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## Indexing the image: a retrieval system for portraits

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# INDEXING THE IMAGE:

## A RETRIEVAL SYSTEM FOR PORTRAITS

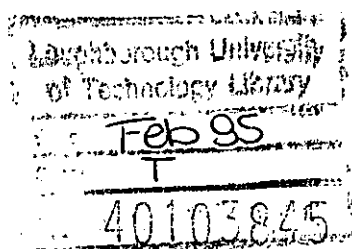
by Mark Rowntree

A Master's Dissertation submitted in partial  
fulfilment of the requirements for the award of the  
Master of Arts degree of the Loughborough  
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September 1994

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Department of Information and Library Studies



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# **INDEXING THE IMAGE: A RETRIEVAL SYSTEM FOR PORTRAITS**

## **Abstract**

This dissertation explores the topic of indexing the image with reference to portraiture. It will also attempt to devise a retrieval system for painted and photographic portraits.

The study examines work already undertaken in this field and will highlight problems and their possible solutions found in this type of indexing. The tension between specific searches and more subjective ones within this type of retrieval system and how it can, if possible, be reconciled will be given keen attention. The practical operation of such retrieval systems will be discussed using the Micro Gallery in the Sainsbury Wing of the National Gallery in London as an example. From the Micro Gallery to the Yale Centre for British Art, this dissertation will also cover the aspects of organising pictorial items into one relevant retrieval system.

Chapter 3 will provide definitions of both the image and portraits. A short historical background to painted and photographic portraiture will be discussed before seeking to devise an appropriate retrieval system. After testing this proposed scheme, further issues which were found during the evaluation will be examined. This will be followed by a quick look at how the user would search for a portrait from the proposed retrieval system.

## LIST OF FIGURES

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4. van Dyck. *Lord George Stuart, Seigneur D'Aubigny* (1638).
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## **CHAPTER ONE: INTRODUCTION**

### **AIMS AND OBJECTIVES**

This dissertation will look at two types of portraits, paintings and photographs. The objective will be to try to devise a retrieval scheme in which the user does not have to have prior knowledge of art history. The aim, therefore, is hopefully to evolve a class system that might be useful to non-specialist searches.

In considering the make-up of categories, this dissertation will examine and outline the historical development of both painted and photographic portraits. This study begins from the premise that, in attempting to create such a scheme, attention should be paid both to the painter's and the photographer's intentions and their time in history. Apart from the painter and photographer, other artists such as writers also influenced the course of portraiture as did contemporary religion and politics. Industrial advances such as the introduction of the Kodak camera in 1888 heralded dramatic changes in the development of portraiture and this is discussed in Chapter Three.

In studying this background to portraiture, the discretion hopes to locate indicators which could lead to appropriate classifications. To this end, differences and similarities between both kinds of portraits will be examined. This dissertation also hopes to see if minor categories within the main retrieval scheme can evolve as it could narrow down searches by being applicable to both types of portraiture. This minimum of information would greatly assist the indexer and user when faced with portraits that can cross over categories.

Existing studies on retrieval schemes for images will also be examined and common problems discussed. Problems will be highlighted when in Chapter Four, a sample of both painted and photographic portraits are tested against a possible scheme. Clearly, what could be a problem for the librarian in charge of classifying, may not be one for the user. Hopefully, the retrieval scheme which might evolve from this study will be, to quote a popular phrase, "user friendly".

## CHAPTER TWO

### IMAGES AND INDEXING

#### **The Principal Concerns:**

An index is a list that indicates names of subjects. In the context of indexing the image, the word catalogue is almost synonymous with the word index. Cawkell observed that it is difficult to find just one access point in any picture, especially when it "can mean different things to different people"(1). Quite apart from the fact that people can see a variety of interests within a picture, paintings and photographs are also historical and sociological artefact. This aspect of pictures should indicate a much broader interest than simply one confined to art historians. This in turn highlights the problem of how to index the image as firstly, the index has to know who uses the collection. Secondly, the local users will have an influence on the catalogue's priorities in its choice of access points.

There is usually a compromise between the needs of the user and the requirements of the cataloguer who employ the relevant indexing jargon. The danger lies in the idiosyncratic nature of indexing images in local collections as this can unwittingly confine the interest to a select group of users. It also hinders the process of sharing visual resources and so not helpful to the aim of finding the maximum amount of information from pictures.

An index, as Cawkell said, may "not always reveal the full information within a picture"(2). This could be for two reasons. Firstly, there is a tension between the need for specific information such as names, dates and places and subjective queries. An example of a subjective query could be "are there any pictures of kings playing football?" If the index caters too much for subjective enquiries, then this provision could be at the

expense of having specific details. The opposite is also true that a too specific index prevents finding a wider variety of access points! The index should after all be a helpful tool which enables the user to open up a picture. Secondly, there is also the question of whether or not to use a controlled vocabulary or employ natural language instead. The latter would help subjective searches whereas a controlled vocabulary assists specific searches.

These problems are evident when the attempt is made to computerise retrieval systems for images. Cawkell quoted from Professor S K Chapy who said that "it is impossible to predict all the possible criteria that should be used to retrieve images"(3). He suggested that the way forward is to catalogue as much information on each image as is possible in a user friendly jargon.

Cawkell observed, however, that the more details found in a picture then the more words will be required in the text(4). He recommends a thesaurus to control the inevitable number of word descriptors that would follow from some images.

#### **The theory of retrieval systems for images:**

Erwin Panofsky in his book Studies in Iconology, described three styles in which to study art. He used the example of renaissance art, but his scheme was meant to be applicable for any period. The three stages in interpreting are:

- (1) "Pre-iconographical description.
- (2) Iconographical analysis.
- (3) Iconographical interpretation"(5).

The pre-iconographical description is the primary or natural subject and describes the interaction between forms and images. The iconographical analysis is the secondary subject matter which is the prior knowledge with which the viewer can interpret the meaning of actions. It helps to understand the overall context of a picture if one also understands significant details. The iconographical interpretation is more how one can appreciate a deeper understanding of how the concepts are built up in one picture.

Sara Shutford is more interested in gaining specific facts from pictures and then use these as a means for indexing. She develops Panofsky's theories further by including leading questions such as "Who?", "What?", "When?", "Where?"(6).

#### **Existing Retrieval Systems for Images:**

##### **1. Library of Congress Subject Headings:**

This is a scheme of 3,500 alphabetical subject headings established by the Prints and Photographic Division of the Library of Congress. It uses a controlled vocabulary and the images have no more than four subject headings.

##### **2. Photofile Limited:**

Baseline Support Limited, a software company and a photographic library organisation. Photofile Limited collaborated to develop a computer software programme called Phototracer to catalogue photographs. The catalogue works within a main structure but can be sub-divided into different levels. It has a two tier structure to store information. The keyword facility is standardised but can develop as and when appropriate.

### **3. ICONOCLASS**

ICONOCLASS was developed at the University of Leiden by Professor Henri van der Waal between 1948 and 1950. It is a seven to eight level hierarchy of alphanumerical codes. This has the advantage of avoiding problems of having a jargon which either the user cannot understand or one in which the cataloguer cannot use effectively. The system has nine primary categories.

- (1) "Supernatural.
- (2) Nature.
- (3) Human Beings.
- (4) Society, Civilisation, Culture.
- (5) Abstract, Ideas and Concepts.
- (6) History.
- (7) Bible.
- (8) Non-Classical Myths, Tales and Legends.
- (9) Classical Mythology and Religion"(7).

These terms are further sub-divided into secondary terms. Capital letters divide the secondary terms into tertiary terms. Further notations of numbers may begin where appropriate after the capital letters to indicate yet more sub-divisions. This system then is an example of a thesaurus with a hierarchal structure.

### **4. The Yale Centre for British Art:**

This centre is based at Yale University and is a photographic archive of black and white photographs of paintings, drawings and sculptures. These reproductions are of works of

art in the period from 1500 to 1915. It has about 80,000 photographs. The Yale Centre employs the system of four generic subject terms.

- (1) Subset.
- (2) Primary.
- (3) Secondary.
- (4) Tertiary.

The subset and primary classifications are in natural language as this allows room for some flexible use of terms. The secondary and tertiary classifications use a controlled language as this helps the user to gain more specific information.

#### **5. The Micro Gallery in the Sainsbury Wing of the National Gallery:**

The Micro Gallery opened in June 1991 and is a digitised computer system using colour images and touch screen technology. The National Gallery houses around 2,200 Western European paintings from the fourteenth century to the present century.

There are four ways in which the user can find a picture and these are through selecting one of the following: "Artists, Historical Atlas, Picture Types and General Reference"(8). The Artists is an A to Z index of all artists included in the collection. It also includes biographies and works of the artists displayed in the National Gallery. The Historical Atlas are maps which display the paintings in order of place. The user can access them by entering place and time and he or she will then see the appropriate works. Picture Types is arranged by genre and has a chronological order and includes detailed information with each example. The General Reference, is an A to Z index of key terms

and subjects.

At each stage the user can touch the icon or "thumbnail" of interest so as to reveal more details or move on to another page. This greatly assists those people who are not familiar with computers. This facility also reduces staff time and therefore saves money.

Portraits are to be found in Picture Types and are represented by an icon of Pope Julius II. When the user touches the appropriate icon for portraits then the choice as follows is displayed on the screen: "State Portraits, Seated Portraits,  $\frac{3}{4}$  Length Portraits,  $\frac{1}{2}$  Length Portraits, Bust Length Portraits, Donor Portraits, Small Scale Portraits, Disguises and Pseudo Portraits. Each of these types are accompanied with relevant examples.

## **SUMMARY**

Unfortunately, this dissertation can only give a brief outline of the main concerns in indexing images and how existing collections have applied theory to practice. The tension between specific queries and subjective searches is similar to the trend of opening up the art world in general to a non-specialist audience. The index is rightly seen as the tool which can facilitate a greater appreciation of art. The Yale Centre have found that this aspiration is best realised with working with both a controlled vocabulary and natural language. The choice of medium, however, is also important and the Micro Gallery uses a data base that is not complicated to use. All of these benefits help to make the art world more accessible.



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## CHAPTER THREE

### A HISTORY OF PORTRAITS

According to The Oxford English Dictionary, an image is "an artificial imitation or representation of the external form of any object, especially of a person"(1). For images of the person, however, the more specific term "portrait"(2) is usually employed. The same dictionary defines a portrait as: A figure drawn, painted or carved upon a surface to represent some object specifically (now almost always) a representation or delineation of a person, especially of the face, made from life, by drawing, painting, photography, engraving, etc(3). Those images of the person where the more specific term "portrait" is not included would apply to works where the subject title is more important than the person represented. For example Filippo Lippi's (1406-1469 *Madonna and Child* (1437) is a religious work and not a portrait. Lippi's model for the Virgin Mary was a nun, Lucrezia, with whom he eloped, but the viewer should be guided by the subject as indicated in the title. Anthony van Dyck's (1599-1641) *Lord George Stuart, Seigneur D'Aubigny* (1618-1642) is a portrait even though Stuart is painted as a shepherd in a pastoral scene. This is not a strict rule, however, and should only be seen as a guide. There can be any number of people in a portrait and if there are three or more then this is called a group portrait, two people a twin portrait and one person is a single portrait.

This chapter will look at the development of portraits chronologically, but to collect appropriate indexing terms we have to appreciate the concerns of the artists and their contemporaries. This will help us to understand the progress of art history which was not linear as painters did and still do employ different styles simultaneously. Artists also use

past styles of painting and modify them to suit their subject. An example of this are the neo-classical portraits of the French revolutionaries. This revival of the ancient Greek style was employed to make these politicians look like heroes. Although similar, the ancient Greeks portrayed their human images as gods rather than as heroes. In collecting suitable concepts for the indexing of portraits, the viewer will find both continuity and change that can vary from radical to subtle.

