁴ Di Bello, *Women's Albums*, p.33.

Christmas cards, ‘all men should be collectors, to preserve history, but each collection should have an object in view’,¹¹⁵ Vera’s collection ‘object’ is art as a postcard.

Inadvertently, in her act of preservation, Vera has also captured a sense of collections as Benjamin’s ‘chaos of memories’ as multiple facets of information are recorded on the material object.¹¹⁶ Through studying the written text, the postcards preserve the family’s home addresses of 49 Grosvenor Street London [Fig.12], together with Broomhill, Tunbridge Wells [Fig.7]. They also document Vera’s holiday addresses, Queen’s Bay Hotel, Joppa, Edinburgh [1905] and North Devon [1906] at The Fors Hotel, Lynmouth [Fig.11], and these addresses situate Vera at a location in time, acting as a form of diary. Whilst there is only one suggestion of Vera attending galleries as DRS enquires in 1905, ‘have you seen the academy yet?’,¹¹⁷ certainly her London address would have given her access to the London galleries, but there is no evidence of gallery visits being part of Vera’s personal acquisition process.

The close relationship with her brother is demonstrated by the many number of postcards from DRS mentioning Vera’s lost voice, such as ‘thank you very much for your letters and postcards.’ [Fig.20]. Hinting at regular levels of correspondence which unfortunately do not survive within the museum. Milne ‘postcards established a sense of intimacy by implying that the sender and receiver view the same scene, and that they can therefore share a “moment” together’,¹¹⁸ this is a complex ‘moment’ for DRS and Vera. As the cards are used both for communication and additionally adding to a collection further

¹¹⁵ David Salomons, *Reflections and Sayings: David L Salomons, Bart 1906-1917* (London: Bumpus, 1918), p.22.

¹¹⁶ Benjamin, ‘Unpacking my Library’, ed. by Arendt, pp.59-67. (p.60).

¹¹⁷ Postcard, dsh.m.00490, p.68.

¹¹⁸ Milne, p.119.

layers of significance are implicit as has already been demonstrated in the section on the use of codes. Consider *Reading the News* [Fig.18], one of many Raphael Tuck's Calendar range within the albums, Barrett and Stallybrass '[...] blank forms registers the pastness of what has been printed and their manuscript future'¹¹⁹, so perforated edges imply that they have been bought as a set, torn apart, dated and written upon; becoming his diary, their correspondence and her art images. The 'calendar' both solicits and suggests action as the blank is transformed. The family secrets mentioned in the previous section are evident with 'I suppose father has told you all' but this also portrays Vera's role in the family as perceived by DRS, that of mediator ; two figures in the image are closely examining a newspaper, sharing the news with those around them. But the visual impression enforces Vera as both complicit and at the same time equal to her brother in their relationship and her status as conduit. It also inadvertently reveals another layer of domestic help, 'please thank Nurse for the letter', that of a nurse, in the family household.

Reading between the lines also reveals Vera's education. The cards from DRS, not only reveal his educational path, the time-line of dates and addresses combine to suggest that Vera was educated at home and this is further supported by several postcards in French, to Vera [Fig.33] from her governess Pauline Wermelinger, who takes occasional holidays in her native Switzerland. These cards are important to highlight as the French is of a level to suggest fluency on the part of Vera. Her father's attitude to education of women is evidenced by a reference to his publication in 1875 called *The Ladies of England*,¹²⁰ this booklet is now unfortunately missing from the collection and no other copy has been located, even in the British Library. Fortunately, James Parkes provides a short summary explaining how DLS

¹¹⁹ Barrett and Stallybrass, p.5.

¹²⁰ Brown, p.76.

was in favour of women's education, advocating a formation of a 'National Society for the Employment of Women, and for the Promotion of Women's interests'¹²¹. DLS proposed that women were employable from 'every class from the highest lady down to the poorest and most wretched'.¹²² So it is not surprising that the siblings correspondence also refers to literature as DRS is seen to support Vera in her studies; they often discuss fiction and poetry and one example is handwritten on George Reynolds' *Age of Innocence* [Fig.31] 'I am afraid that Ruskin will not be very interesting, but as you are or have been attending lectures about him I thought you might like it'. Reynolds' *Cherub Choir* [Fig.28] whose text reveals 'I am now reading a history of France, how much I shall read I do not know, anyway much more than I should if I were set to read *Sesame and Lilies* [...]'. Combined, these fragments reconstruct lives and an examination of the local newspaper of the time traced this advertisement,¹²³ 'Oxford University Extension, Tunbridge Wells Centre. A course of Six Fortnightly Lectures on John Ruskin, by the Rev W Hudson Shaw, M.A.' Indicating a location for Vera's lectures and extending cultural understanding of the text reference.

The albums contain various visual presentations on women's roles. The very first postcards in the completely full album,¹²⁴ are a set of six sculptures by Bertel Thorvaldsen, a neo-classical Danish sculptor whose work is displayed in Copenhagen. The postcards are blank and unposted and so provenance is unknown in terms of acquisition. However, placement of images in the first pages of the album suggests an interest in female art forms

¹²¹ James Parkes, *The Story of Three David Salomons at Broomhill* (London: Holborn, 1930), p.22.

¹²² Parkes, p.22.

¹²³ 'Advertisement', *Kent & Sussex Courier*, 8 January 1904, p.6.

¹²⁴ Album, dsh.m.00496.

which is seen in abundance throughout the albums. Thorvaldsen's *Angel* and *Cupid's Nest* are both maternal images [Fig.32], *Angel* is presenting a baptismal font suggesting both maternal love and religious faith and *Cupid's Nest*:

[...] represent various aspects of love: The Cupid with his eyes closed represents slumbering love; those kissing represent active, ardent love; the cupid laying his head on the shepherdess's arm is hoping for love; the one patting the dog represents constancy and the one flying away fleeing love.¹²⁵

Reinforcing gender roles of traditional female ideals as mother and nurturer, this resonates throughout the albums. Patricia Pulham states that, 'in Britain, the elite education system ensured intimacy with the literary and mythic worlds of ancient Greece and Rome',¹²⁶ and she continues explaining that it was the male privilege to travel to Europe to explore 'the classical heritage' of their education. As already mentioned, DRS's travels feature mostly in the albums and maybe he gave them to Vera. As Vera is a young girl at the beginning of this collection it is perhaps not surprising that the first images inserted should reflect Pulham's 'conventional constructions of femininity.'¹²⁷ Pulham also makes a pertinent remark:

¹²⁵Thorvaldsen Museum, <http://www.thorvaldsenmuseum.dk/en/collections/thorvaldsens_skulpturer/search?utf8=%E2%9C%93&order=artist&q=nest+of+cupid> [accessed 27 April 2016].

¹²⁶ Patricia Pulham, *Marmoreal Sisterhoods 19: Interdisciplinary Studies in the Long Nineteenth Century*, 22 (2016) <<http://dx.doi.org/10.16995/ntn.763>> (p.2)

¹²⁷ Pulham, p.4.

Subsequently, photographs of major sculptures were also commonly circulated and made accessible to those who could not afford to visit Greece or Rome, or had no access to the museum setting, but still aspired to “superior” taste.¹²⁸

So potentially these postcards were DRS’s way of extending Vera’s education and sharing the gallery experiences he had in Europe.

