Photography & Culture

Volume 6—Issue 3
November 2013
pp. 279–302
DOI:
10.2752/175145213X13735390913205

E. O. Hoppé's Ambiguous Photographic Autobiographies

Mick Gidley

Abstract

Emil Otto Hoppé enjoyed an extraordinary photographic career, first as a maker of portraits but later in many other genres. He was also something of a celebrity, a status that both advanced his photographic work and gave him entrée into other aspects of culture. He fostered his fame by publishing a variety of autobiographical texts illustrated by his own photographs, the most important of which are a travel book, *Round the World with a Camera* and, more conventionally, *Hundred Thousand Exposures*. These and other works are not straightforward records: they contain obvious self-aggrandizement, "mistakes," contradictions, and ambiguities that speak of elusive and unstable identity. They contain anecdotes—such as encounters with Mussolini and George Bernard Shaw—that threaten to conceal Hoppé as much as reveal him. They show evidence of change, self-fashioning, and role play—as "artist," "author," and "traveler." Ultimately, perhaps the photographs themselves *are* the life, and that life is an embodiment of photographic trends in the first half of the twentieth century.

Keywords: Emil Otto Hoppé, autobiography, biography, travel, fluidity of identity, exposure, modernity, cultural history 1900–1945, Benito Mussolini, George Bernard Shaw

The Ambiguous Photographic Autobiographies of E. O. Hoppé

Emil Otto Hoppé (1878–1972), who is only now emerging from a long period of relative neglect, was during his heyday perhaps the world's most famous photographer. He was the child of a Catholic Bavarian family of Huguenot extraction. In 1902, he was sent to England to be further instructed in banking, the profession of his father, Philipp. In its place he learned photography and rapidly established himself as the leading maker of society portraits

in Edwardian London. The reproduction in national publications of Hoppé's likenesses of famous figures of all sorts; his use after 1913 of his rented residence, Millais House, as a venue for exhibitions and small arts events; his branching out and success in other forms of photography, such as advertising, the nude, and travel; his ever increasing ubiquity as a producer of middlebrow short magazine pieces, usually illustrated, on an endless variety of topics; and his role in other spheres, including the judgment of beauty competitions—all this meant that Hoppé himself became, in effect, a celebrity.[1]

Hoppé was able to capitalize on this status—and promote further interest—by publishing autobiographical works, each illustrated by his own photographs. *Unterwegs* (Hoppé 1931b)—the title of which he usually translated from the German as "In Passing"—is a collection of sketches of people and places he had known, including fellow photographer James Abbé; the school in Bengal started by the poet Rabindranath Tagore; Ceylon; Tia Juana on the United States-Mexico border; and, of course, London (Figure 1). Many of these sketches were based on magazine articles he was to continue

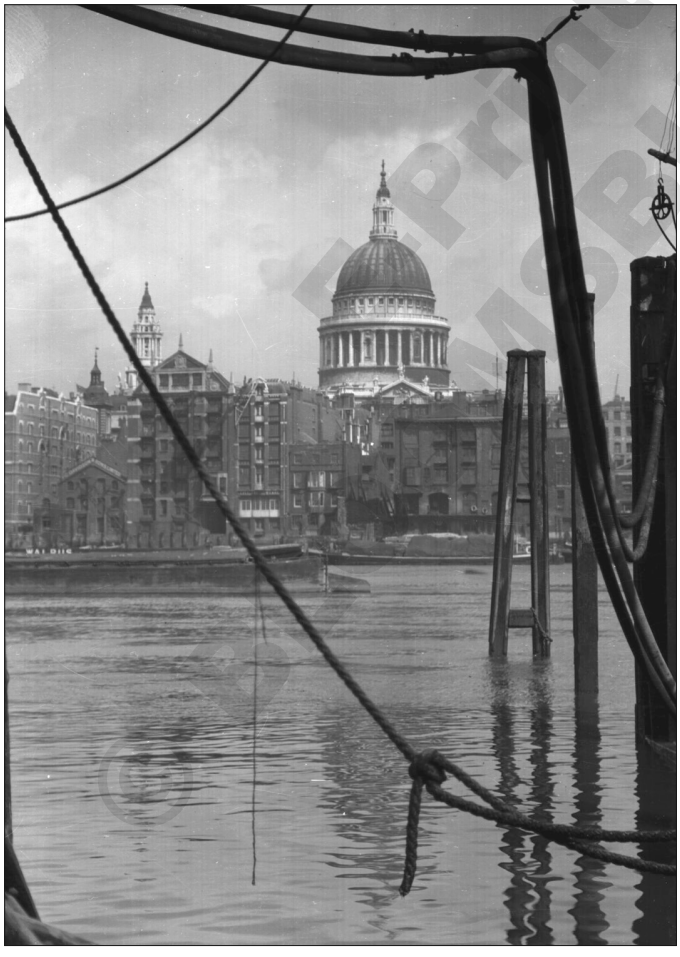

Fig 1 E. O. Hoppé, *St Paul's Cathedral, Bankside, London*, *ca.*1910. This image appeared in *Unterwegs* (Hoppé 1931b) and in many of his other publications, earlier and later. Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