### **Portraiture in Classical Times:**

The Ancient Egyptians saw portraiture as a means to prepare for death and for a new life afterwards. In the tomb for the Pharaoh Tutankhamen, there were wall paintings containing group portraits of royal members enjoying court life. There was also a throne on which was painted a casual scene of the Pharaoh and his wife talking to each other.

Ancient Greek portraiture as found at the Knossos in Crete, consisted of simple, idealised human forms and they lack the kind of character that is evident in post-classical times. Early portraits have also been found amongst the remains of former ancient Roman settlements such as those in Pompeii. Some were likened to famous rulers and others were simple representations of people. The art-historian, E H Gombrich suggests that the *Portrait of an official from Aphrodisias*(4) (about AD 4010) shows that ancient Roman portraiture contained more character at the dawn of Christianity. This, as Gombrich argued, could illustrate the doubts over the old gods in favour of the Christian one instead.

### Portraiture from Early Christian Times:

The early Christian Church encouraged the genre of religious art rather than portraiture partly because of a fear of "graven images" and also because of the need to communicate biblical stories to an illiterate peasantry. The first type of portraits in these times were the donor portraits where the person who commissioned the picture could nominate people including himself or herself in the work alongside the religious subject. One of the earliest examples is *The Wilton Diptych* (about 1400) which shows King Richard II being presented by St Edmund, St Edward the Confessor and St John the Baptist to the infant Jesus. The baby Jesus welcomes the King by holding out his arms. The King being in a separate frame, however, keeps a respectful distance from the infant.

One of the earliest artists who painted donor portraits was Tommaso Guidi, better known as Masaccio (1401-1428). Masaccio's *Trinity* (1427) in Santa Maria Novella, Florence, was commissioned in the expectation that the Dominican monks who lived there would pray for the donor. At the centre of this picture is the crucified Jesus and he is accompanied by God the Father and the Holy Spirit. This trio are in between Mary the Mother of Jesus and St John the Evangelist. Again outside this frame are the donor (a merchant) and his wife and ominously beneath them is a skeleton representing their certain end, death.

Masaccio's figures are departure from the graceful bodies in *The Wilton Diptych*. The merchant and his wife look more ordinary than the angels are even King Richard II. This trend became more noticeable as portraiture became more acceptable within the Catholic Church prior to the Reformation. This was partly due to the weakening of the religious

and feudal establishments as a result of the financial power of the bourgeois merchant class. This period from about the 1330s to the middle of the 1560s became known afterwards as the Renaissance and it was a time of critical awareness of social, political and religious issues which ultimately led to the Reformation.

### **Portraiture during the Renaissance:**

It was in this more mercantile society that Jan van Eyck's (1389-1441) *The Arnolfini Marriage* (1434) portrayed both the betrothal of an Italian merchant, Giovanni Arnolfini to Jeanne de Chenany. The departure from the previous genre of donor portraits are that the couple are the main subjects and they are standing firmly on the floor instead of appearing to be floating. It is tempting to see this just as a souvenir, with the bride's hand joining her husband's, the dog, slippers, fruit and a mirror showing the guests and the couple's backs. Jan van Eyck even inscribed above the mirror, in Latin, *Johannes de Eyck fait hic 1434* (Jan van Eyck was here 1434). The viewer can also detect the interest in perspective and the direction of outside light which was a feature of the Dutch school of art.

### **Religious Imagery:**

The religious imagery, however, is there as the lighted candle above the couple represents God's presence. As the National Gallery's own guide points out, these themes are continued with a carved wooden statue by the bed of St Margaret, "the patron saint of childbirth"(5). Christ's passion is revealed in set scenes illustrated around the mirror and beside that on the wall is a rosary. "The single apple on the window symbolises the "Fall of Man"(6). Even the dog at the forefront of the picture symbolises fertility.

There is also a religious colour code which was commonly used amongst painters in the thirteenth, fourteenth and fifteenth centuries. Red as shown on the bed represents charity, white as seen on the bride's headdress represents purity and black as illustrated on the bridegroom's hat represents humility. Yellow and gold represented dignity and Chenany's hair is a golden colour.

### **Medieval Scientific Allegories:**

A colour code based on the four elements, fire, air water and earth, were also commonly used at the same time. The colours were red for fire, blue for air, green for water, and grey for earth. From the ancient Greeks through to medieval times until the dawn of science in the seventeenth and eighteenth centuries, astronomers believed that the universe was derived from these four elements. These elements were also, according to the ancient Greeks, governed by two oppositional forces, love and hate. In medieval times it was believed that these elements also affected people's humours of phlegm, blood, choler or yellow bile, melancholy or black bile. An imbalance of any of these fluids was supposed to have indicated a physical or emotional problem.

The husband's dark under-robe, for example, could under the astronomical code symbolise earth and therefore consistency or melancholy or both. The wife's green outer robe could suggest water and therefore weakness. There is a long literary tradition of comparing women with water and one example is Ophelia in Shakespeare's (1564-1616) Hamlet (1600). Ophelia drowned herself in a stream and Chenany's green robe also trails on the floor like ripples from a stream or river. The message could be that Chenany will need protecting but her new husband, Arnofini, will be strong and reliable.

### **Perfection in Oil Portraits:**

Raphael (1489-1520) (his original name was either Sanzio or Santi Raffaello) perfected the use of oil in his paintings. His portrait of *Pope Julius II* (1509), must have amazed his contemporaries for its clear likeness, a quality which at that time was unusual. Gone are all the old conventions of delicate features as the face clearly shows the effects of ageing from the sunken cheeks. Despite the almost glossy and smooth construction, Raphael caught the Pope's mood of melancholy. The eyes look downwards and there is a glum facial expression. This picture mainly uses three colours, green, red and white and this combination has a striking appeal to the eye.

### **Portraiture during the Reformation:**

Hans Holbein, the Younger (1497-1543), was born in the Bavarian city of Augsburg and typical of artists who had to change their portrait style because of the Protestant Reformation. Holbein began with donor portraits such as his, *The Virgin with the Family of Burgomaster Meyer* (1528). As is appropriate for an altar-piece, the Madonna is at the centre holding the Christ child. The folds in front of the Virgin's dress suggest that she is floating and combined with the fan-shaped shell behind her, reinforces her position compared with the mortal beings kneeling beneath her. The Virgin is short in height and both these factors suggest a Dutch influence on Holbein rather than a Raphaelite one.

In 1526 Holbein made his first trip to England carrying a letter of introduction from his friend in Basel, Erasmus to Sir Thomas More. Apart from a few trips to Europe, Holbein settled in England and became King Henry VIII's court painter. From 1534, the Protestant reformation reached England as King Henry VIII broke the Pope's authority

over the Church of England. In Protestant countries, portraits did not include any religious images. Holbein's *Henry VIII* (1536) shows the young King looking directly at the viewer. The absence of a smile in favour of a stern look and clenched right hand conveys an aura of authority. It was probably an effective piece of propaganda as it suggests that the King is in a strong position being in full control of England's political and religious establishments.

### **Propaganda in Portraiture:**

Propaganda was developed even further in English portraiture during the reign of Queen Elizabeth I (1533-1603) who was crowned in 1558. She succeeded her Catholic sister, Mary (1516-1558) and inherited a country divided between Catholics and Protestants. Her first portrait as Queen, *Elizabeth I* (1533-1603), unknown artist, shows her in the coronation robes, holding her sceptre and orb, and wearing the crown. The style is similar to an earlier portrait again by an unknown artist, *Richard II* (1367-1400). Both portraits are flat and look like icons and suggest a Byzantium influence as the imagery is almost religious. The juxtaposition of the crown and long hair makes her look comparable with the Virgin Mary as long, untied hair is a traditional symbol of virginity. In Catholic theology also, the Virgin Mary is the Queen of Heaven and is sometimes therefore painted in a similar pose wearing a crown. The imagery was then politically astute as it could have reassured her Catholic subjects whilst reminding others that England's Protestant Queen had now been crowned.

Political propaganda can also be found in the portraits of Elizabeth I. In a portrait of her, possibly by George Gower, *Elizabeth I* (1588), she is seen in a victorious pose to



celebrate England's defeat of the Spanish Armada in 1588. Provocatively, her right hand rests on the North Atlantic ocean, as seen on the globe. The message was that English ships could now sail to North America via the North Atlantic ocean without fear of attack from a now weakened Spanish navy.

A kind propaganda romanticising Elizabeth evolved from the cult of "Gloriana the Virgin Queen" which was promoted by her ministers. Her ministers feared subordination under a foreign king or worst of all a Catholic one if she married. By commissioning portraits of her that celebrated both her youthfulness and virginity, England could make friends amongst her foreign suitors whilst raising the political stakes to prevent marriage. One such portrait of her by an unknown artist, *Elizabeth I* (1575) shows her standing by her crown. She stares at the viewer but in a regal manner. It is thought that this portrait was actually taken from real life. The face from this portrait was used in many others, some of which compared her with Greek goddesses to further the cult of Gloriana.

### **Mannerism:**

During this period, Spanish portraiture reflected its horror of the strength of Protestantism in Northern Europe and closer to home, the expansion of the Ottoman Empire in the Mediterranean. An internal campaign to eliminate Muslims and Jews was carried out by the Spanish Inquisition. Domenikos Theotocopoulos, better known as El Greco (The Greek, 1541-1614) captured the fanaticism in his portrait, *Cardinal Guevara* (1600). To the twentieth century viewer, the Cardinal appears to be staring menacingly. The effect of this, his dark glasses, beard and white lace spilling out from his purple robes is like a volcano about to erupt.

El Greco was influenced by the Byzantium tradition whilst he was living in Crete but he left his homeland for Italy where he worked under Titian in Venice. Whilst in Venice, he was exposed to the new genre of art in Venice, Florence and Rome, Mannerism. The leading artists, apart from El Greco who adopted mannerist techniques, were Titian, Tintoretto and Caravaggio. Mannerism coincided with the reform movement of the Catholic counter-revolution, and it was about capturing the essence of likeness rather than the polished representation. Greater use of light or rather darkness was pursued and El Greco's *Cardinal Guevara* (1600) led the way with its heavy brush strokes to illustrate character. It is argued that this was the start of modern art and it was developed further by new styles of art in the nineteenth and twentieth centuries. Clear oil painted representations of the image such as Raphael's *Pope Julius II* (1509) continued in the Northern Protestant European countries such as England and Holland.

#### **Seventeenth Century Portraiture:**

Sir Anthony Vandyke, better known as Van Dyck (1599-1641), was a pupil of Peter Paul Rubens (1577-1640) and came to England where he became the court painter to King Charles I in 1632. This office gave him the opportunity to paint portraits of leading English nobles, and a series of portraits of the King. Van dyck went further than Raphael in that he used accurate, lifelike representations to flatter his subjects. In his *King Charles I* (1635), he characterised the King as Charles I would have wished to be remembered. The King is riding his horse in an elegant pose maintaining his authority and dignity. The servant looks up at the King in awe and the horse is submissive even though the King has a loose hold of the reins. The King's armour could suggest chivalric values of honour and duty. It could be said that Van Dyck's flattering of his subjects

harmed portraiture as artists felt pressured to please their patrons.

In Holland, the Dutch middle classes who comprised mostly of merchants, commissioned artists to record their service to the community and achievements for posterity. One such artist who obliged was Frans Hals (1580-1666). In his group portrait of *The Regents of the St Elisabeth Hospital of Haarlem* (1641) he appropriately records a sense of duty amongst the members of this group. All the regents are dressed in sober coloured clothes and have contemplative gazes.

Jan Vermeer van Delft (1632-1675) was typical of a new genre of Dutch still life, which he incorporated into his portraits. His style was simple and he concentrated on using clearer perspectives of light and shade. In his *A Woman Standing at a Virginal* (1670), there is daylight shining from the window casting both shadow and light on the scene. The woman stands by an empty chair which symbolises waiting for someone and in her case her lover as there is a picture of Cupid above her. The playing of music is also another clue as it also symbolises love.