However, the traditional mother and child images of the albums may not just be a reflection of woman’s accepted place in society. Some of the postcards are self- portraits of female artists such as Elisabeth Vigée Le Brun *Portrait of Madame Le Brun and Child*, this image appears twice by different publishers and in different places in the album [p.73 and p.90],¹²⁹ although maternal, they also represent an image of a female creating her own work. And rather like the *Angelica Kaufman* discussed in the decoding section, Debra Mancoff points out ‘the careers of many female artists began in the studio of a male relative’;¹³⁰ both of these artists were tutored by their fathers. This prompts questions, does DRS view Vera as a creative person with maternal tendencies? Or does he see his role as an older brother to educate his sister in relation to art and literature? Or is this Vera, herself who is interested in women with artistic careers as well as their traditional role as mothers? Does she see herself as a woman who is at ease in a man’s world? By sending her different types of postcards, it could be perceived that DRS was encouraging her to think about her female role and personal development.

¹²⁸ Pulham, p.3.

¹²⁹ Album, dsh.m.00496.

¹³⁰ Debra Mancoff, *Danger: Women Artists at Work* (London: Merrell, 2012), p.19.

Kathryn Ledbetter, discusses *The Keepsake* saying ‘a woman’s special enclosure with her own book provided a safe environment from which to explore confrontational ideas about woman’s role in that ideology and inspired individualism’¹³¹, and there are certainly confrontational images of women sent by DRS within Vera’s albums such as Varotari’s *Judith and Holofernes* [Fig.19] these ask questions of inclusion as they dispel conventional gender roles and present women as seductresses and murderers’ but at the same time also represent women as heroines, Mieke Ball writes Judith is ‘a figure who stands at the cutting edge of knowledge’¹³²; she is a ‘dangerous woman,’ representing Bal’s ‘life-giving, life-taking, and in between, hard work’¹³³ construct. It is difficult to answer this in relation to Vera’s interpretation or intention, additionally Vera has reshaped their possible meaning by placing the postcard next to [Fig.19] Bartolomé Esteban Murillo’s *St John and the Lamb*. Together they suggest biblical messages of salvation, death and redemption, Judith saving her city of Bethulia from Assyrian General Holofernes and *the Lamb* (Christ) who in his death, John 1.29, ‘takes away the sin of the World’¹³⁴. DRS’s ‘I have my hands pretty full of work this term’ [Fig.19] will become Vera’s ‘hard work’ in memorialising her brother and family. Maybe, this is reading too much into their categorisation as Deborah Cohen remarks

Today we know where art resides. When we wish to see it we go to museums and galleries. But in the late nineteenth-century Britain, ‘art’ enters the lives of the middle classes through their things. People became artistic in their own minds not simply because they visited the

¹³¹ Kathryn Ledbetter, ‘“White Vellum and Gilt Edges”: Imaging *The Keepsake*’, *Studies in the Literary Imagination*, 30 (1997), p.40.

¹³² Mieke Bal, *Double Exposure: The Subject of Cultural Analysis* (London: Routledge, 1996), p.293.

¹³³ Bal, *Double Exposure*, p.297.

¹³⁴ *The Oxford Companion to the Bible*, ed. by Bruce M. Metzger and Michael Coogan (New York: Oxford University Press, 1993), p.418.

National Gallery [...] but in the selection and arrangement of their possessions.¹³⁵

Their inclusion could just be for preserving images of art and maybe the albums were Vera's 'safe environment' to study and display them.

Collectively, these albums create a many faceted impression of Vera's interest in art. Although not her own work, the albums are constructed by her and so they are her personal memorabilia. Mancoff makes the point

More than just a likeness, a self-portrait is an assertion of identity [...] when a woman paints her own portrait she overturns the traditional power of the male artist to determine the public perception of the female subject. By crafting her own image, she presents herself as she wishes to be seen.¹³⁶

So can they in any way be considered her self-portrait in development? Vera doesn't paint, but she writes and uses her camera, rather than *Judith's* knife or *Kauffman's* paintbrush, it is the self-portrait used in this dissertation [Fig.1] which is most interesting. Bearing a striking resemblance to the triple *Portrait of Cardinal Richelieu* [Fig.34] and with the additional text from DRS inflecting interpretation 'Could you please tell Mother that I have had my photograph taken and if I cannot choose which is the better of the proofs [...] then she can

¹³⁵ Deborah Cohen, *Household Gods: The British and their Possessions* (London: Yale, 2006), p.65.

¹³⁶ Mancoff, p.129.

send which is the best back to me [...]'. The printed postcard has three profiles, whereas Vera's self-portrait has five profiles. Does this suggest that Vera recognised she had many sides to her personality and her female role? On the reverse of the photograph [Fig.1] she records in a message to her father details of her work as a nurse in World War 1, in a medical ward looking after wounded soldiers. Demonstrating two roles, her war work in society as a nurse and her role as a daughter, but more than that the similarity between postcard and self-portrait suggests an alignment with Cohen's idea of 'construction of the self in a period of mass manufacture and democratization',¹³⁷ in its presentation of multi positioned images of self. Her interest in photography is evident in later life when Vera photographs engravings from her father's eighteenth-century library to produce illustrated critical art books on the work of Hubert-François Gravelot, Pierre-Philippe Choffard and Charles Eisen.

The final image in the complete album is by Bartolomé Esteban Murillo *The Marriage of the Virgin*,¹³⁸ a traditional ideal of woman's role in life but the final image in the incomplete album by Paul Delaroche *La jeune Martyre* [Fig.35] potentially of greater significance. The album does not just end with this image, rather there are gaps between this postcard and the previously inserted one. The empty spaces resonant with intention and expectation, suggesting a collection collated over time with a design order known to Vera, moving from a collection, Stewart comments 'instead they form a compendium which is an autobiography.'¹³⁹ But this final card is the symbolic end of Vera's collection, possibly a compelling representation of her brother's death by drowning during the First World War [1915] and the end of her collecting phase and of her childhood, it is undated without

¹³⁷ Cohen, p. xvi.

¹³⁸ Album, dsh.m.00496, p.100.

¹³⁹ Stewart, p.139.

additional text, – it is time to move on to more serious things as Vera fulfils her role in life to look after her family's estate ; symbolically transforming her collection into a memorial, with Stewart's 'each sign as a postcard from the land of the dead'.¹⁴⁰ The dates mentioned in relation to Vera's postcards, 1900-1913 extend beyond her childhood actively ranging from the age of ten through to twenty-three so for Vera, they do come from the land of her dead brother. The albums shifts in temporality and definition as they become referents to the named body of the deceased. Stewart on handwritten text, 'writing contaminates; writing leaves its trace, a trace beyond the life of the body [...] writing promises immortality, or at least the immortality of the material world in contrast to the mortality of the body'.¹⁴¹ In becoming a reminder of both her brother and his experiences as well as being her collection of postcards, they ultimately become a memorial to Vera herself as Vera's albums move outside of the domestic private sphere and become public objects for inspection and interpretation within the boundaries of the greater collection of museum mementos. Stewart again raises a fascinating point, 'ironically, such collecting combines a pre-industrial aesthetic of the handmade and singular object with a post-industrial mode of acquisition and production: the ready-made'.¹⁴² Vera's collection now represents biographical albums of correspondence which she has ultimately authored and in do so she has preserved part of herself within the Museum as well as a collection of postcards of art in miniature and it is only through close observation and displacement of their original order that the real Vera can be glimpsed.

¹⁴⁰ Stewart, p.173.

¹⁴¹ Stewart, p.31.

¹⁴² Stewart, p.31.

Conclusion:

This dissertation concludes the culture of postcard collecting is significant because of the many layers of information concealed within archival material. Vera's postcard albums are about art and correspondence, inadvertently revealing information about family, relationships and postal history of art in a miniature form. The albums have demonstrated they are a puzzle offering multiple interpretations, suggestive of myriad research opportunities which have only been touched on within the scope permitted by the dissertation.

Chapter one explored the emergence of rules and traditions surrounding the development of postcards in England and Europe which could only be demonstrated because Vera Salomons' album collections are protected within the museum environment. The practice and culture of postcard collecting was considered and concluded that it was not a gender related activity.