to reprint, usually in English, wherever he could. He used some of them—his excursion to the natural wonder of Rainbow Bridge in Utah, for example, or encounters with such figures as George Bernard Shaw and the film star Anna May Wong—in later autobiographical writings. The two most important of these are *Round the World with a Camera* (Hoppé 1934), which is more expressly autobiographical than his other illustrated travel books, and *Hundred Thousand Exposures: The Success of a Photographer* (Hoppé 1945). The latter, published toward the end of Hoppé's most public phase, was boosted by Cecil Beaton's preface, which hailed Hoppé as "the master" (Hoppé 1945: 5–6).

During his early years, Hoppé made use of a particular drawing as a letterhead (Figure 2). This drawing, which was also frequently deployed at the head of newspaper and magazine features on Hoppé, seems to be, and suitably so, a self-portrait; to anyone who recognizes him, it shows Hoppé, in profile, holding and looking into something—perhaps a mirror, a photograph, or a glass negative plate. As photography has been intimately linked to both drawing and mirrors ever since its inception—we may remember William Henry Fox Talbot's coinage "the pencil of nature" and Oliver Wendell Holmes's famous phrase "the mirror with a memory"—the conjunction here in this apparent self-portrait is entirely appropriate. Because the picture carries Hoppé's initials ("E. O. H.") in a prominent position, as a sort of title within the frame, it acts as a powerful signature for him. We could say it declares, in a mirror-like reciprocity, that Hoppé made his pictures do the work of his life, and that *he* was made by his pictures *as* he made them.

I have already hinted that the drawing is not entirely straightforward. In fact, when we examine it more closely, we see that, though definitely a portrait *of* Hoppé, it was originally not made *by* him, but by his artist friend C. De Fiori, who had placed his initials ("C. D. F.") at the spot Hoppé was to take for his own.[2] This letterhead is literally a signature piece: it suggests that the issue of the degree and nature

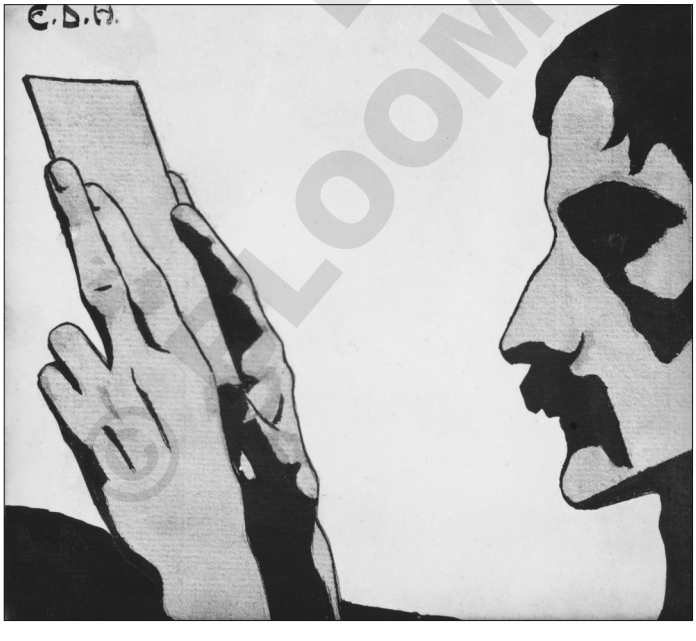

Fig 2 C. De Fiori, drawing of E. O. Hoppé presented as a Hoppé self-portrait, *ca.*1907. Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

of Hoppé's presence (or absence), his tendency to erase verifiable details in favor of asserting his presence (or absence) via the constructed image itself, is worth thorough investigation. These are the kinds of autobiographical ambiguities to be treated in this essay.

Discrepant Records

My original intention in writing about Hoppé was simply to offer a newly researched chronicle of his career, based on primary materials, such as his published and unpublished writings, his negative files, and other similar data. I wanted to recall, to identify, to lay out—and even to celebrate—his contributions to photography as a medium and, because they were even more forgotten, his interactions with other aspects of culture in the twentieth century. It was not my aim to dig into Hoppé's life and thoughts in order to construct a *biography* as such.