### **Characters in Hogarth's Portraiture:**

William Hogarth (1697-1764) campaigned vigorously for the cause of art against the criticism from English Puritans that it was frivolous. He gave it a sense of purpose by painting theatrical set pieces such as *Marriage à la Mode* (1743-1745). He wrote a book, The Analysis of Beauty in which he criticised the conventions of shaping the human image in pictures to make it aesthetically pleasing. Instead he advocated more sensitivity towards nature and what can be found beautiful without enhancing it by flattering the

subject. His portrait of *The Shrimp Girl* (mid 1750s) illustrates his ideas. There is none of the contrived glamour that can be found in Van dyck's portraits. The heavy brush strokes create a scene of vitality and the lady looks animated because her eyes are open, she is smiling and her head is turned to one side. She may not be beautiful in the classical sense but the picture has a natural appeal and is realistic as the viewer can related to the character.

Hogarth revealed people's characters in his portraits and this, together with his eye for nature, gave his work a quality of realism about them. He was ahead of his time as it was not until the nineteenth century that artistic conventions on seeking realism through nature were developed.

#### **French Eighteenth Century Portraiture:**

French portraiture during the eighteenth century was also going through a change of direction. Early eighteenth century French painting was mostly fashioned to the ornate taste of the ruling aristocracy. A typical example of this style is Francoise-Hubert Drouais's (1727-1775) *Madame de Pompadour* (1763-1764). The emphasis in this portrait is on the elaborate floral pattern of the madame's dress. A red drape on the left-hand side hangs down to add a colourful backdrop and to highlight the black dog. The furniture is also decorative and makes the whole composition look very pretty. Eventually the French bourgeoisie gained the political ascendancy and culminated in the Revolution of 1789.

Jean Baptiste-Siméon Chardin's (1699-1779) portraits are examples of the more simple

and moralistic taste of the eighteenth century French middle class. In his *La gouvernante* (The Governess) (1738), a governess is seen gently admonishing a boy. There are playing cards, a racquet and shuttlecock on the floor which could suggest that the boy has been wasting his time rather than studying the book in his arms. Chardin painted children as ordinary beings which was unusual then as children were either painted as burdensome appendages of their parents or as cheeky cherubs. Domesticity and the (middle class) family were the main features of Chardin's work. Although he used simple colours, there was very rarely any use of outside light and so his pictures appear dull in contrast to Vermeer's brightness.

#### **Eighteenth Century English Portraiture:**

Eighteenth century English portraiture went through more changes in parallel with a newly emerging social order. Joshua Reynolds (1723-1792) is best known for his portraits of the English aristocracy and gentry. He pursued his theory of "Grand Art", which meant that the image had to be enhanced by an overall idea. Reynolds was influenced by the works of Van Dyck, but he rejected Van Dyck's plastic imagery and the roughness found in some Dutch portrait painters such as Rembrandt (Harmensz van Rijn, 1606-1669). In Reynolds' *Three Ladies Adoring a Term of Hymen* (1774), the three sisters are supporting a garland of flowers. This is based on the poetic idea of worshipping the God of Wedlock. For the Gardiner family, however, the girls are seen in order of which one married first. The youngest sister, Ann, who marries first, passes the flowers to the second sister to be married who in turn passes it on to the third sister. The third sister concentrates on collecting the flowers as she is the last one to be married. Thomas Gainsborough (1727-1788) offered an alternative to Reynolds which was based

more on Hogarth's idea of realism as found in natural imagery. This was therefore a clear rejection of Reynolds' "Grand Idea". In Gainsborough's portrait, *Mr and Mrs Andrews* (1748-1750) the couple are shown relaxing on their estate. It shows of their wealth as the viewer can gain an impression of the size of their estate. Mr Andrews looks as though he has taken a break from hunting as he has a gun, pockets for game and he has his dog with him. Mrs Andrews, in contrast, sits demurely on the bench. Despite being in the country, the couple's shoes are clean and Mr Andrews is wearing a glove and holding the other. This could reflect the old aristocratic disdain for those who worked with their hands like their own labourers. There is also a feeling of order on the estate as the bales of wheat are stacked in neat piles.

Like Chardin in France, Joseph Wright of Derby (1734-1797) developed a radical change in portraiture by using the perspective of light to focus and dramatise the scene. His *An Experiment on a Bird in the Air Pump* (1767-1768) records a lesson on the existence of a vacuum. At the centre is a man who in his red robe and with long hair resembles a magician performing a trick. Strangely the assembled group of people are props for the old man, and contribute to the tension and sense of wonder.

In Wright's *An Iron Forge* (1772) portrayed an ordinary working scene. To the contemporary viewer it must have seemed like a startlingly departure from conventional portraiture which was usually of the gentry and aristocracy. Closer study reveals that Wright was working within the neo-classical genre. In the centre of the picture the light from the hot iron shines on a well built man and so in this way invokes the classical idea of heroism upon him. This particular worker also looks benignly at a lady with two girls,

possibly his family. The whole composition could have reassured wealthy people from the old landed gentry who feared the new industrialised working classes.

### **Characters in Goya's Portraiture:**

Francisco de Goya (1746-1828), founded a new style of capturing people's character in portraiture. Instead of flattering his subjects he chose to reveal their more hidden nature. In his *Duke of Wellington* the Duke has a fixed and open eyed gaze which is highlighted by the dark brown background. The effect is both frightening and sinister.

### **Pre-Raphaelite Portraits:**

During the nineteenth century, there was dissatisfaction with the conventions of flattering subjects such as seen in the works of Raphael and Van Dyck. In 1848 a group of English painters led by John Everett Millais (1829-1896), William Holman Hunt (1827-1910) and Dante Gabriel Rossetti (1828-1882) established the pre-Raphaelite Brotherhood. This group of artists wanted to return to the more innocent and simple style of painting that existed in Europe before Raphael. The famous art critic, John Ruskin (1819-1900) agreed with their aims, "from Raphael's time to this day (13 May 1851), historical art has been in acknowledged decadence".

With the support of writers such as Ruskin, the pre-Raphaelite style became conventional in English art during the late nineteenth century. In G Watt's (1817-1928) *Dame Alice Ellen Terry (Choosing)* (1847-1928) (1864), the viewer can see a pre-Raphaelite portrait. Terry was an actress and is appropriately depicted in a theatrical pose smelling roses. The title in brackets, Choosing, indicates the idea within the portrait. She is holding

violets in her left hand whilst smelling camellias. In the language of flowers (a code which the pre-Raphaelite painters used), violets represent innocence whilst camellias symbolise all that is vain in life. Typically for pre-Raphaelite paintings, this portrait has then both a pretty composition and a moralistic narrative.

### **Romanticism:**

French portraiture, however, went in a different direction. A second revolution in 1848 in France deposed the Bourbon-Orleans monarchy and Charles Louis Napoleon Bonaparte (1808-1873) established the Second Republic in 1848. In 1852 he founded the Second Empire and became Napoleon III. These political upheavals could have influenced the way French portraiture rejected the calmness in Raphael for instead, illustrating unrestrained feelings.

This style of portraiture became known as romanticism and was pursued by Jean Francois Millet (1814-1875). His contemporaries such as Charles Pierre Baudelaire (1821-1867), the poet and art critic thought of Millet as a landscape artist but as his title suggests he was interested in images. He liked to portray the interaction between his subjects and their working environment. These peasants were idealised in Millet's own way but there was no attempt to make them appear beautiful.

In Millet's *The Angelus* (1858-1859), a couple of peasants, a male and female, are reciting their prayers, surrounded by their tools in an isolated field. There is no glamour here, but the viewer can instead notice a quiet and dignified expression on their worn faces. These images of peasants so outraged Baudelaire that he complained that Millet's peasants



"have too high opinion of themselves".(8)

### **Realism:**

Gustav Courbet (1819-1877) accentuated Millet's themes and introduced a new style, realism. Courbet's *The Burial at Omans* (1848-1850), is a group portrait of French peasant life in the mid-nineteenth century. The scene is a burial, but everyone is looking away from the central subject, the grave. Every individual facial expression is unique and there is therefore no illustrative sense of collective grief. Millet kept his distance from his peasants but Courbet appears to be working from within. This closeness to his subjects was the distinguishing feature of Courbet's realism.

### **Naturalism:**

Courbet also returned to the Mannerist techniques of heavy brush strokes and dark shadows. His descriptive scenes are also typical of the naturalism genre championed by Edouard Manet (1832-1883). He successfully completed a group portrait of contemporaries amongst a crowd of Parisians in his *Music in the Tuileries' Gardens* (1862). It is successful because, just as in any crowd, the faces appear at first to be distant, but slowly the viewer can recognise such people as Baudelaire and even Manet himself.

### **Impressionism:**

In the Paris Exhibition of 1874, Claude Monet (1840-1926) had a picture displayed and it was called *Impression: Sunrise* (1874). This painting was a landscape painting and Monet's new idea was that the artist should take his or her canvas outside and illustrate

the natural light. Monet felt that the artist's studio prevented the achievement of naturalistic scenes.

Auguste Renoir (1841-1919) applied these Impressionist principles in his portraits. In his *A dance at the Moulin de la Galette* (1876) he employed the technique of heavy brush strokes to accentuate contrasts of light and shade. The outside setting assisted its jovial atmosphere.

Edgar Degas (1834-1917) was not an impressionist painter as he mostly painted indoor scenes and did not apply the principles of natural light. Degas, however, was influenced by contemporaries such as Renoir and in his *Hélène Rouart in her Father's Study* (1886) he effectively contrasted different colours. He was more interested in movement and capturing the essence of character through the way the body moves. Hélène Rouart, leaning on the chair, does not appear to be still as there is an almost mannerist curve as she is not standing straight. Degas also used the old convention of an empty chair as we saw in Vermeer's *A Woman Standing at the Virginal*. The chair here indicates that she is missing her father as she absentmindedly gazes at his collection of papers on his desk. The Egyptian mummy in the background is evidence of her father's collection of antiquities.

### **Whistler's Alternative to Impressionism:**

An American artist who lived in Europe, James McNeil Whistler (1834-1903) was also influenced by Monet but like Degas discovered his own technique from impressionist principles. Whereas impressionists were concerned with natural lightness and darkness

, Whistler was interested in the opposite, variations of shade. He was also more interested in forms than colours, giving his portraits an almost monochrome effect. His *Miss Cicely Alexander: Harmony in Grey and Green* (1872-3) is overall a dark picture despite the girl's white dress. Indeed the white dress contrasts with the green floorboards, black panel and grey coloured wall.

### **Post-Impressionism:**

Impressionism was developed further by three men who became known as Post-Impressionists. These men were Paul Cézanne (1839-1906), Vincent van Gogh (1853-1890) and Paul Gauguin and their own styles became known as respectively, Cubism, Expressionism and Primitivism.

### **Cubism:**

For Cézanne, shapes were more important than colours. The human image, if painted by Cézanne, had to relate to the surrounding shapes. His *Portrait of the Gardener Vallier* (1906), shows an old man sitting crossed legged on a chair. Typically for Cézanne, the colours are pale. To see the gardener's face, the viewer has to distinguish all the shapes first and so slowly recognise each individual shape. This cubist style was developed even further by a Spanish painter, Pablo Picasso (1881-1973).

Before Picasso developed his own cubist style he went through a blue period (1901-1904) and a pink period (1905-1907). In his blue period, his subjects are very unhappy. In his *The Absinth Drinker* (1903), the subject is probably his friend, Carlos Casagemas, who committed suicide. The picture is melancholic as the pale man is surrounded by an

almost funereal colour scheme of dark blues and a puff of white above his head. This cloud could almost symbolise his soul or at least his thoughts travelling to heaven. As Elizabeth Elias Kaufman argued, Picasso's subjects during his blue period appear to be on the verge of desperation. Their gaunt expressions are also evidence of the influence of El Greco on Picasso.