Chapter two considered the art postcard in terms of collecting, gallery visiting and postcard distribution. The National Gallery archives proved to be an exciting area of under-researched material. Mr Morelli's relationship with postcard publishers was revealing and contributes to understanding how visitors to galleries obtained postcards. The individual letters of correspondence between publishers and the National Gallery also revealed the wider extent of postcard distribution throughout England and Europe and contributed to an exploration of the art image as both a miniature art form and its transformation into a conveyor of messages. Concluding that viewing art in the gallery context may have no connection with collecting or discussing images of art. Within the scope of the dissertation it has not been possible to research all of the postcard publishers in Vera's collection and their

relationships with galleries' in terms of merchandising their products. Nor has it been possible to investigate the archives of other individual galleries mentioned on Vera's art postcards in terms of their retail development of artwork as a miniature mass-produced material object or souvenir. Both of these areas would be worthy of further research.

Chapter three asserts that despite Vera's charitable intention to leave the Museum as a memorial to the three David's the act of including Vera's postcard collections inadvertently reveals elements of personal information due to the albums individual construction. Family history, travels and educational history have been researched along with the expansive social history which can be teased out of the correspondence, by mention of names, places and dates. With so many postcards, 490 in total, it was not possible in the scope of this dissertation to follow up all the references and so there is plenty of work still to be done in terms of future research. The following recommendations are therefore made, Brown's *Catalogue of Mementos* lists eight records of the contents of the extensive Salomons library between 1898 and 1925;¹⁴³ there is also mention of a two page letter from 'Frederick Leighton to Sir DL Salomons'¹⁴⁴ in the same catalogue which could provide confirmatory evidence of the Salomons relationship with art. It is recommended they should be examined to establish if references to the education of women and art history are included, this expansion in research could inform an extended reading of Vera's albums.

These individual cards recording moments, observations and messages sit quietly in albums. The written contents sometimes appear to be secondary to the image, sometimes they share the same place on the frontispiece, at other times they are on the reverse, and

¹⁴³ Brown, pp.60-61.

¹⁴⁴ Brown, p.35.

occasionally the text invades the image. All are preserved by the act of collecting and this collecting act generates into an act of memory. A collective memory of David's travels at a particular point in time from 1901-1907. They are also a record of aspects of the family's social history. The collection, begun when Vera was a young girl becomes a memorial to conversations past as Vera in her bequest includes these albums in the greater collection to preserve the memory of the three David's. Ultimately the ephemeral postcards outlast the human bodies of both Vera and David as their materiality protects handwriting as well as actions.

In summary, Vera's postcard albums could be regarded as being archives of memory, silent conversations which are distorted by the storage method which has preserved these ephemeral items of postal and family history. Although the Salomon museum does contain photographic albums, these postcard albums form a significant rather than ancillary record of family correspondence whilst also recording a pastime of collecting postcards they become substantive records of postal history at the turn of the century. The postcard could be regarded as an ephemeral post-it-note to the past which essentially is a modern day jigsaw puzzle inviting clues to a way of life which no longer exists, whose casual comments of 'not much news' represent generations past who had their future ahead of them all to be obliterated and changed irrevocably by the First World War.



Fig. 1, *Vera Salomons*, (1918), Photograph, 12.9 x 8.6 cm , Salomons Museum, Southborough.



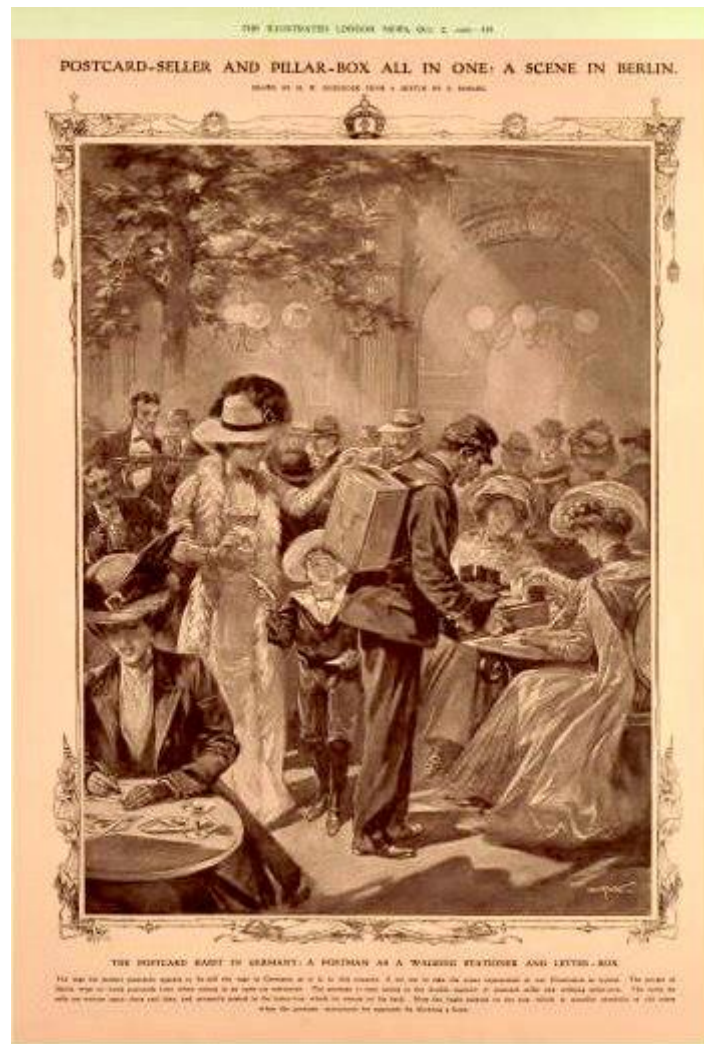
Fig. 2, *Sir David Salomons, Bt. as Mayor*, Photograph, 10.8 x 14.6 cm, Salomons Museum, Southborough,



Fig. 3, *Sir David L. Salomons, Bt.* In his car, Photograph, 14.8 × 20.3 cm, Salomons Museum, Southborough



Fig. 4, Lankester Portrait Studio, *Captain D. Reginald Salomons, R.E.* (1911), Photograph, 9.2 x 14 cm, Salomons Museum, Southborough



Fig, 5, 'Postcard-seller and pillar-box all in one : A scene in Berlin', *Illustrated London News*
(2 October, 1909) , p.479