Hoppé was, of course, an interesting and complex figure, and relevant materials for a biography do survive, most obviously his published autobiographical reminiscences, and we might assume that such works would impart a great deal. Also, among his unpublished papers there are some personal notes that appear revelatory in nature. For example, he recorded in a markedly naked way several lines about his youthful love and "first deep sorrow" for his cousin, a young woman evoked as "Rose," who tragically fulfilled the final line of a song they used to sing together in German—"I will leave you in the flower of my youth"—in that she died "two days before she reached her 18th birthday." He also described what he seemed still to feel had been epic struggles to free himself, as a young man, from the dictates of his philistine father. And he let slip that later it was only his wife Marion's "tolerance" of his "somewhat mercurial temperament" that had enabled him, in the first place, to create a career worthy of investigation. He particularly acknowledged her profound "encouragement" when "despondency"—in all probability near-disabling depressions—overcame him. In possible preparation for an interview with photo historian Bill Jay, the elderly Hoppé also jotted down a candid list of his failings: "Sensitiveness and shyness prevent me from making friends easily"; "I am driven along by temperament till I tire myself and everyone else"; "[I] express … myself with too much candour"; and so forth.[3]

However, rather than aiming at the revelation of Hoppé's psyche, I wished to give an account and an analysis of his *work*, his career, and as the tabular starkness of Hoppé chronologies reveal, it is possible to itemize his extensive activities.[4] It is also possible to grant (as I hope this essay does) at least a sense of Hoppé's personality—indeed, personalities—and of his creative dynamism. But despite (necessarily, if paradoxically) dwelling on Hoppé's own autobiographical pronouncements, sometimes subjecting them to analysis, this essay—like the larger study of which it forms a part—is not a biography. Moreover, even my relatively straightforward intention to chronicle his career was frustrated by the discovery that, in contrast to the clear impression given by chronologies, Hoppé actually constitutes a somewhat blurred focus. I will try to show what I mean by offering, in a kind of anti-biography, a series of a-chronological probes.

Photo historian Bill Jay, who interviewed Hoppé several times in 1972, at the end of his long life, reported that while "Hoppé's memory was acute when it came to personalities and events, it was vague on the matter of dates" (Jay 1985: 10, n.1). This observation is readily borne out by two episodes from that later period. The first is Hoppé's biographical entry, published in 1965, in the reference work *Contemporary Authors*, a publication distinguished by its practice of asking each subject to check his or her own details for accuracy. Hoppé's entry is notable for being almost entirely wrong on matters of fact: the list of his books, for example, includes not just mistaken dates but incorrect titles

and, even, titles so misleading as to qualify as "bibliographical ghosts." The second instance is represented by the dates he allocated, in his own handwriting, to a number of his photographs that he donated or sold to the Royal Photographic Society in 1971: they are so erroneous as to seem almost arbitrary.[5] Taken on their own, these episodes point only to the unreliability of an old person's memory. But put together with earlier instances in Hoppé's public utterances, they indicate something more profound.

A celebrated figure clearly still vivid to Hoppé in his old age was the young, preeminent ballet dancer Anna Pavlova, someone he had first photographed as early as 1911 (Figure 3). He remembered that during a visit to his studio she had torn some of his prints to shreds in a highly histrionic manner. Interestingly, in the course of three decades, he publicized the story several times: in 1945, as an episode in *Hundred Thousand Exposures*, in a *Dance Magazine* interview in 1954, and in an article published in 1971. In

Fig 3 E. O. Hoppé, *Anna Pavlova*, *ca.*1911. Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

each account, the central act of destruction—rendered partly in dialogue, ending with Pavlova apologetically placing her soft, tear-stained cheek against his shoulder—remained the same. However, *what* she had destroyed, and the motivation for her behavior, changed: in 1945 it seems it was earlier pictures Hoppé had made of her, presumably because they didn't flatter her; in 1954 it emphatically was her own image, because she found it ugly; while in 1971 it was not Hoppé's pictures of herself but ones of he had made of her extraordinary rival, Tamara Karsavina, that Pavlova thought far too attractive. Yet another version of the story may be found in a surviving autobiographical note Hoppé prepared for Bill Jay: in this it was the appearance of Hoppé's images of Karsavina in *The Sketch* or *The Graphic* that had triggered Pavlova's jealousy; she had "actually brought the magazine with her," he said.[6]

Discrepancies such as these *may* be attributable to the vagaries of memory, alerting us to the need to check all information derived from Hoppé alone against other appropriate surviving records. But when we examine Hoppé's writings in detail we cannot help but be aware that he used them—and markedly—to construct his own reputation and, even, to fashion his own persona. Witness in particular a story told in *Hundred Thousand Exposures*: Hoppé recounted, in vivid and notably precise detail, how he was fortunate to be on hand at just the right moment to catch the explosion of a gas-filled balloon at the Franco-British Exhibition mounted at London's White City in 1909:

> I had just exposed my fifth plate … when a tremendous detonation shook the ground. A balloon close by, which was to have lifted people up for a bird's-eye view of the Exhibition … had exploded and was in flames. Fortunately, my big camera was still screwed on its tripod. All I had to do was to swing it round, adjust the focus, reverse the slide and expose the last plate left … This was a real piece of luck since there was no other camera in sight.