In his *Head of a Young Man* (1906) the viewer can see a typical example of his pink period. The pink expresses the man's placid emotion. The facial structure resembles a piece of sculpture and Picasso was during this time interested in early Spanish and African sculpture.

In the early 1920s, he was interested in neo-classicism. His *La Toilette* (1921) shows two ladies in typically long Greek style dresses. The seated lady even holds out a laurel leaf. He used both the neo-classical style and cubism in his portrait, *The Drawing Lesson* (1925). Both human figures are submerged into the picture but one is clearly a classical bust-like image and is thought to be his son, Paul.

His cubist pictures, *Portrait of a Woman* (1940) and *Portrait of Dora Maar* (1939) show both women with their faces almost split in two. This could be a metaphorical allusion as well as a symmetrical one. The viewer can detect here Cézanne's influence in the building up of shapes, but Picasso gave his work a visual sense of depth. This ideal had been a problem but Picasso solved it. The sense of depth within his shapes was important to Picasso as he believed that they could illustrate the essence of human form and character.

## Expressionism:

Van Gogh also went through three different phases during his career. His early portraits were dark and appeared to belong to Courbet's realism genre. *The Potato Eaters* (1885) show a family of peasants about to eat potatoes when they had probably planted some earlier that day. Their hard worn faces show the ravages of hard toil outside in all weathers and they are similar to the rough faces in Millet's works. The influence of Frans Hals can also be seen from the simple colour scheme and the way in which light accentuates the facial expressions.

His second style of portraiture occurred whilst living in Paris from 1886, when he went to see the works of the Impressionist painters. His *Self-Portrait* (1887) clearly uses colour to show how he felt at the time. It was this style that became known as Expressionism. The background is full of dots to highlight the curved, angular lines compared to the heavy brush strokes. These strokes submerge the face into the overall design of the picture and so loses prominence.

His last phase of portraiture was from 1888 whilst living in Arles, Provence, where he experimented more with bright colours to evoke expressions. In his *Portrait of Amand Roulin* (1888) the subject is set against a light blue background. Despite the bright yellow jacket, Roulin's eyes and face suggest a melancholic mood. He had hoped to establish a fraternity of like minded painters interested in his genre and to be organised in the same way as the English pre-Raphaelites. His idea came to nothing as he fell out with this friend, Gauguin.

### **Primitivism:**

Gauguin found his own style whilst living in the French colony of Tahiti. His *Man with Axe* (1891) illustrates how well he fused together both colours and shapes. The brown skins of the man and woman contrast well with the purple ground and light blue boat. These colours together relate well to the multi-coloured layer of land against a blue ocean. This is partly because the colour of their skins does not clash with the landscape's colours, unlike the sky's off white. Secondly, their bodies have a form which is painted harmoniously as the viewer can detect curved lines running both horizontally and vertically in the picture. This portrait suggests, like Millet, a couple of very poor but dignified workers going about their business. This style of using dark colours and seeing nature through the eyes of the local inhabitants became known as Primitivism.

### **Fauvism:**

Henri Matisse (1869-1954) led another group of post-Impressionist painters to establish from 1905 the "Fauve", which means wild beasts or wild painters. Other members of Fauve were Maurice du Vlaminck (1876-1958), Henri Rousseau (1844-1910), Andre Derain (1880-1954) and Georges Rouault (1871-1958).

In Matisse's *La Desserta*, the human form blends into this study of patterns and so becomes insignificant. Fauvism was concerned with the use of simple but vibrant colours and form. The actual Fauve group disintegrated by 1908.

### **How Portraiture Developed:**

Portraiture is as old as itself. In the ancient times there was a trend of only promoting

it if the subject was dead or was likened to a god. The Church in the early middle ages frowned upon painting the human image outside of the religious context. From this perspective, donor portraits developed as the churches required money and this led to individual portraits. Changes in the style of portraying the image were sometimes subtle and at other times radical. The difference between Reynolds' grand art and Gainsborough's naturalism was subtle compared to the twisted and tormented mannerist change of El Greco from Raphael's sophistication.

The radical change of style which subverted the prevailing artistic orthodoxy were not always appreciated at the time. Whistler had the misfortune to be painting during the ascendancy of the pre-Raphaelites. He won a law suit against John Ruskin who had made a disparaging remark about his technique. Whistler's unappreciative contemporaries had, though, been prepared for a radical change of styles.

### **Modern Art:**

Modern art is a term used to describe paintings from the middle of the nineteenth century onwards. The roots of modern art are in such painters as El Greco, Gainsborough and Hogarth as they questioned past conventions and sought new ideas. The viewer can look for Christian, astronomical and mythical allusions such as in Jan van Eyck's *The Arnolfini Marriage* and Reynolds' *Three Ladies Adoring a Term of Hymen* respectively. Alternatively, the viewer can look for the language of flowers in the pre-Raphaelite painters such as we saw in G Watts' *Dame Alice Ellen Terry (Choosing)*. The viewer could also ask who the painting was for and what was its purpose? This question could be helpful to understand eighteenth century French portraiture. Drouais, for example,

painted for aristocratic patrons who required decoration whilst Chardin's middle class patrons were interested in moralistic narratives. Some artists, however, such as Van Gogh and Gauguin, lived in poverty and (maybe because) their objective was to develop their own artistic style.

### **Issues in Portraiture:**

By understanding the issues within the history of portraiture and the painter's concerns, we can identify appropriate indexing terms. We have seen that there is no need to be restricted to the usual categories of dates, rulers and famous people. Portraits were also of ordinary people doing ordinary things such as Van Gogh's *The Potato Eaters* and Cézanne's *Portrait of the Gardener Vallier*. We can have period terms such as modernism which relates well to corresponding developments in the other branches of art. For example, E M Forster's Howards End was first published in 1910, the same year as the first post-Impressionist exhibition. We can also have political and historical period terms to search for items of nineteenth century French portraiture so as to find examples of Millet's romanticism style. The history of the art of portraiture has mostly been about the conflict and difficulties between painting the external form of the image, or the character within the image or reconciling both concepts together on one canvas.

### **Photographic Portraits:**

Records show that the main principle of the camera which is to capture an image by admitting a perspective of light via double convex lens into a dark box has been realised since the seventeenth century. The instrument used was called the camera obscure and from the time of its invention it assisted painted portraiture. There is evidence that San



Vermeer used the camera obscura to gain a realistic sense of perspective in his Young Girl with a Flute (1665). From about 1830 progress in using new materials was made and this allowed images to be copied from a camera onto photographs. To begin with, the sitting for a photograph took a long time and the equipment was large and difficult to operate. In 1888 Eastman introduced his Kodak camera which was smaller, easier to use and therefore began the development of mass consumer orientated photography. Further progress was made in 1935, when Eastman's Kodak Company introduced colour film.

From photography's infancy, sceptics such as Baudelaire were concerned that it would corrupt art and it should be art's "humble servant"(9) by giving it precision. To begin with, photography was mainly used to either paint portraits from or "improve"(10) painted portraits by flattering the subject. Picasso's portrait, *Portrait of the Artist's son, Paul* (1923) is an oil painting copied from a photographic portrait. In the picture the boy looks happier as his lips are raised more and his eyes are opened more fully.

Photographic portraiture eventually replaced the demand for the painted equivalent and it is perhaps no coincidence that the modernist painters experimented more from the middle of the nineteenth century. David Octavius Hill, who was in the early nineteenth century known for his landscape paintings, made a photographic montage in *The First General Assembly of the Free Church of Scotland, signing the Act of Separation and Deed of Demission* (1844).

Photography was also used to promote new artistic movements such as Dadaism (Dada is French for hobby-horse) which lasted from 1916 to 1920. Dadaism was a nihilistic

ideal which sought to subvert accepted artistic aesthetics. John Heartfield's *Ten Years Later: Fathers and Sons* (1924) shows a portrait of the German Chancellor, Hindenberg in a collage with skeletons and boy soldiers.

### **Photographic Records:**

One of the first uses of photography was to record incidents. Two American photographers, Matthew Brady (1823-1896) and the Scots born Alexander Gardner (1821-1882) realised photography's potential for an on the spot record in the American Civil War. Between these two men, a compilation of photographic portraits of soldiers, army officers and civilians was made. The most famous picture in their sketchbook is *President Lincoln on Battlefield of Antietam*, October (1862)(11). This shows the President amongst his officers on a battlefield during the American Civil War.

### **Photography and Portraiture:**

Photographic portraits appeared to be similar in style at first with their painted counterparts. This was partly because it took a long time to pose and then, even after the Kodak camera, people were still conditioned as to how a portrait should be constructed. In domestic photographs, for example, there can be found pictures of individuals standing by a lake in a similar pose to that of a painted portrait. People in government wished to preserve their statesman-like image and Cecil Beaton took a photograph of *Sir Winston Churchill (1874-1965)* in 1940 sitting at his desk looking very much in authority. Other types of celebrities such as actors, writers, artists and singers provided, and still do, opportunities to experiment with photography. One famous example of this is Laszlo's Willinger's photograph of *Laurence Olivier, Baron Olivier of Brighton (1907-1989)* taken

in 1940. This portrait shows Olivier leaning back in a simple wooden chair to reveal his silhouette.

### **Art in Photography:**

An almost cubist style photographic portrait of *Ben Nicholson* (1894-1982) was taken by Humphrey Spender (1935). This photograph shows Nicholson standing and looking at this reflection of his face in the mirror. There is an inter-play of shapes such as the tall, white bottle on the mantelpiece by the mirror. Above Nicholson's head there is his shadow.

Some photographers/painters such as David Hockney (born 1937) are unusual in that they use colour film rather than black and white. His *The Printers of Gemeni* (Los Angeles 1982) is a group portrait cut up into squares like a jigsaw puzzle forcing the viewer's eye to move around.

### **Photography for Ordinary People:**

The Kodak camera also accentuated the use of photography by ordinary people. This trend encouraged a demand for photographic portraits which was more representative of British society than painted portraits. From the conventional portraits of family groups came a new genre, the wedding photograph, which for the first time was not only a portrait of the bride and bridegroom but also of the guests. Curiously portraits of dead subjects during their funeral still remained the preserve of well-known people. This could be because death is a taboo subject for most people or, alternatively, photographic portraiture simply has a happy bias.

When it was realised at the turn of the last century that the camera could capture the desired moment, more children and babies were seen in portraiture. Although families continue to remain one of the largest users of photographic portraits of each other on holiday or on any occasion when they are together and enjoying each other's company. Colleagues take photographs of each other at work and one typical example of this is the leaving or retirement portrait. Individual photographic portraits are also common, some of them are simply posing for the camera and others may be a souvenir for such events as requiring a degree. Photography has not only provided painted portraiture with accuracy but has also become an art form in itself.

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## **CHAPTER FOUR**

### **DEVISING THE RETRIEVAL SCHEME FOR PAINTED PORTRAITS**

To discover a retrieval scheme 49 postcards from the National Portrait Gallery and its catalogue were examined. The foundation of the scheme rests on these materials. It is also based on a varied sample of artistic styles and subjects, but the majority of people portrayed were rich and famous. This feature, however, is usual in portraiture as is apparent when visiting art galleries.

As with all illustrations of pictures, attention should be given to the picture's dimensions as the postcards do not just scale down the size but also miss details. The materials were, however, adequate to work from and they provided relevant details such as the name of the artist. The catalogue discussed in more detail the lives of both the painter and the subject.

Piles of postcards were made and it soon became apparent that a number of categories were emerging. At first there was some confusion as to which main category some belonged to, but by looking at it in an arbitrary manner, a decision could be made. Although this involves care, it benefits the user who can access the same picture but from a different classification.