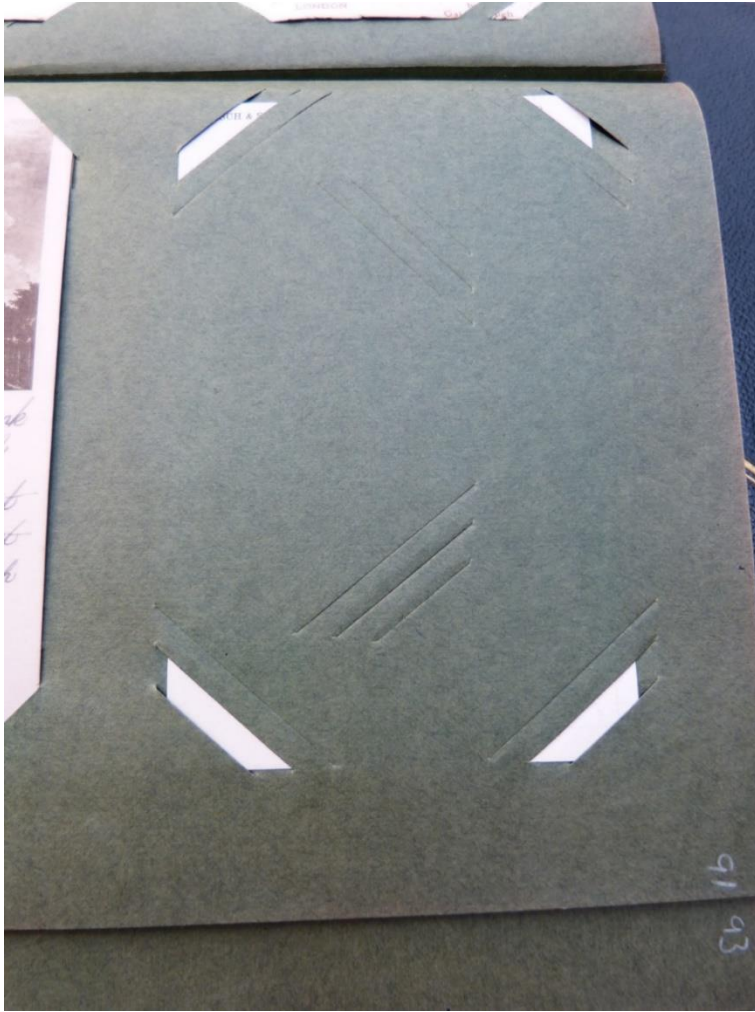


Fig. 6, Page from Postcard Album, Salomons Museum, Southborough

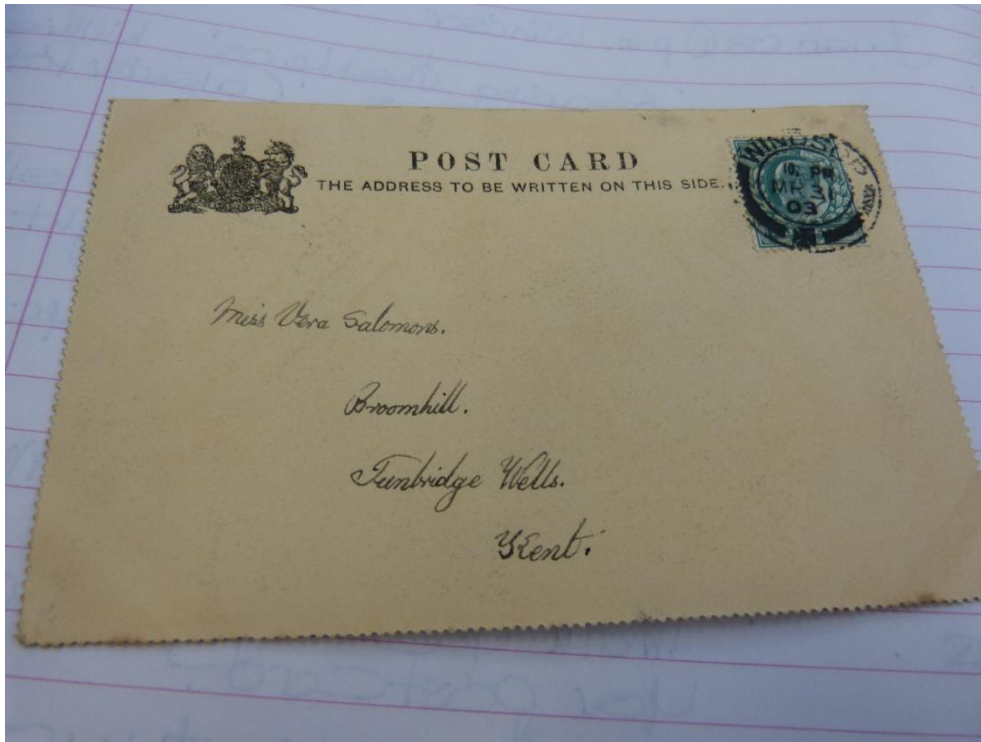


Fig. 7, Address on one side only

Verso,(1903), Postcard, Raphael Tuck & Sons 'Calendar', 13.5 x 8.5 cm , Salomons Museum, Southborough



Fig. 8, Postcard: Contrary to regulation A.21

Verso, (1905), Postcard, S. Hildesheimer, 13.8 x 9.4 cm Salomons Museum, Southborough



Fig. 9, Split Postcard- Inland only

Verso, (1904), Postcard, Woodbury Series, 14.2 x 8.8 cm, Salomons Museum, Southborough

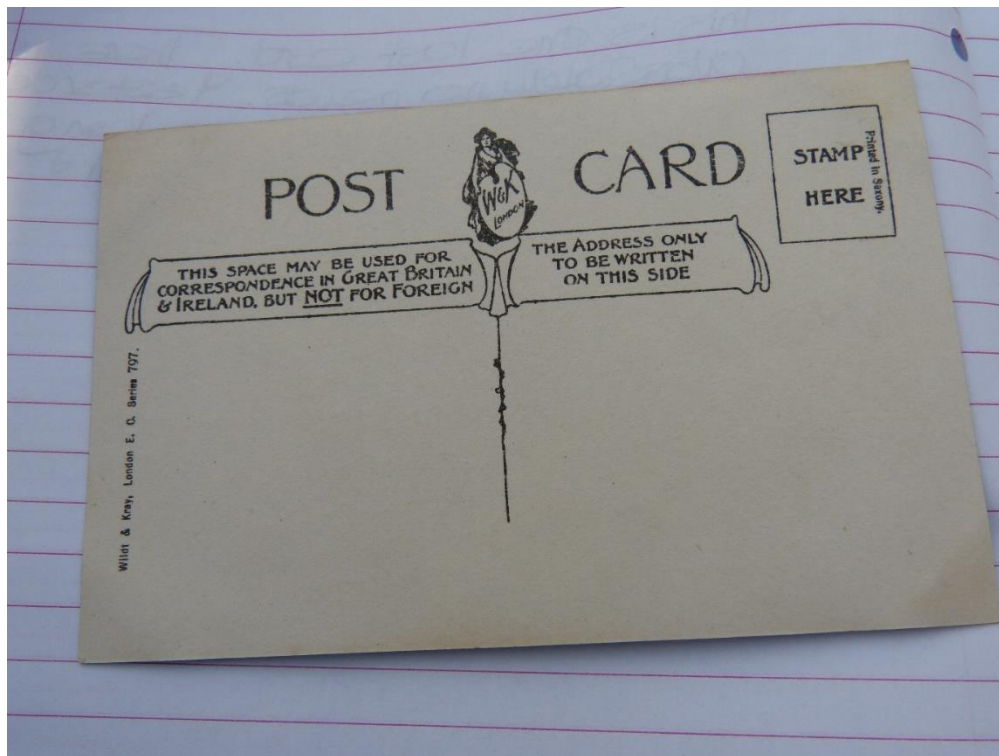


Fig. 10, Split postcard: NOT FOR FOREIGN

Verso,(undated),Postcard, Wild & Kray, 13.6 x 8.2 cm, Salomons Museum, Southborough