This opportunistic moment led, Hoppé claimed, to a front-page "exclusive" in the *Daily Mirror*, and a big fee. "Although I may modestly claim to be somewhat of a pioneer in illustrated journalism," he continued, "the balloon story was the only occasion on which I have worked as a press photographer proper."[7]

As a matter of fact, on the occasion he described, Hoppé did *not* work as a press photographer. In 1955, Heinrich Hoffman, who had been one of Hoppé's operatives in 1909 and who went on to earn the dubious distinction of becoming Hitler's favorite personal and propaganda photographer, had his autobiography translated into English, and in this—along with the more questionable assertion that he took some of the famous portraits credited to Hoppé—*he* claimed the explosion picture: "Hoppé's picture—my pictures, really—were printed in all the leading newspapers in England and abroad, and the *Daily Mirror* put one on the front page. My employer netted a tidy sum in fees, and my own share was by no means to be despised …" (Hoffman 1955: 26–7). Helmut Gernsheim, the collector and historian, on realizing the discrepancy between the two accounts, wrote to Hoppé for clarification. Hoppé responded in laconic manner: "No, I have not read Hoffmann's [sic] Book [sic]; it is quite true that he came to me as a pupil & did take the Balloon Explosion picture together with another of my pupils, Alfred Schopper. I also took him with me when I photographed well-known men but he certainly did not take the portraits for me."[8] It has been far from rare in the history of photography for studio owners to claim rights in and credit for their operatives' work, but Hoppé's appropriation in this instance was not just a common business practice. It had a dimension special to him.

It was congruent, indeed, with several similar instances. Despite all the previous evidence that

he had been born in the southern German city of Munich, in the last months of his life Hoppé told Jay that he was an Austrian, and that he had been born in Vienna! More curiously, in his later years Hoppé claimed to have made portraits not only of Mussolini, which he did, but also of Hitler (who, apparently, "sipped milk"). On one occasion he even asserted that Hitler, not realizing Hoppé understood German, had insulted him personally, saying to an underling: "These decadent English—decadent to the top of his head."[9] There are no negatives of any Hitler sitting, and no such negatives recorded in Hoppé's files, or any other evidence that could support the story. In effect, this sort of claim amounts to self-aggrandizement, and it testifies to the blithe innocence, so to speak, of Hoppé's protean ego.

Fugitive Identities

Yet, surprisingly, while such maneuvers establish Hoppé's insistent *presence*, they do not endow that presence with significant character and depth. So often, as in the balloon explosion story, we learn *only* that Hoppé was (seemingly) there. In *Hundred Thousand Exposures*, much is made of his commissions to photograph members of the British royal family, especially King George V (Figure 4). The king, apparently, was amazed at Hoppé's "miniature apparatus" and Hoppé, for his part, claimed that his own "passion for stamp collecting forged an immediate bond" between him and his "royal sitter"—but this, literally, is *all* we learn about the encounter. Otherwise the account concentrates exclusively on the composition of the portrait itself (in which Hoppé does *not* say that his profile shot uncannily mimicked the king's profile as it appeared on stamps).[10]

The record of the engagement to portray Queen Mary, wife to King George V, is longer, covering the sudden imperious summons to Buckingham Palace from a royal official to the later loss in the international post en route to Australia of copies of some of the subsequent images (Hoppé 1945: 102–4). Hoppé records the equipment he carried to the palace, the erection of his tripod, the queen's entrance, the fact that the queen had put him at his ease (if

Fig 4 E. O. Hoppé, *King George V*, 1921. In 1925 this photograph was the basis for an official image circulated to government premises throughout the British Empire. Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

not the *way* in which she did it), and the poses he encouraged her to adopt: arranging flowers and at her desk (with Hoppé's own portrait of her husband at *his* desk beside her). We take in that he chatted to the queen about his schoolboy son being inspected by her while serving as an army cadet and about a faux pas committed by his toddler-age daughter in front of another member of the royal family. But we learn nothing of genuine significance about the encounter or, indeed, about Hoppé—other than his obvious penchant for ingratiating flattery.