There are six main classifications and they are as follows:

1. Social Portraiture.
2. Poetic Portraiture.

3. Character Portraiture.
4. Propaganda Portraiture.
5. Allegorical Portraiture.
6. Journalistic Portraiture.

**1. Social Portraiture:**

This forms the majority of painted portraits as not only does it include rulers but also notables who are deemed to be famous by certain sections of society. It can also include ordinary people as the definition of this class is that the subjects must be or be recognised by their position in the social hierarchy. It is not surprising therefore that this class requires more sub-divisions in order to narrow down the subject.

The eighteen sub-divisions in this class identify the type of person who has been painted.

They are as follows:

- i) Rulers.
- ii) Politicians.
- iii) Military.
- iv) Nobility.
- v) Gentry.
- vi) Merchants.
- vii) Bourgeoisie.
- viii) Ordinary citizens.
- ix) Legal profession.
- x) Clergy.

- xi) Artists.
- xii) Writers.
- xiii) Musicians.
- xiv) Scientists.
- xv) Courtesans.
- xvi) Horticulturalists.
- xvii) Sports personalities.
- xviii) Popular entertainers.

This list reflects an egalitarian change in the choice of subject in portraiture. In the introduction we observed how portraiture began with the rulers, politicians, clergy, nobility. The next development was from the choice of the gentry as the subject through to ordinary citizens and now today it includes sports personalities and popular entertainers. Social portraiture clearly illustrates the development of society in the countries where these portraits were painted, namely Britain and Western Europe.

## **2. Poetic Portraiture:**

In this class the subject has been painted in a disguised image and this group is therefore sub-divided simply by the real person and the image itself.

## **3. Character Portraiture:**

This class of portraits includes those in which the artist was more concerned with depicting the subject's character than his/her position in society. The two sub-divisions here are:



- i) Ordinary People.
- ii) Friends or acquaintances of the painter.

#### **4. Propaganda Portraiture:**

These portraits are designed to promote mainly political messages. The sub-divisions in this group are therefore listed in order of most frequently identified:

- i) Political Propaganda.
- ii) Religious Propaganda.
- iii) Mythical Propaganda.
- iv) Romantic Propaganda.

Sometimes the differences between the propaganda and allegorical portraits are blurred. The choice of classification depends on the indexer identifying what he or she believes to be the most significant message. This can, however, as said before, provide the user with a choice of classes in which to find the required portrait.

#### **5. Allegorical Portraits:**

These portraits contain symbolism and some provide a narrative rather than a message as found in propaganda portraits. Confusion arises where the narrative appears to promote a message but this problem can be solved by asking what comes first, the message or the narrative? The eight sub-divisions in this class are:

- i) Artistic conventions.
- ii) Religious Allegories.
- iii) Mythical Allegories.

- iv) Political Allegories.
- v) Social Allegories.
- vi) Scientific Allegories.
- vii) Moral Allegories.
- viii) Language of Flowers.

Allegorical signs are indicated by objects such as candles for religious, telescopes for scientific, Greek gods for mythical, games for moral and a variety of plants for the language of flowers. Artistic conventions include objects such as an empty chair to indicate a missing person. Social allegories are different in that they are about people in relation to objects, for example where they are sitting or what they are working on could indicate their role in that scene. Allegorical portraits are therefore like a jigsaw puzzle as the viewer has to identify the symbols to understand any possible meaning.

## **6. Journalistic Portraits:**

Journalistic portraits record an event in the life of the subject or subjects. Considering that this class has a clearly historical perspective, the most appropriate sub-divisions here are by century.

- i) Before the 15th century.
- ii) 15th century.
- iii) 16th to 18th centuries.
- iv) 19th century.
- v) 20th century.

**Minor Categories:**

In the six main classifications, three further categories, known as the minor classes, can be used as they are universal questions that should be answered. They are especially useful in poetic and character classifications which do not have many sub-divisions. The three minor classes are:

- i) Male/Female/Both.
- ii) Adult/Child/Both.
- iii) Group portrait/Twin portrait/Individual portrait.

**The Testing of the Classification Scheme:**

Eight postcards were selected to index using this classification scheme. There are examples where the classification is now always clearly defined, but they are fully examined here.

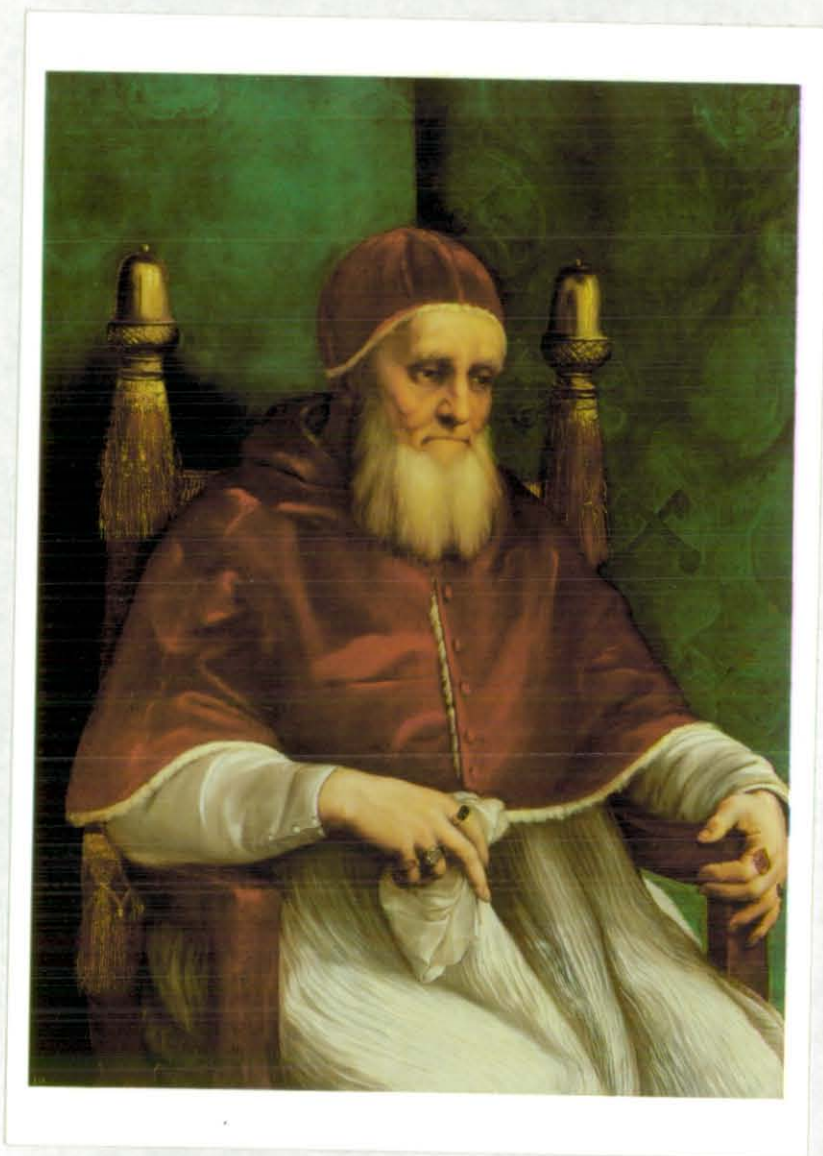


Figure 1. Raphael. Pope Julius II (1509).

Wood, 108 cms x 80.7 cms

1.       Raphael - *Pope Julius II* (1509)

Main Classification:               Social Portraiture

Sub-Division:                      Clergy

Minor Classification:           Male, Adult, Individual Portrait

This portrait is the easiest to classify as the clerical robes and papal ring indicate the subject's office. It probably follows on as a matter of course that Pope Julius II is both male and an adult. The title suggests that the portrait is an individual one, but nevertheless the minor classification prevents mistakes being made from false assumptions.



Figure 2. Gainsborough. Mr and Mrs Andrews (1748-1750?).

Canvas, 69.8 x 119.4 cm

2. Gainsborough - *Mr and Mrs Andrews* (1748-1750)

Main Classification: Social Portraiture

Sub-Division: Gentry

Minor Classification: Both Male and Female, Adults, Twin Portrait.

This picture is an example of how the minor classification complements the main scheme. There can be no doubt that this belongs to the social type and that the couple's station in life is the gentry as they are displaying their acres of land. The fact that there is a male and a female, are both adults and that this is a twin portrait narrows down the choice of this genre which is the objective of an indexing system.





Figure 3. **Goya.** The Duke of Wellington.

Wood, 64.3 x 52.4 cm



### 3. Goya - *The Duke of Wellington*

Main Classification: Social Portraiture

Sub-Division: Military and Politician

Additional Main Classification: Character Portraiture

Sub-Division: Friend or Acquaintance of the Painter

This portrait should be classified under social portraiture as the subject was a famous soldier and prime minister. Goya, however, as explained in the introduction, carefully captured a facet of Wellington's character and with this knowledge and indexer would be justified in adding it to the character portraiture class. Given Wellington's history, this additional classification should not be regarded as an alternative as the sub-divisions for the social portraiture are more appropriate.



Figure 4. van Dyck. Lord George Stuart, Seigneur D'Aubigny (1638).

Oil on Canvas, 218.4 x 133.4 cm

4. van Dyck - *Lord George Stuart, Seigneur D'Aubigny* (1638):

Main Classification: Poetic Portraiture

Sub-Division: Nobility - Shepherd

Minor Classification: Male, Adult, Individual Portrait

This is a typical poetic portrait of a nobleman "disguised" in the image of a shepherd.

The minor classification scheme simply helps to narrow down the choice of such portraits in this type.



Figure 5. Hogarth. The Shrimp Girl (mid 1750s).

Canvas, 63.5 x 50.8 cm

5. Hogarth - *The Shrimp Girl* (mid-1750s):

Main Classification: Character Portraiture

Sub-Division: Ordinary Person

Minor Classification: Female, Adult, Individual Portrait

This portrait is a more obvious example of a character portrait as the viewer can clearly see the painter's intention of illustrating the subject's vitality rather than her form. If the indexer simply noticed the title then it could be classified under social portraiture, but that would limit the scope of interest to users.





Figure 6. Gower. Elizabeth I (1588).

Oil on panel, 97.8 x 72.4 cm

6. Gower - *Elizabeth I* (1588):

Main Classification:	Propaganda Portraiture
Sub-Division:	Political Propaganda
Minor Classification:	Female, Adult, Individual Portrait

Standing in front of a window panel depicting the defeat of the Spanish Armada, this portrait clearly sent out political messages to Spain that her ships were in danger from English vessels. Although the title indicates the subject is female the other minor classifications of adult and an individual portrait are indeed helpful.