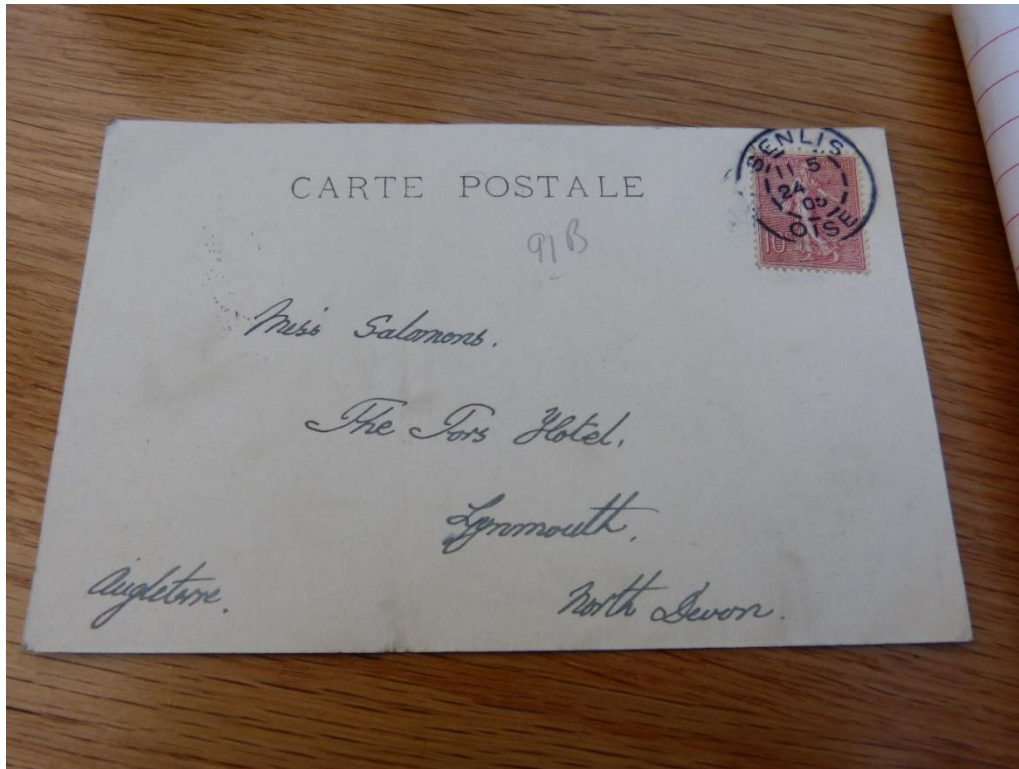


Fig.11, European Postcard

Verso, (1906), Postcard, LL, 13.7 x 8.8 cm, Salomons Museum, Southborough



Fig. 12, General Postal Union UPU Postcard

Verso, (1905) Postcard, T.E.L., 13.9 x 8.9 cm, Salomons Museum, Southborough



Fig. 13, European Split Card

Verso (1906), Postcard, ND Phot, 14 x 8.9 cm, Southborough, Salomons Museum, Southborough

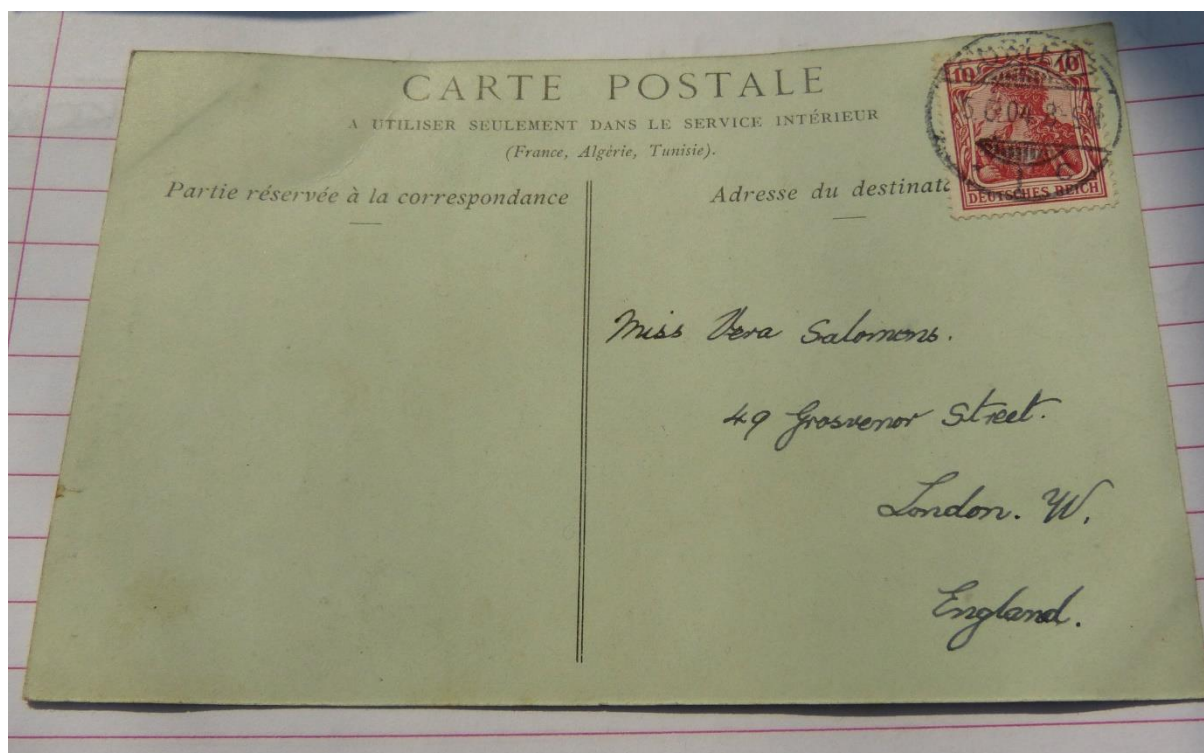


Fig. 14, Verso, (1904), Musée Du Louvre, Collections, Postcard, 14 x9 cm, Southborough, Salomons Museum, Southborough



Fig. 15, Ernest Meissonnier, *L'Attente* (1904), Musée Du Louvre Collections, 14 x 9 cm, Salomons Museum, Southborough