Taken in isolation, we might believe that our learning so little is the result of a highly developed faculty for discretion on Hoppé's part. But the same reticence characterized encounters where such respect for privacy was *not* called for. Hoppé recollected, for example, commissions to photograph national leaders who, at the time of writing, had died or fallen from grace. His report of the making of portraits of Chancellor Dollfuss of Austria—who had come to power with fascist support but was assassinated by Nazis in 1934—first appeared in *Round the World with a Camera*. "I had been asked to interview Dolfuss [sic] for a certain paper and a meeting was arranged by an old friend of mine who was an intimate of the late Chancellor's. My friend took me by car into lower Austria where the great little Statesman spent his week-ends with his wife and children." "A tiny human being sitting on a big horse, suggesting someone who hadn't yet grown up wanting to play the adult—that," said Hoppé, "was the first impression I got of him" (Figure 5) "He was a very keen rider," Hoppé continued, "one of those natural horsemen … who seem to belong to their mounts." He went on to state that the Chancellor had sat for him and had been "a delightful host." "I liked him," Hoppé concluded, "He created an atmosphere of mental alertness and boundless energy." What they talked about (crucially, the material that might have appeared in an "interview" report), how Hoppé himself behaved, we are not told. Despite the fact that, at the time of publication, Dollfuss had been dead less than a year, no more is said (Hoppé 1934: 38).

When Hoppé wrote about the same encounter for *Hundred Thousand Exposures*, some ten years later, the whole emphasis fell on its proximity to the Chancellor's death:

> I photographed CHANCELLOR DOLLFUSS, and his family, in their home surroundings. A few days afterwards the world was horrified by the news of his assassination. My exposed films were already on their way to London … and I could do no more than cable instructions to my office to inform the editors that the material was on its way … Fortunately, the films arrived "on time" and the publication of the pictures did justice to a grim and significant episode in European history.

The photographer's consciousness is seemingly subordinated, even blotted out, leaving "the pictures" as record. What moves to center stage is the historical moment—and, since it had ultimately led on to the *Anschluss*, Nazi Germany's annexation of Austria in 1938, this could be justified. But, tellingly, despite the fact that Hoppé was actually in Austria during the *Anschluss*, such a connection is *not* made.[11]

Something similar happened with regard to Hoppé's portrayal of Mussolini. This episode, based on a commission in 1924, went unreported in *Round the World with a Camera*. There the only reference to the Italian dictator—in 1934 still quite a hero to a variety of conservatives throughout the world—credited him with responsibility for "cleaning" the streets of southern Italy for the benefit of tourism: a remark as conventional as the frequent claim that he made Italian trains run on time. But in *Hundred Thousand Exposures* the encounter was more fully exposed than any other in the book—at least on first reading. Hoppé recalled that his visit to the Palazzo Chigi was part of his commission by *The Graphic* to capture "leading

Fig 5 E. O. Hoppé, *Chancellor Dollfuss of Austria*, as reproduced in the *Illustrated London News*, September 23, 1933. Reproduction courtesy of the National Portrait Gallery, London. Original photographs copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

personalities." He was greeted by Mussolini with the words: "Hallo! Hallo! Good morning, Mr Hoppé. It's a long, long way to Tipperary." "The voice," Hoppé recalled, was "resonant, as if the speaker was addressing a battalion of Fascist militia on parade instead of a lonely and rather nervous photographer." He continued:

> To many men the long room at the Palazzo Chigi proved a trying ordeal, [with its] highly polished floor, glittering like a skating rink … MUSSOLINI, whose command of English was decidedly imperfect … did his best to put me at ease by his unconventional greeting … But I could not help feeling nervous as I stood reluctantly on the edge of what appeared to be an ocean of glass with the Duce's desk rising beyond it like a dim rock in the distance.

"To begin with," Hoppé continued, "I had been kept waiting a long time in an ante-room. Officials were popping in and out, surveying myself and my reflex with suspicion …"

Apparently, the reason for this disconcerting reception was the fact that only a few days before, Matteotti, a Socialist deputy, described by Hoppé as "Mussolini's courageous opponent," had been kidnapped and assassinated. "In Rome," said Hoppé, "to say nothing of the Palazzo Chigi, there was an air of tension …" "When, after some of the longest moments in my life, I reached the Dictator's rock-like desk," Hoppé claimed, "I was in the condition of a shipwrecked mariner finding himself in the sudden glare of the beam of a lighthouse lantern, only in this instance I was caught by the most penetrating gaze in Europe."