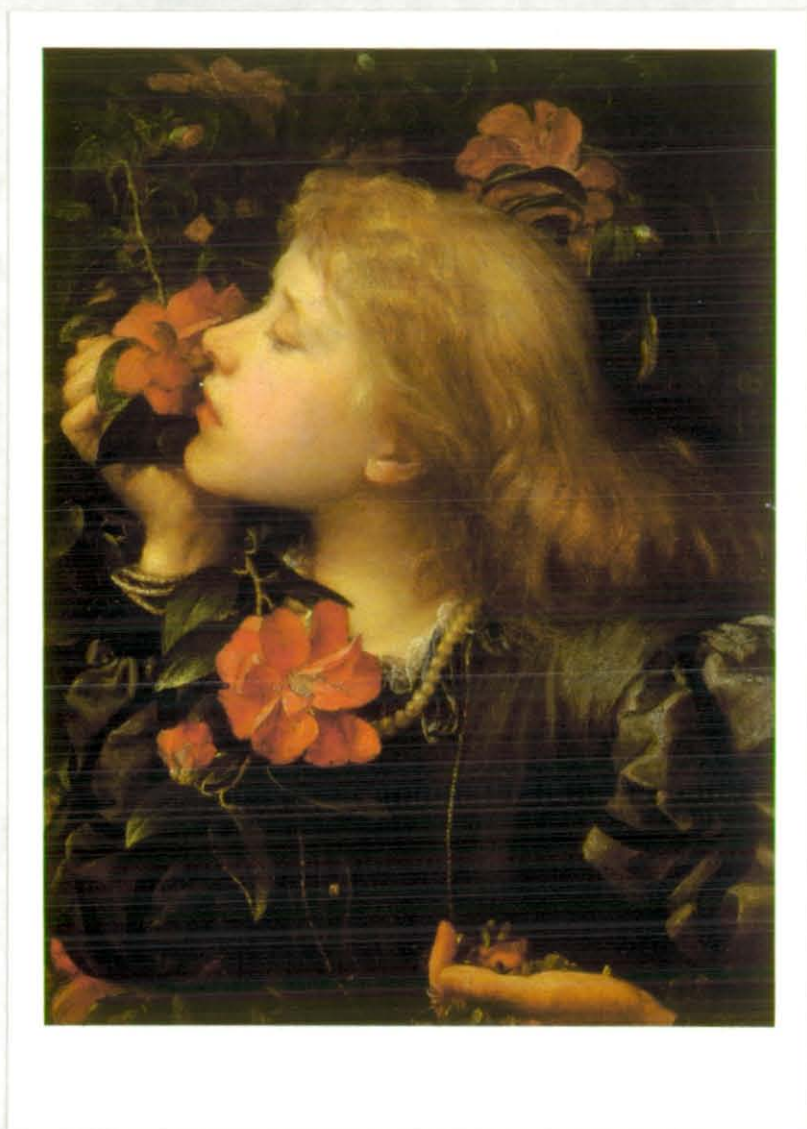


Figure 7. Watts. Dame Alice Ellen Terry (Choosing) (1864).

Oil on panel, 48 x 35.2 cm



7. Watts - *Dame Alice Ellen Terry (choosing)* (1864):

Main Classification:	Allegorical Portraiture
Sub-Division:	Language of Flowers
Minor Classification:	Female, Adult, Individual Portrait

The complete title informs the viewer that the flowers are indeed significant and he or she is then aware of the allegorical use of flowers. The indexer could in addition place it in social portraiture under a sub-division of "actors/actresses" but this would negate the picture's theme of choosing.



Figure 8. O'Neil The Landing of Princess Alexandra at Gravesend

7 March 1863 (1864).

Oil on Canvas, 132.1 x 213.4 cm

8. O'Neil - *The Landing of Princess Alexandra at Gravesend, 7 March 1863*  
(1864):

Main Classification:	Journalistic Portraiture
Sub-Division:	19th century
Minor Classification:	Both Male and Female, Both Adults and Children, Group Portrait

This is clearly an interesting portrait for the indexer as it makes full use of the classification scheme. To indicate the century is only the beginning as it shows a large mixed group of both sexes and a variety of ages. All this detail would be lost if it was classified under the social portraiture but as an additional access point this would draw attention to the personalities rather than the event.

#### **Devising the Retrieval Scheme for Photographic Portraits:**

Devising the retrieval scheme for photographic portraits was similar to the painted ones in as much as 31 postcards from the National Portrait Gallery were examined alongside its catalogue. Additional sources, however, were examined and these include "ordinary" photographs, hereafter called domestic, and Gardner's Photographic Sketch Book of The Civil War (1959). This, together with visiting the National Portrait Gallery, should be a fairly representative sample.

Photographs were placed into piles and again it soon became apparent that a number of categories were emerging. Unlike the painted portraits, it was easier to categorise the

photographs as this genre has, as already explained, a wider appeal.

There are thirteen categories for photographic portraits and they are as follows:

1. Royalty.
2. Politicians.
3. Industrialists.
4. Aviators.
5. "Social Celebrities".
6. Artists.
7. Writers.
8. Actors.
9. Dancers.
10. Singers.
11. Popular Entertainers.
12. Journalistic/Historical.
13. Domestic.

**1. Royalty:**

Unlike painted portraits, royalty are not the largest group in photographic ones. It appears from this examination that there is no dominant group in photographic portraiture. The medium of photography has actually "popularised" royalty rather than express their authority as seen in painted portraiture.

The three sub-divisions in this class can narrow down the user's choice of royal person.

- i) Monarchs (i.e. King, Queen, Emperor, Empress, Arch Duke, Arch Duchess).
- ii) Princes and Princesses.
- iii) Other Royals (i.e. those of royal blood but not necessarily titled).

These sub-divisions reflect the range of titles and importance found in European royals.

## **2. Politicians:**

It is often thought today that one important quality for aspiring politicians is to be photogenic as it certainly helps to make a more interesting portrait. The nineteenth century painted portraits would probably not be as effective in winning votes from today's electorate as a professional photograph. There are sub-divisions to help the user choose from this category and they are:

- i) Head of State e.g. a president).
- ii) Prime Minister (or any type of chief minister).
- iii) Cabinet Ministers.
- iv) All Ministers.
- v) Members of Parliament (or Congress or Senate).
- vi) Councillors.

This sub-division is a practical device of differentiating one type of politician from another.

## **3. Industrialists:**

This includes those men and women who have achieved fame in industry as eight

inventors, engineers, financiers, or workers. The most appropriate sub-divisions here are in chronological sequences as new industries are developed in every generation.

- i) Before sixteenth century.
- ii) Sixteenth century to eighteenth century:
- iii) Eighteenth century.
- iv) Nineteenth century.
- v) Twentieth century.

#### **4. Aviators:**

This category includes all those people who are associated with the development and progress of aviation. Aviators, for example, can be pilots and captains both civil and military. The three sub-divisions here are:

- i) Independent.
- ii) Commercial.
- iii) Military.

#### **5. "Social Celebrities":**

Social celebrities are people known as what the Americans refer to as socialites or simply those known as members of the "high life". These people could include well known television and radio personalities, fashion designers, millionaires and other extremely rich characters. No sub-division is required here as the list of types is not specific so the user would probably select a variety and compare.

#### **6. Artists:**

This category would include all painters and photographers so the sub-division would be as follows:

- i) Painters.
- ii) Photographers.

#### **7. Writers:**

In the writers category, the indexer would class authors, journalists, poets and playwrights. The sub-division would indicate these four different occupations although there would be cross-overs:

- i) Poets.
- ii) Authors.
- iii) Journalists.
- iv) Dramatists.

#### **8. Actors:**

All actors and actresses can be indexed in this category as many work in both films and on the stage. The important feature here is the profession and not where they have acted and therefore there is no need for a sub-division.

#### **9. Dancers:**

Like actors, there is no need here for a sub-division as there are too many cross-overs from traditional ballet to contemporary dancing, for example. Basically, all people who are known primarily for dancing either to music or in silence can be indexed under dancers.

**10. Singers:**

Singers include all those who are primarily known for singing. There are two reasons why it is not necessary to have sub-divisions here: firstly, the singers who are portrayed are probably easily recognisable. Secondly, there could be semantic problems in terminology, for example it could be time-consuming to differentiate between popular music and modern music. The important aspect here is that the subject is a singer.

**11. Popular Entertainers:**

This category includes all people who work in the public entertainment industry such as comedians and circus performers. Again, no sub-division here would be helpful as popular entertainment is influenced by contemporary trends and the people concerned could eventually cross over into another category.

**12. Journalistic/Historical:**

This category includes photographic records of the subject probably doing something. No sub-division is required here as the minor classification is very appropriate.

**13. Domestic:**

This category indexes ordinary photographic portraits of ordinary people doing ordinary things. They can be family photographs and those of individuals. It would be a mistake to think of domestic solely in terms of family "snapshots". The sub-division would be as follows:

- i) Family Groups.
- ii) Weddings.



- iii) Commemorative.
- iv) Leisure.
- v) Vocational.
- vi) Official.

The family groups sub-division is very straightforward but weddings are classed separately as it is a genre which has largely been developed by photography. Commemorative includes not only wedding anniversaries but also academic achievements and success at work. Leisure would cover all sporting, recreation and social activities. Vocational is for portraits of the subject working at his or her place of work. Official portraits are those used for the purpose of identification such as passports.

#### **Minor Categories:**

In the thirteen main classifications, the three minor classifications in painted portraiture are also applicable here. They are also especially helpful in those categories without sub-divisions such as "social celebrities", actors, dancers, popular entertainers and journalistic/historical. The three minor classes are as follows:

- i) Male/Female/Mixed.
- ii) Adult/Child/Mixed.
- iii) Group portrait/Twin portrait/Individual portrait.

## THE TESTING OF THE CLASSIFICATION SCHEME



Figure 9. Adams. Her Majesty Queen Elizabeth, The Queen Mother.

Bromide print, 35.7 x 26 cm

Adams. *Her Majesty Queen Elizabeth, The Queen Mother* (b.1900)

*With Princess Elizabeth* (b.1926) (1929):

Main Classification:	Royalty
Sub-Division:	Monarchs
Minor Classification:	Female. Both Adult and Child. Twin Portrait.

This is an unusual portrait as it is an example of how the classification scheme must be flexible. At the time of the photograph in 1929, the Queen Mother was known as the Duchess of York as her husband, King George VI, did not succeed to the throne until 1936. The sub-division therefore would have been "Princes and Princesses" as that is what she and her daughter before 1936 were classified as.

Willinger. *Laurence Olivier, Baron Oliver of Brighton (1907-89) (1940):*

Main Classification:	Actor
Sub-Division:	Not applicable
Minor Classification:	Male, Adult, Individual Portrait

This is a user friendly example of the classification scheme at its best as the subject is definitely an actor. The minor classification, male and adult, helps to limit this choice. Olivier has appeared on television, stage and in films, so any sub-division in those fields could have missed this very famous actor.



Figure 10. Willinger. Laurence Olivier, Baron Oliver of Brighton  
(1907-1989) (1940)

2. Willinger. *Laurence Olivier, Baron Oliver of Brighton (1907-89) (1940)*:

Main Classification: Actor

Sub-Division: Not applicable

Minor Classification: Male, Adult, Individual Portrait

This is a user friendly example of the classification scheme at its best as the subject is definitely an actor. The minor classification, male and adult, helps to limit this choice. Olivier has appeared on television, stage and in films, so any sub-division in those fields could have missed this very famous actor.





Figure 11. Ritts. Tina Turner

Ritts. *Tina Turner (1989)*:

Main Classification:	Singer
Sub-Division:	Not applicable
Minor Classification:	Female, Adult, Individual Portrait

Again, this subject is clearly a singer as her image has been heavily promoted over the years. The minor classification also assists in finding this picture.





**Gardner. *President Lincoln on Battlefield of Antietam, October 1862* (1862):**

<b>Main Classification:</b>	<b>Journalistic/Historical</b>
<b>Sub-Division:</b>	<b>Not applicable</b>
<b>Alternative Classification:</b>	<b>Politicians</b>
<b>Alternative Sub-Division:</b>	<b>Head of State</b>
<b>Minor Classification:</b>	<b>Male, Adult, Group Portrait</b>

This photograph shows President Lincoln (1809-1865) with officers from the Union Army of the East, popularly known as the Army of the Potomac. The photograph was taken only a fortnight after the 1862 "Battle of Antietam". The indexer could categorise this picture under "Politicians" with the sub-division "Head of State" and that would provide the user with another access point. The primary place for this picture is under Journalistic/Historical. To leave it in the "Politicians" would ignore this important event in the life of the late President Lincoln. To contemporary eyes, this portrait would be journalistic as it recorded an event in their lives. The viewer today, however, is more likely to regard this as a historical artefact which explains why "journalistic" is linked to "historical".



<b>Main Classification:</b>	<b>Domestic</b>
<b>Sub-Division:</b>	<b>Family Group</b>
<b>Minor Classification:</b>	<b>Mixture of Males and Females. Mixture of Adults and Children. Group Portrait</b>

This is a group portrait of three generations admiring a member of the emerging fourth generation. This kind of domestic photographic portrait has been typical ever since the invention of the camera.