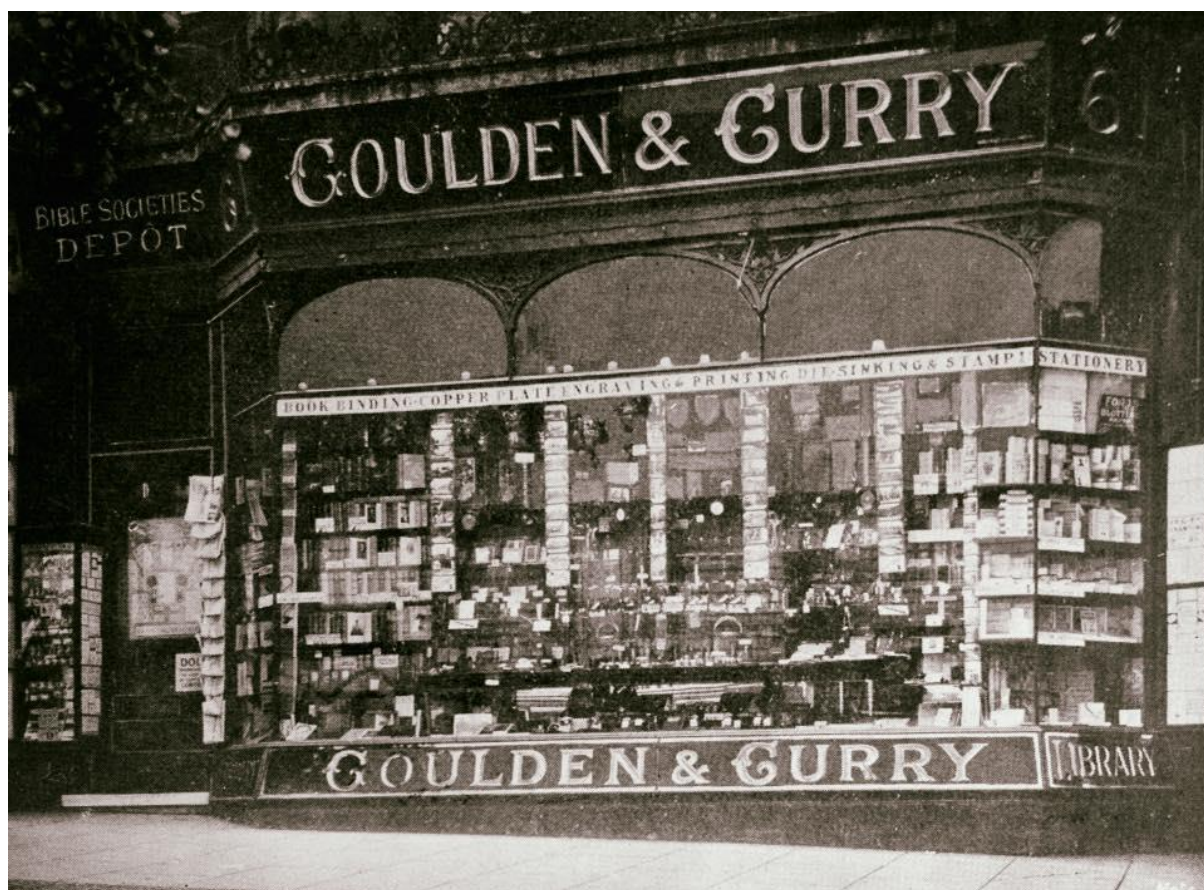


Fig. 16, *Goulden & Curry*, (1905), Photograph, Internet Image.

The Royal Library, Booksellers, Stationers, Librarians, 61 High Street



Fig. 17, Miss Wermelinger, (1901), Photograph, Salomons Museum, Southborough

‘Sir D.L. Salomons driving a four-in-hand, with his three youngest daughters and Miss Wermelinger, their governess, on the coach.’



Fig. 18, Sir David Wilkie, *Reading the News*, (1903), Postcard, Raphael Tuck & Sons 'Calendar', 13.5 x 8.5 cm, Salomons Museum, Southborough



Fig. 19,

Left: Alessandro Varotari, *Judith with the Head of Holofernes*, (1907), postcard, Misch & Co 'World's Galleries', 13.6 x 8.6 cm, Salomons Museum, Southborough

Right: Bartolomé Esteban Murillo, *St John and the Lamb*, (1906), postcard, Valentines, 13.8 x 8.7 cm, Salomons Museum, Southborough



Fig. 20, National Portrait Gallery Postcards

Left: Angelica Kauffman, *Angelica Kauffman by Herself*, (1905), Postcard, Wrench Series, 14.5 x 9 cm, Salomons Museum, Southborough

Right: George Romney, *Lady Hamilton*, (1903), Postcard, Wrench Series, 14.5 x 9 cm, Salomons Museum, Southborough



Fig. 21, Pieter de Hooch, *Court of a Dutch House*, (1905), Postcard, Unknown Publisher, 13.7 x 8.9 cm, Salomons Museum, Southborough



Fig. 22,

Left: Albert Moore, *Blossoms*, (1903), Postcard, Valentines, 14 x 8.9 cm, Salomons Museum, Southborough

Right : Sir John Millais, *The Knight Errant*, (undated), Postcard, Wrench Series, 14 x 9.2 cm, Salomons Museum, Southborough

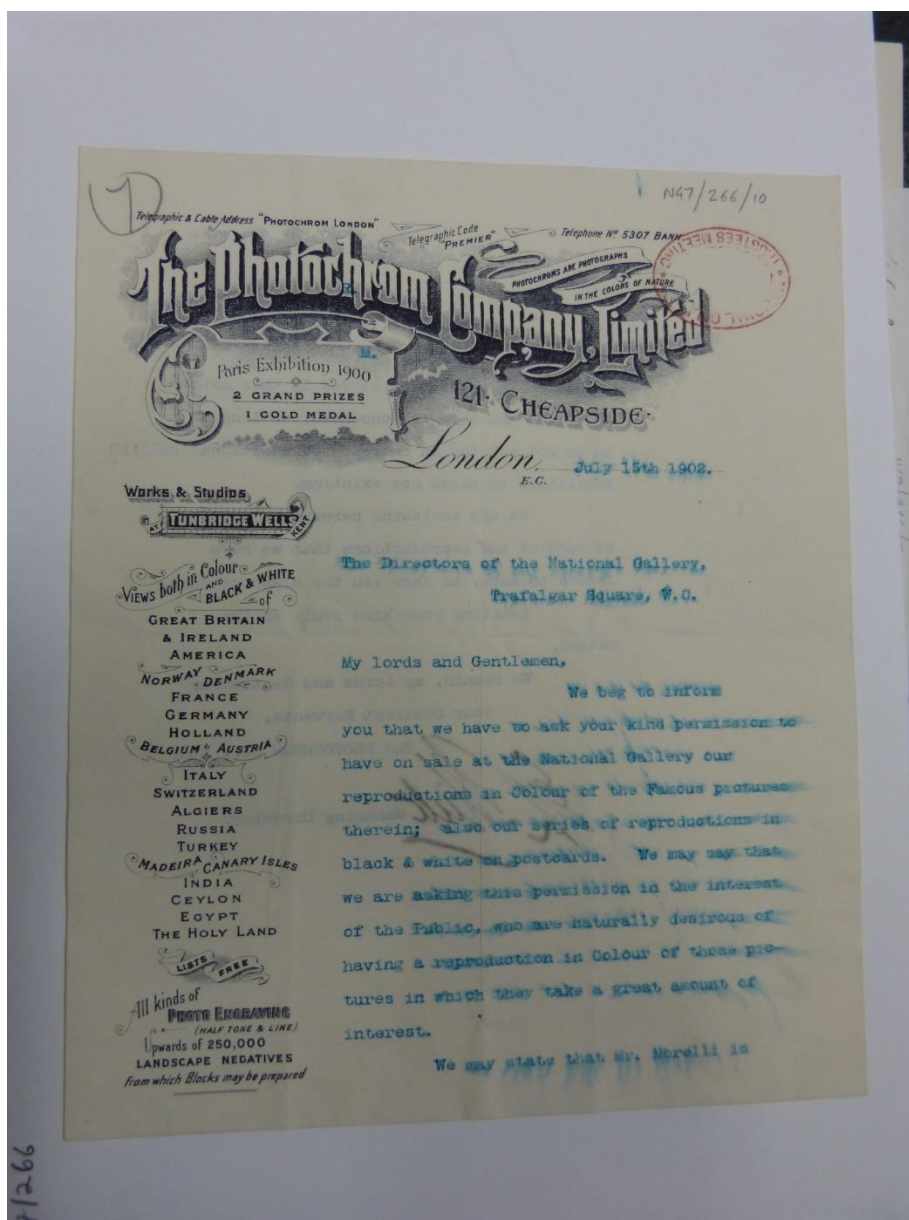


Fig. 23, Letter of Application to the National Gallery by *Photochrom* to sell reproductions of pictures from the National Gallery in Colour and Black and White, (July 15th 1902)