> To my surprise MUSSOLINI, who was dressed in a lounge suit, appeared calm … his spatulate fingers were steady, and a sardonic smile chilled the corners of his lips. As I set up my camera, he paced rapidly up and down the immense room, staccato phrases failing heavily on the sultry Roman air like lumps of lava blown from Etna, stopping every few moments to stare with belligerent admiration in a mirror. The set of his tie caused him some concern. He fingered it uneasily, as if his subconscious associated it with a noose.
>
> When I was ready, he pushed aside the chair behind his desk and sat astride it, his face cocked at the identical angle at which all his later portraits were taken. But I wanted to photograph the man, not an attitude.
>
> "If," I ventured, "your Excellency would be so good as to move your head …"
>
> "No, no." The words had the force of machine-gun bullets.
>
> I made several attempts but MUSSOLINI'S eyes began to glaze with cold impatience and the shutter was opened for a tenth of a second, the impression of a theatrical braggart was swept into the camera's dark interior, and the sharp click of [the] mechanism indicated that the job was done.
>
> MUSSOLINI relaxed. He made a joke. As I left the room, I noticed that he was still fingering his tie. (Hoppé 1945: 75–7)

Despite its length, this description—a set piece in style, here quoted in almost its entirety to stress how practiced it was—actually exposes very little. In a sense, despite its graphic edge, on publication in 1945 everything it said about Mussolini—and, in the reference to his tie as a "noose," what it insinuated—was common knowledge, including the fact that after he was shot by partisan insurgents he was strung—upside down—to a post. It "says," in fact, no more than Hoppé's direct portrait, inside its tight frame (Figure 6). And about Hoppé himself, it says only that he was nervous.

Fig 6 E. O. Hoppé, *Benito Mussolini*, 1924. Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

All of these episodes affirm Hoppé's presence, but it is a removed, shadowy presence. He is a shifting, spectral figure lacking in precise, individualistic features, whether physical characteristics, tastes, interests, or values. At certain points in these autobiographical writings Hoppé seems to have gone a step further, and to have positively hidden himself. An instance in *Round the World with a Camera* occurs early on in the book when, in a discussion of his European wanderings, he described photographing, in Austria, "an old farmhouse that an English family [had] adapted and made into a beautiful home" (Figure 7). He even named it ("Edhof") and detailed an incident in which the new English owners had caused consternation among the local villagers by their different methods of cattle control—all without stating that he and his wife were the new owners of the actual Edhof farmhouse and that the events described had happened to him and to his own family![12] In sum, these episodes transmit mixed messages: of attention-seeking egotism and elusiveness, self-importance and a kind of reserve, openness and near deceit.

Playing Roles

Hoppé's shifting, hazy and, even, positively concealed identities in these autobiographical works often amount to something more: the adoption of a variety of roles.

Fig 7 E. O. Hoppé, *View from Edhof, Molln, Austria, ca.*1933. Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

First and foremost, when acting as a photographer Hoppé was an artist, and projected himself—whether in advertising the services of his studio or writing about his practices in numerous publications—*as* an artist, sometimes with a capital "A." His first professional premises, in Baron's Court, London, were situated in rooms formerly used as a painter's studio, as were his later workspaces. Indeed, Hoppé took pride in the fact that Millais House, while serving as Millais' painting studio, had also been used by Julia Margaret Cameron, perhaps the first true artist of the camera, when she made her portraits of the elderly painter G. F. Watts and his then-young wife the actor Ellen Terry, and it may be that in the construction of such works as "Heir of the Ages" (*ca.*1914), which depicts a doe-eyed, naked child above the open pages of a huge book, Hoppé was consciously following Cameron (Figure 8). He exhibited with and hoped formally to join the Brotherhood of the Linked Ring, photographers who saw themselves as lens-based descendants of the painterly purists of the Pre-Raphaelite Brotherhood. As early as 1909, when in charge of the British "pictorial section" at the huge Dresden photographic show, he took a role parallel to that adopted for the United States by Alfred Stieglitz, who was already recognized as the leader of the Photo-Secession, the first consciously created art movement in photography. Hoppé clearly brought to his camera work the kind of self-consciousness and attention to form that we habitually associate with art; he made personal efforts to impress Stieglitz in the 1920s, when both of them were at the height of their careers; and numerous notes in his surviving papers show that he was always aware of photography's own aesthetic heritage.[13]

Moreover, Hoppé's published works and the surviving manuscript reminiscences show that he kept abreast of the art scene beyond photography. Throughout his life he cultivated friendships with other artists, especially writers,

Fig 8 E. O. Hoppé, *Heir of the Ages*, *ca.*1914. Reproduction from vintage print courtesy of the National Portrait Gallery, London. Original photograph copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

and regularly exhibited his work in contexts that emphasized its artistic aspirations. There is, too, a sense in which his photography might be seen as only the most successful of the range of arts Hoppé practiced, in that he also drew, painted, designed posters, produced patterns for both textiles and paper for the fine editions book trade, executed woodcuts, sculpted miniature paper and wire figures, made dolls and marionettes, dabbled in batik, then a form only relatively recently Westernized, and played the guitar. And in certain visual arts he achieved sufficient external recognition to permit the exhibition of his handiwork in the public arena. He was able to develop the textile and paper patterns commercially. It is clear that as a young man his first artistic calling was to painting, rapidly followed by art nouveau-like graphic work and caricatures very similar to those Max Beerbohm published in *The Poets' Corner* (1904) and in illustrated magazines of the period. Indeed, it was only as Hoppé began to succeed unequivocally at photography that his camera work assumed dominance.[14]