Main Classification:	Domestic
Sub-Division:	Wedding Portrait
Minor Classification:	Mixture of Male and Female. Adults. Twin portrait

This is clearly a wedding portrait which is a genre mostly associated with photography and is still developing both in terms of style and technique.





Main Classification: Domestic

Sub-Division: Leisure

Minor Classification: Mixture of Males and Females. Adults. Group portrait.

This is a group portrait of friends enjoying a party. The relevant sub-division is leisure and from the minor classifications the user can gain details such as that it portrays adults and a mixture of males and females.



Main Classification:	Domestic
Sub-Division:	Leisure
Minor Classification:	Male, Adult, Single portrait.

This is a picture of one man and his dog walking together and the appropriate sub-division here is leisure.





Main Classification:	Domestic
Sub-Division:	Leisure
Alternative Classification:	Domestic
Sub-Division:	Vocational
Minor Classification:	Male, Adult, Single Portrait.

This is a picture of a man digging his garden and so it should be classed as "domestic" and sub-divided as "leisure". If the man portrayed here is a professional gardener working in his employer's garden then the correct sub-division would be "vocational".



Main Classification:	Domestic
Sub-Division:	Leisure
Minor Classification:	Males, Children, Twin Portrait.

Here is a photograph of two boys with their bicycles and it was taken some time in the early 1940s. The main classification is "domestic" and the appropriate sub-division "leisure". More details such as two male children in a twin portrait are gained from the minor classification.





Main Classification:	Domestic
Sub-Division:	Leisure
Minor Classification:	Male, Female, Children, Twin Portrait

This is a photograph of a boy steering his punt on the River Isis in Oxford and it is also of his female companion who is clearly enjoying the trip downstream. The main classification is "domestic" and sub-divided to "leisure". The minor classification is interesting as both subjects are children, but one is female and the other male.



Main Classification:	Domestic
Sub-Division:	Leisure
Minor Classification:	Male, Adult, Single Portrait

Here is a photographic portrait of the author reading. Reading is a leisure activity and so is sub-divided as such. There are also no problems with the minor classification which is useful here as it supplies the user with more details.

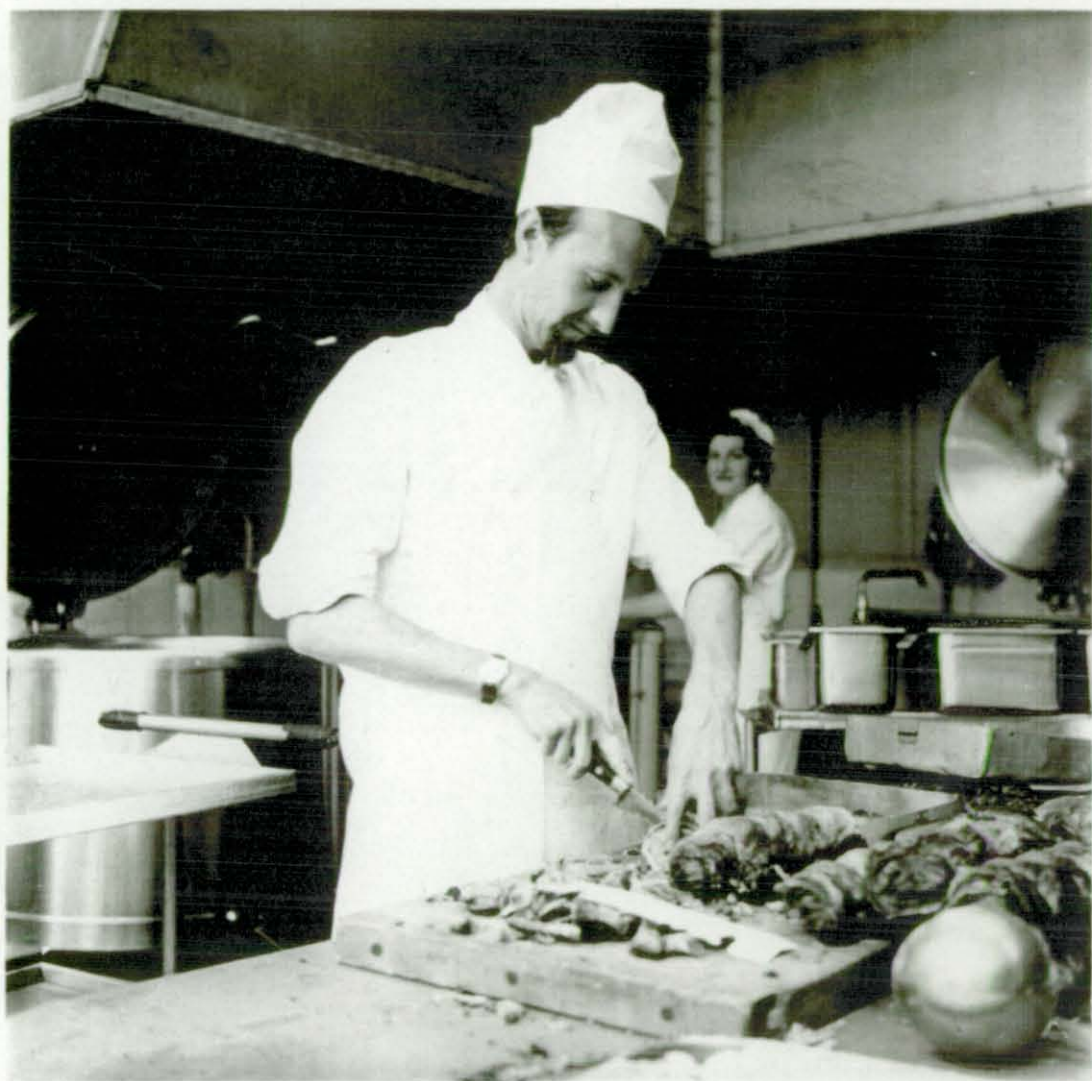




Main Classification:	Domestic
Sub-Division:	Commemorative
Minor Classification:	Male, Adult, Single Portrait

This is a photographic portrait of a young man who has just participated in his passing out ceremony at a police training college. Behind him are the Union Jack, the police flag of the Metropolitan Force and the coat of arms in between the flags. The man is dressed in his uniform complete with white gloves which indicate ceremonial duties. It is clearly a commemorative souvenir as it celebrates this occasion which marks the beginning of his new career.





Main Classification:	Domestic
Sub-Division:	Vocational
Minor Classification:	Male, Adult, Single Portrait

This is a photographic portrait of a male cook working in a hotel kitchen. Although his female colleague is shown in the background, her presence is superfluous as the main interest is on him and what he is doing.



Main Classification:	Domestic
Sub-Division:	Vocational
Minor Classification:	Males, Adults, Twin Portrait

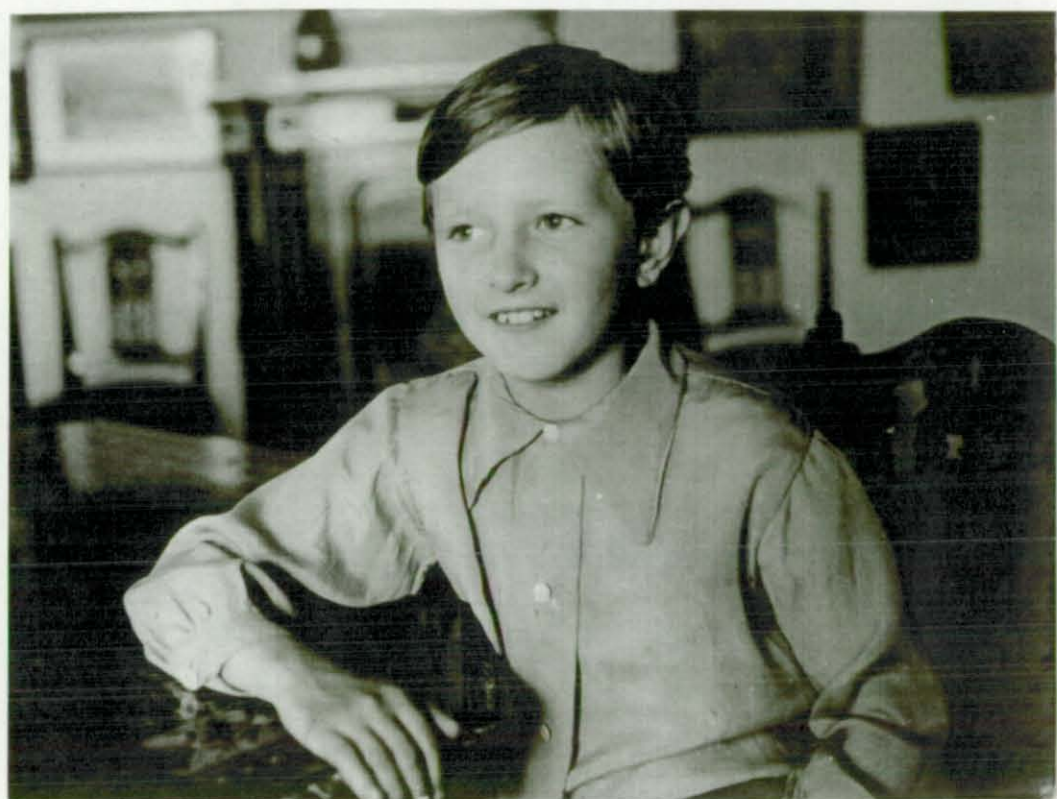
Here is a photograph of two builders erecting a wall. It could be argued that the man on the left is superfluous but the user can see clearly that the photograph intends to portray the profile of one of the builders.





Main Classification:	Domestic
Sub-Division:	Identity
Minor Classification:	Male, Child, Single Portrait

This photograph's pose is typical of identity portraits which usually show just the upper part of the body. This is a picture of a boy in his suit and school tie. The tie is a clue as the purpose of the photograph was for the school, at which this pupil boarded, to have a photographic record in case he absconded.



<b>Main Classification:</b>	<b>Domestic</b>
<b>Sub-Division:</b>	<b>Leisure</b>
<b>Minor Classification:</b>	<b>Male, Child, Single Portrait.</b>

This is a typical example of individual photographic portraits where the subject was just simply posing for the camera. It should be classed under the sub-division of "leisure" and further details can be gained from the minor classification.

## CHAPTER FIVE

### ISSUES FOR THE RETRIEVAL SYSTEM

There were two serious limitations in this retrieval system. Firstly, it was tested on a small sample and really needs to be judged against larger collections. Secondly, the idea behind it is just a beginning as more work than this dissertation allows time for needs to be done on this subject.

Another limitation in this scheme is that it only applies to Western European portraiture. There even had to be allowances made for sub-divisions which were unique to one country within Western Europe. An obvious example of this is the sub-division gentry as seen in Thomas Gainsborough's *Mr and Mrs Andrews (1749)*. The term "gentry" is peculiar to a section of English society that were not quite noble but had an independent source of income from owning substantial acres of land. The sub-division bourgeois was designed to accommodate a social class mostly associated with Paris and Germany. The retrieval scheme to be successful must have the ability to absorb terms which refer to the local social framework. To ignore such differences would cause considerable confusion to both the indexer and the user.

There must also be room for flexibility in the retrieval scheme to search backwards and forwards. New archaeological discoveries and research find previously unknown artifacts from classical times. Hopefully the retrieval scheme at present is appropriate, but it may have to be modified as it is most relevant from early Christian times onwards. Similarly, portraiture itself is not static and to survive, in terms of relevance, the retrieval scheme



must be able to adapt to new genres. It is in the area of domestic photography where this could be a cause for concern as it is still a relatively young art form and, as observed in chapter three, is still developing. This is partly because photographic portraits are not as elitist as painted ones which is why it also requires a separate scheme of main classifications. To be successful the retrieval scheme must be able to expand and develop whenever necessary.