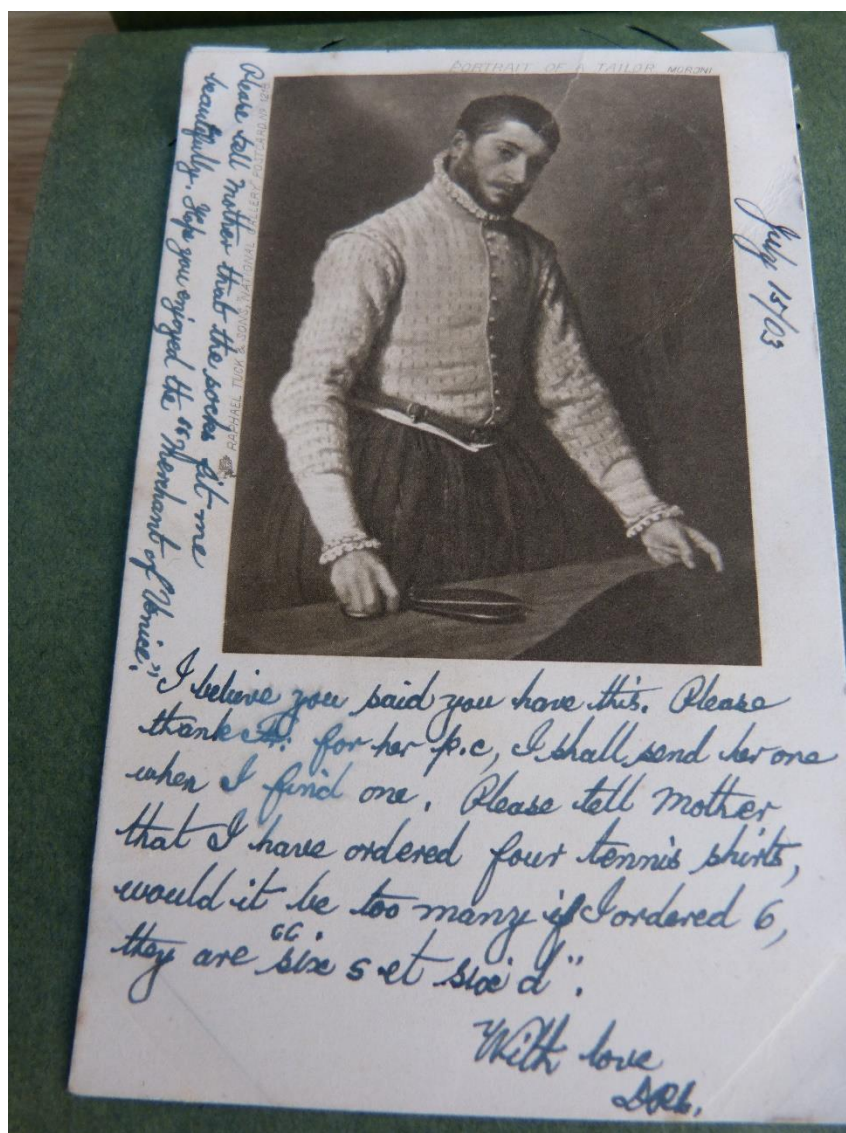


Fig. 24, Giovanni Battista Moroni, *Portrait of a Tailor*, (1903), Postcard, Raphael Tuck & Sons, 14 x 8.9 cm, Salomons Museum, Southborough



Fig. 25, Baron Gerard, *Bataille d'Austerlitz* (1904), Postcard, LL, 14 x 9 cm, Salomons Museum, Southborough



Fig. 26, Isack Van Ostade, *Un Canal gelé en Hollande*, (1904), Postcard, LL, 14 x 9 cm, Salomons Museum, Southborough



Fig. 27, Postmark: Grand Hotel, Paris

Verso, (1904), Postcard, L'Imprimerie Nouvelle Photographique, 14 x 8.8 cm, Salomons Museum, Southborough



Fig. 28,

Left: George Reynolds, *Cherub Choir*, (1904), Postcard, C.W.Faulkner & Co., 14 x 9 cm, Salomons Museum, Southborough

Right: Jean-Baptiste Greuze, *Boy with Apple*, (1902), Postcard, Raphael Tuck & Sons, 'National Gallery', 14 x 9 cm, Salomons Museum, Southborough



Fig. 29, Mirror writing.

Sir David Wilkie, *The Blind Fiddler*, (1902) Postcard, Raphael Tuck & Sons, 14 x 8.75 cm, Salomons Museum, Southborough,



Fig. 30, Albert Moore Postcards

Left: Albert Moore, *An Open Book*, (1905), Postcard, Unknown Publisher, 13.8 x 9 cm, Salomons Museum, Southborough

Right: Albert Moore, *Blossom*, (1905), Postcard, S.Hildesheimer & Co., 13.8 x 8.8 cm, Salomons Museum, Southborough



Fig. 31, Postcards with Ruskin text.

Left : George Reynolds, *Age of Innocence*, (1904), Postcard, CW Faulkner & Co., 14.2 x 9 cm, Salomons Museum, Southborough

Right: George Reynolds, *Simplicity*, (1904), Postcard, CW Faulkner & Co., 14.2 x 9 cm, Salomons Museum, Southborough



Fig. 32,

Left: Bertel Thorvaldsen, *Angel*, (Undated), Postcard, Unknown Publisher, 14 x 9 cm, Salomons Museum, Southborough

Right: Bertel Thorvaldsen, *Cupid's Nest*, (Undated), Postcard, 14 x 9 cm, Salomons Museum, Southborough

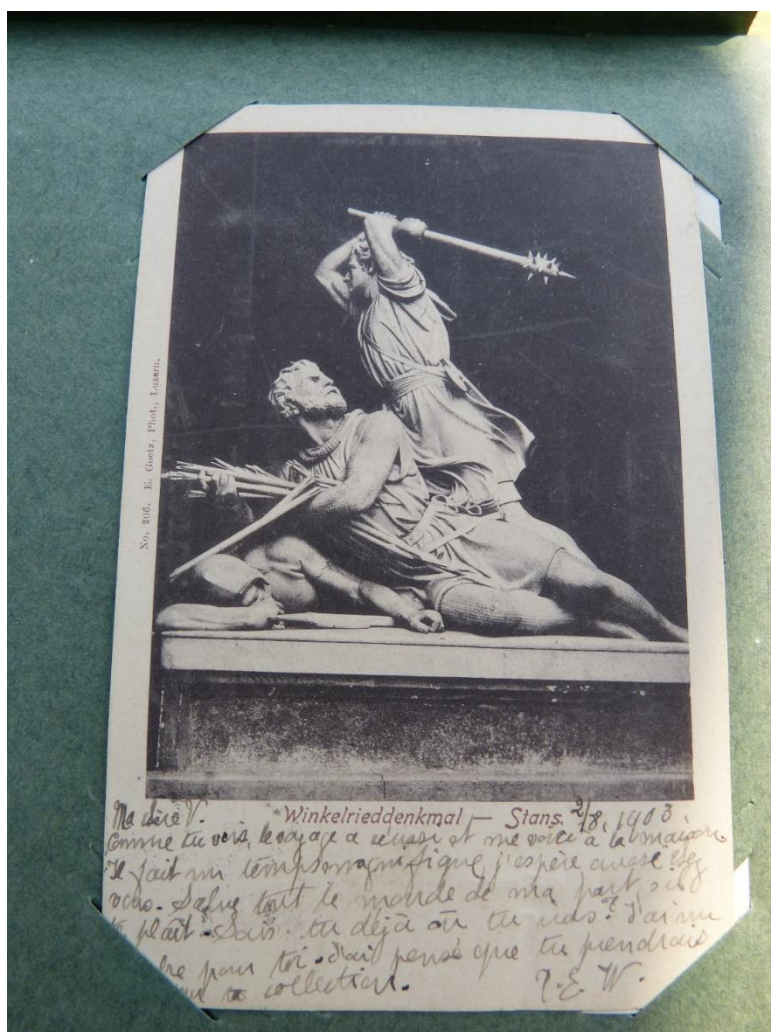


Fig. 33, Unknown, *Winkelrieddenkmal*, (1903), Postcard, E.Gotz.Phot, 14 x 9 cm, Salomons Museum, Southborough