Hoppé was also a prolific writer. He even sometimes wrote fiction and, as we are seeing, in his nonfiction output he was emphatically a rhetorically conscious writer. In fact, for at least a segment of his career, he projected himself *as* a writer and envisaged himself as an effective functionary, even a key figure, in the institutionalization of literature. When the popular novelist Mrs. C. A. Dawson Scott founded PEN in London in 1921, Hoppé was one of the first people to join. This international association, originally for Poets, Essayists, and Novelists (now open to all kinds of writers), had as its inaugural president John Galsworthy, the distinguished novelist and playwright who the following year wrote an introduction to Hoppé's major exhibition at the Goupil Gallery.[15]

Fig 9 E. O. Hoppé, *Mrs Dawson Scott*, *ca.*1928. Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

Hoppé certainly knew Dawson Scott, and one of his portraits of her catches her notably at ease (Figure 9). He was also commissioned to photograph her for *The Glory That Was Grub Street* (Adcock and Hoppé 1928), and in later life, he claimed that she personally invited him to become a PEN member. Whether this was the case or not, joining was partly a canny business move, in that, as his correspondence shows, it placed him in a good position to seek the help of PEN in making contact with writers who would then be invited to sit for his camera. He tried to formalize an arrangement whereby all foreign visitors to the London PEN club, whether group delegations or single individuals, would automatically be sent round to Millais House for portraits to be made, presentation copies of which would then adorn the committee rooms of the PEN club. In particular, writing on Hoppé's behalf, his secretary, Miss M. E. Chickall, made strenuous efforts to get James Joyce into the studio when the Irish modernist was announced as the guest of honor at a PEN dinner during a London visit in 1927.[16] Unfortunately, these particular efforts were to no avail, but, sometimes using his PEN connections, Hoppé did manage to capture the likenesses of many other leading literary modernists, including Rebecca West and Aldous Huxley.

Hoppé was equally assiduous on behalf of PEN when traveling. In September 1926 he wrote to Mrs. Scott from Santa Fé, New Mexico, to say that he had been "instrumental" in founding a New Mexico branch of PEN, with the regionalist champion of American Indian expression Mary Austin as president, and poets Witter Bynner and Arthur Davison Ficke as, respectively, secretary and treasurer. And—as perhaps *the* surprise of the initiative—he promised the involvement of D. H. Lawrence, then famously resident in New Mexico. Earlier that year, Hoppé apparently had similar discussions in the West Indies, where Frank Cundall, director of the Jamaica Institute, historian and folklorist of Afro-Caribbean life, was to be

the key figure. In 1930, when Hoppé journeyed to India, he suggested to Mrs. Scott's successor as honorary secretary, Herman Ould, that a branch be founded there—for "native writers"—and told him that he had discussed it, among others, with the winner of the Nobel Prize for literature Rabindranath Tagore, of whom he had been commissioned to make a series of portraits in 1920 (Figure 10). Of course, everyone was in favor. Later in the same year, he wrote from Australia to report on his similar initiatives there, promising to do the same in New Zealand.[17] (Such connections suggest that Hoppé's own written output—which he maintained professionally for even longer than his camera work—deserves attention in its own right.)

As we have seen, one of the most insidious of the roles Hoppé's gifts enabled him to adopt was that of traveler: a traveler able, as one of Mark Twain's aphorisms has it, to "pity the untraveled with a compassion that had hardly a trace of contempt in it." The dust jacket for his