The classifications were fairly conventional. There were sub-divisions within the main classification, social portraiture for the paintings such as allegorical propaganda, poetic and character. Apart from that, however, the retrieval scheme mostly used terms which reflected social positions, professions and leisure activities. This would be evident where the user was looking for smiling faces in painted portraits of queens. There would of course be a subjective problem in this example of what constitutes smiling faces. Unfortunately, in this example, the user would either have to search through endless painted portraits from the sub-division monarchs or alternatively look for a smiling queen in the main classification of character. People disagree amongst themselves in what they see in a picture. This dissertation suggested in Chapter One that the guidelines for classifying a portrait when in doubt, is to go by the artist's intentions and an appreciation of his or her contemporary period. With this in mind, the librarian would have to guide the user looking for smiling queens towards the most effective search strategy.

This problem in the retrieval scheme in not being able to be specific could be to some extent overcome by the inclusion of the three minor categories. These pragmatic details indicate the gender, age and number (if below three people) of subjects. This helps to

narrow down the search and therefore saves time. To judge this retrieval scheme effectively, it should be tested on large collections to see how well or otherwise it performs.

## **APPENDIX 1**

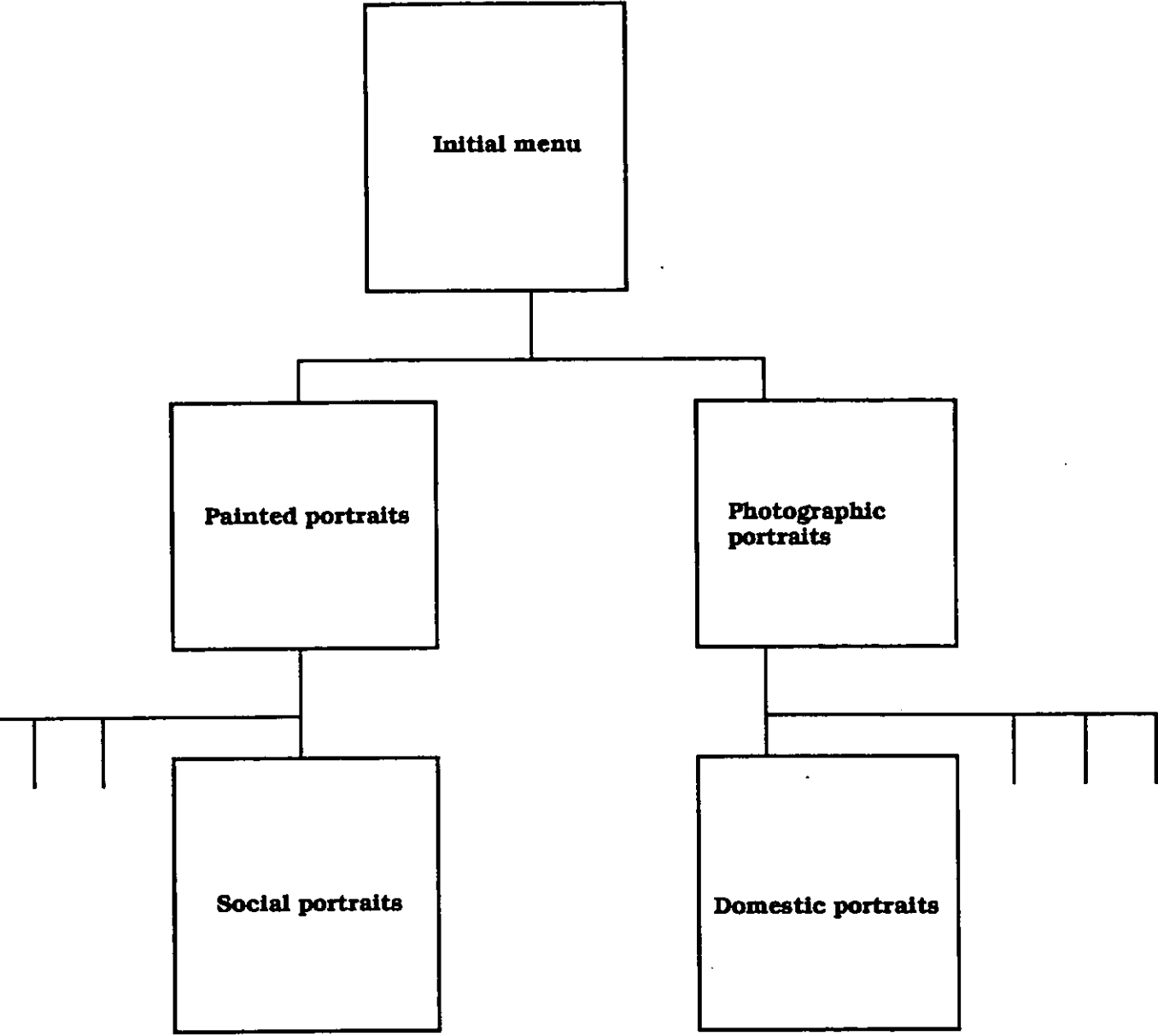
### **How the Portrait Retrieval System would operate on the computer screen.**

As seen in Appendix 2, it is easier to understand the system if one likens it to a family tree as it branches out from the initial menu to a choice of portraits. The painted portraits and photographic portraits are followed by the appropriate list of main classifications and then sub-divisions. Running alongside both types of portraits is an additional screen for the minor categories.

An example of the initial menu is shown in Appendix 3 and in this case the user clicks onto painted portraits which leads to the page illustrated in Appendix 4. This appendix displays the six main classifications. If the user clicks onto "Social" portraits then the next page, as seen in Appendix 5, reveals the eighteen sub-divisions in this category.

When the user chooses photographic portraits from the initial menu then as Appendix 6 shows, the next page displays the thirteen main classifications. In this example the user clicks onto the "Domestic" classification and the following page, as illustrated in Appendix 7 lists the three sub-divisions.

# The Portrait Retrieval System



## **The Portrait Retrieval System**

**Would you like to search for:**

**Painted portraits** ☐

**Photographic portraits** ☐

**Please click**

# The Portrait Retrieval System

<b>Social portraits</b>	<input type="checkbox"/>
<b>Poetic portraits</b>	<input type="checkbox"/>
<b>Character portraits</b>	<input type="checkbox"/>
<b>Propaganda portraits</b>	<input type="checkbox"/>
<b>Allegorical portraits</b>	<input type="checkbox"/>
<b>Journalistic portraits</b>	<input type="checkbox"/>

**Please click**

## **Social portraits**

**Rulers**

**Clergy**

**Nobility**

**Artists**

**Politicians**

**Writers**

**Military**

**Musicians**

**Gentry**

**Scientists**

**Merchants**

**Courtesans**

**Bourgeois**

**Horticulturalists**

**Ordinary citizens**

**Sports personalities**

**Legal profession**

**Popular entertainers**

**Please click on the appropriate term**

## **Photographic portraits**

**Royalty**

**Writers**

**Politicians**

**Actors**

**Industrialists**

**Dancers**

**Aviators**

**Singers**

**Social celebrities**

**Popular entertainers**

**Artists**

**Journalistic/historical**

**Domestic portraits**

**Please click on the appropriate term**



## **Domestic photos**

**Commemorative**

**Vocational**

**Leisure**

**Please click on the appropriate term**

## **APPENDIX 8**

### **The Retrieval Scheme for Painted Portraits.**

The six main classifications are:

1. Social Portraits
2. Poetic Portraits
3. Character Portraits
4. Propaganda Portraits
5. Allegorical Portraits
6. Journalistic Portraits

## **APPENDIX 9**

### **1. Social Portraits.**

The eighteen sub-divisions are as follows:

- |                          |                              |
|--------------------------|------------------------------|
| (i) Rulers               | (xi) Artists                 |
| (ii) Politicians         | (xii) Writers                |
| (iii) Military           | (xiii) Musicians             |
| (iv) Nobility            | (xiv) Scientists             |
| (v) Gentry               | (xv) Courtesans              |
| (vi) Merchants           | (xvi) Horticulturalists      |
| (vii) Bourgeoisie        | (xvii) Sports personalities  |
| (viii) Ordinary Citizens | (xviii) Popular entertainers |
| (ix) Legal Profession    |                              |
| (x) Clergy               |                              |

## **APPENDIX 10**

### **2. Poetic Portraits.**

There are no sub-divisions in this category.

### **3. Character Portraits.**

The two sub-divisions are as follows:

- (i) Ordinary people.
- (ii) Friends or acquaintances of the painter.

### **4. Propaganda Portraits.**

The four sub-divisions are as follows:

- (i) Political propaganda.
- (ii) Religious propaganda.
- (iii) Mythical propaganda.
- (iv) Romantic propaganda.

## **APPENDIX 11**

### **5. Allegorical Portraits**

The eight sub-divisions are as follows:

- |                           |                            |
|---------------------------|----------------------------|
| (i) Artistic conventions  | (v) Social allegories      |
| (ii) Religious allegories | (vi) Scientific allegories |
| (iii) Mythical allegories | (vii) Moral allegories     |
| (iv) Political allegories | (viii) Language of flowers |

### **6. Journalistic Portraits.**

The five sub-divisions are as follows:

- (i) Before the 15th century.
- (ii) 15th century.
- (iii) 16th to 18th centuries.
- (iv) 19th century.
- (v) 20th century.

## **APPENDIX 12**

### **The Retrieval Scheme for Photographic Portraits.**

The thirteen main classifications are as follows: .

1.      Royalty.
2.      Politicians.
3.      Industrialists.
4.      Aviators.
5.      "Social Celebrities".
6.      Artists.
7.      Writers.
8.      Actors.
9.      Dancers.
10.     Singers.
11.     Popular Entertainers.
12.     Journalistic/Historical.
13.     Domestic.

## **APPENDIX 13**

### **1. Royalty.**

The three sub-divisions are as follows:

- (i) Monarchs (i.e. King, Queen, Emperor, Empress, Arch Duke, Arch Duchess).
- (ii) Princes and Princesses.
- (iii) Other Royals (i.e. those of royal blood but not necessarily titled).

### **2. Politicians.**

The six sub-divisions are as follows:

- (i) Head of State (e.g. a president).
- (ii) Prime Minister (or any type of chief minister).
- (iii) Cabinet Ministers.
- (iv) All Ministers.
- (v) Members of Parliament (or Congress or Senate).
- (vi) Councillors.

## **APPENDIX 14**

### **3. Industrialists.**

The five sub-divisions are as follows:

- (i) Before sixteenth century.
- (ii) Sixteenth century to eighteenth century.
- (iii) Eighteenth century.
- (iv) Nineteenth century.
- (v) Twentieth century.

### **4. Aviators.**

The three sub-divisions are as follows:

- (i) Independent.
- (ii) Commercial.
- (iii) Military.

### **5. "Social Celebrities".**

There are no sub-divisions in this category.



## **APPENDIX 15**

### **6. Artists.**

The two sub-divisions are as follows:

(i) Painters.

(iii) Photographers.

### **7. Writers.**

The four sub-divisions are as follows:

(i) Poets.

(ii) Authors.

(iii) Journalists.

(iv) Dramatists.

### **8. Actors.**

There are no sub-divisions in this category.

## **APPENDIX 16**

### **9. Dancers.**

There are no sub-divisions in this category.

### **10. Singers.**

There are no sub-divisions in this category.

### **11. Popular Entertainers.**

There are no sub-divisions in this category.

### **12. Journalistic/Historical.**

There are no sub-divisions in this category.

## **APPENDIX 17**

### **13. Domestic.**

There are six sub-divisions in this category.

- (i) Family Groups.
- (ii) Weddings.
- (iii) Commemorative.
- (iv) Leisure.
- (v) Vocational.
- (vi) Official.

### **Minor Categories.**

The three minor categories are as follows:

- (i) Male/Female/Mixed.
- (ii) Adult/Child/Mixed.
- (iii) Group portrait/Twin portrait/Individual portrait.

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