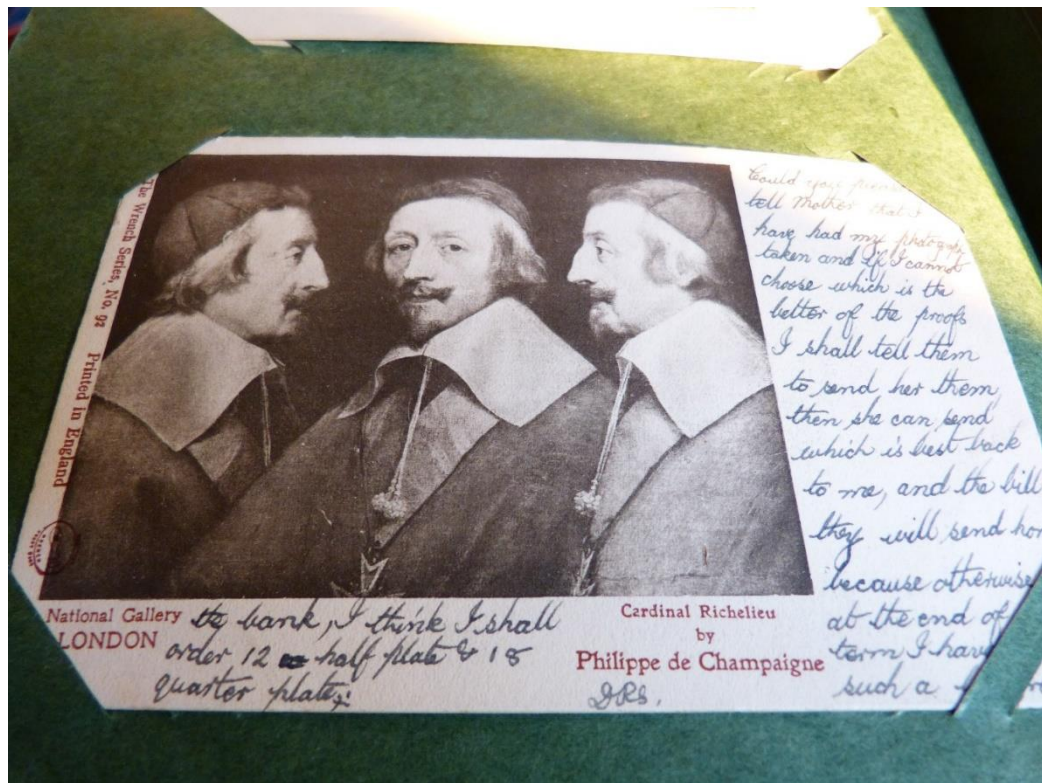


Fig. 34, Philippe de Champaigne, *Cardinal Richelieu* (1903), Postcard, Wrench, 14 x 9.2 cm, Salomons Museum, Southborough



Fig. 35, Paul Delaroche, *La Jeune Martyre*, Undated, Postcard, Musée Du Louvre, 13.6 x 8.8 cm, Salomons Museum, Southborough

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(June 13, 1906)

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Minutes of the Board of Trustees, 15 Mar 1871-1 Feb 1886 NG1/5, 1 June 1897-14 Dec 1909, National Gallery, NG 1/7

Archive: Salomons Estate Museum:

Courtesy of Salomons Museum, Salomons UK Ltd.

Album dsh.m.00490, 1901-07

Album dsh.m.00496 1900-13

Illustrated Postcards:

Fig.6, dsh.m.00496, p.91

Fig.7, dsh.m.00496, p.29

Fig.8, dsh.m.00496, p.80

Fig.9, dsh.m.00496, p.37

Fig.10, dsh.m.00496, p.76

Fig.11, dsh.m.00496, p.91

Fig.12, dsh.m.00496, p.55

Fig.13, dsh.m.00496, p.49

Fig.14, dsh.m.00496, p.69

Fig.15, dsh.m.00496, p.69

Fig.18, dsh.m.00496, p.28

Fig.19, dsh.m.00496, p.88

Fig.20, dsh.m.00496, p.36

Fig.21, dsh.m.00496, p.47

Fig.22, dsh.m.00496, p.56

Fig.24, dsh.m.00496, p.61

Fig.25, dsh.m.00490, p.40

Fig.26, dsh.m.00490, p.121

Fig.27, dsh.m.00496, p.20

Fig.28, dsh.m.00496, p.60

Fig.29, dsh.m.00496, p.43

Fig.30, dsh.m.00496, p.79

Fig.31, dsh.m.00496, p.74

Fig.32, dsh.m.00496, p.1

Fig.33, dsh.m.00496, p.95

Fig.34, dsh.m.00490, p.86

Fig.35, dsh.m.00490, p.171

Photographs: Salomons Estate Museum

Capt.D.Reginald Salomons, dsh.m.00254

Sir D L Salomons in his car dsh.m.00515v

Sir David Salomons, Bt. as Mayor, dsh.m.00504d

Fig.17, Miss Wermelinger, dsh.m.00207

Vera Salomons photograph dsm.m.00884.18

MS Deed of Conveyance, (8 November, 1937), dsh.m.22115

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Social Media

Goulden & Curry, Facebook @New Old Tunbridge Wells Photos, Simon Wade, Posted August 13, 2016

Appendix 1



Email: Kathychaney892@yahoo.com

Salomons Museum
David Salomons Estate
Broomhill Road
Southborough
Kent, TN3 0TG

22 August 2016

Dear Caroline

Re: Permission to include Museum images in MA dissertation

Thank you for your email request for permission to use the images of Museum items within your MA dissertation.

I confirm that we are happy for you to use them on the following basis:

- You acknowledge the Salomons Museum collection in the form "courtesy of Salomons Museum, Salomons UK Ltd" and provide the collection number of each item used.
- You do not use the images for any other purpose without seeking further permission.

Yours sincerely

Kathy Chaney
curator, Salomons Museum

Appendix 2

Postcard Publishers in Vera Salomons' Postcard Albums:

Alte Pinakothek- Munchen

Aristophot Co., London (Wallace Collection)

C.W.Faulkner & Co. London. E.C.

Cassell's Art Postcards

Eagleton, Penshurst

E.F.A Series, (Excelsior Fine Art Publishing Co. (1904-1907))

Ernest Lister, London

E. Goetz. Phot. Luzern

Lankester & Co., Tunbridge Wells.

LL (Leon & Levy) also known as L'Imprimerie Nouvelle Photographique, Musée de Versailles

LL (Leon & Levy) also known as L'Imprimerie Nouvelle, Musée du Louvre

Misch & Co's, 'World Galleries' Series, Dresden

Misch & Co's, 'World Galleries' Series, Florence

Misch & Stock's, 'World Galleries', National Gallery, Royal Engraving Museum, Berlin,

Misch & Stock's, 'World Galleries', National Gallery, London

Misch & Stock's, 'World's Galleries' Series, Barberini Gallery, Rome

Misch & Stock's, 'World's Galleries' Series, Gallery Uffizi, Florence

Misch & Stock's, 'World's Galleries', Wallace Collection

Neuchatel Serrieres, Musée de Neuchatel

ND Phot (Neurdein)

The Photochrom Co. Ltd, London, Wallace Collection

Raphael Tuck & Sons, 'Calendar' Postcard.

Raphael Tuck & Sons, 'National Gallery' Postcard

Raphael Tuck & Sons, Wallace Collection

Raphael Tuck & Sons, 'The Olde Print Series', British Museum

The Rotophot Postcard

S. Hildesheimer & Co

Stengel & Co.

Tate Gallery

T.E.L.

Valentine's, National Picture Series

Valentine's, National Gallery Series.

Wild & Kray

Woodbury Series, Reproduced by permission of the Liverpool Corporation

Woodbury Series, (Louvre Gallery)

The Wrench Series (Tate Gallery stamp)

The Wrench Series, (National Portrait Gallery)

The Wrench Series, (Wallace Collection, London)