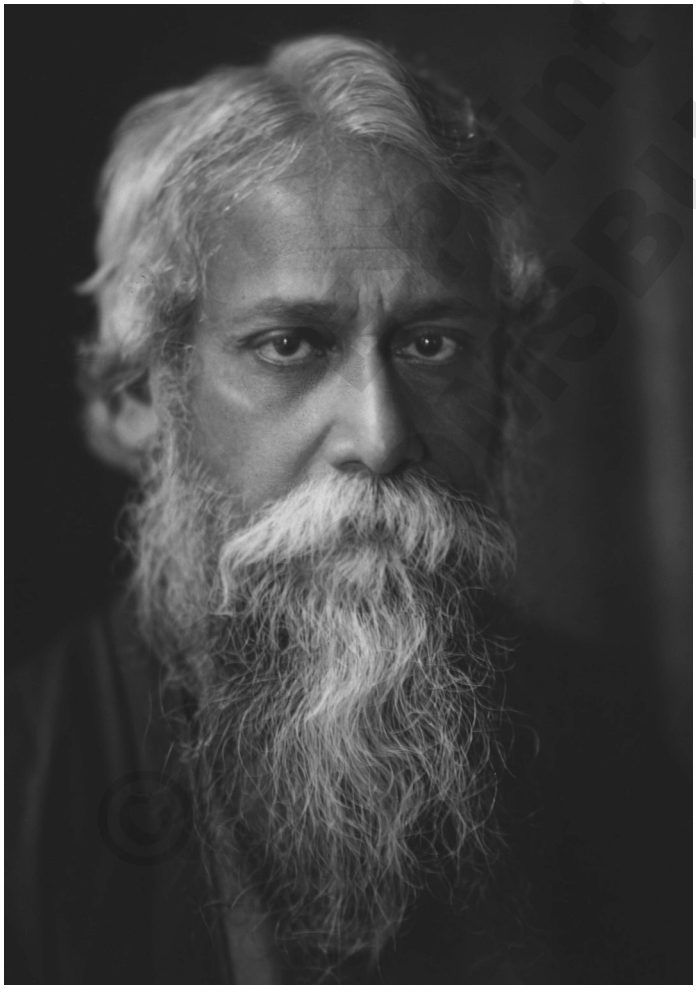

Fig 10 E. O. Hoppé, *Rabindranath Tagore*, 1920. This portrait was made at the same time as a more forceful one, of Tagore in a dark turban, especially commissioned for publication in *The Graphic*, July 31, 1920, p.31. Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

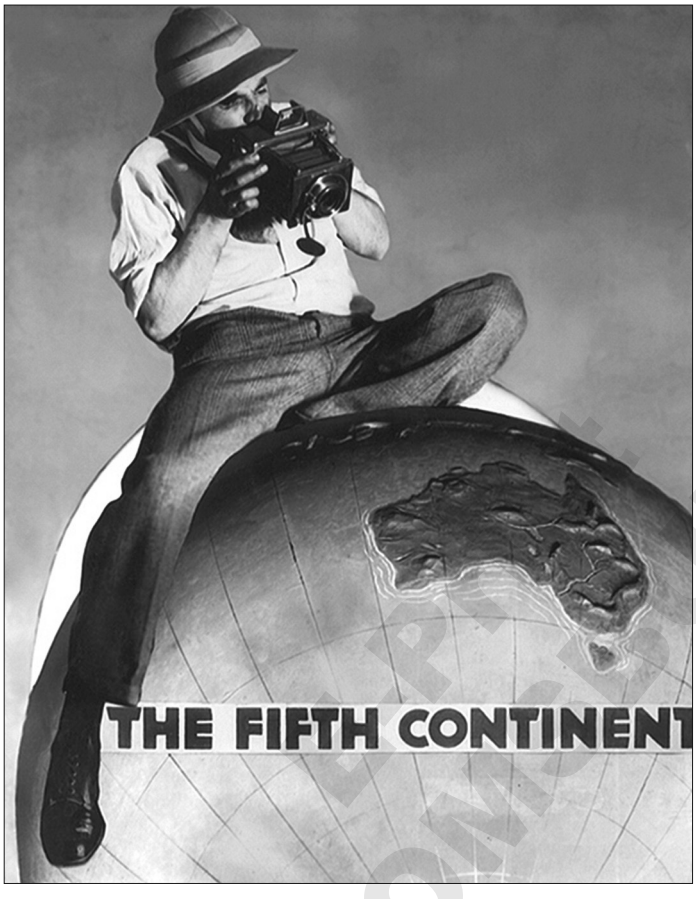

Fig 11 Cover collage illustration, featuring Hoppé, for *The Fifth Continent* (Hoppé 1931a). Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

book on Australia, *The Fifth Continent* (1931a), featured him, with his view camera and wearing a pith helmet, actually astride a huge globe (Figure 11). Hoppé's *Round the World with a Camera*, which is much more about the world than it is about his camera, even presents him as *constantly* traveling: it implicitly collides several distinctly different journeys, some undertaken years apart, into one transglobal trip. It might be claimed that Hoppé—who prided himself on being a Fellow of the Royal Geographical Society, and who did spend the 1930s almost constantly on the move, through nearly every continent—photographed to travel as much as he traveled to photograph. Travel—"the emotional stir of … far lands and strange peoples … queer trails … and remote romances," as Hoppé put it in *Round the World with a Camera* (Hoppé 1934: 18)—became, at least for a time, a way of life: in effect, it was another life.

Hoppé's autobiographical writings point up his role-playing: they reveal him as someone just as concerned to press his own virtues as a judge of female beauty or as an intrepid explorer, or to trumpet his own celebrity among the celebrated, as to lay bare the artistic or ideological assumptions which informed his photographic practice. At various points in his

life Hoppé was obviously tempted merely to use his photographic gifts to enable him to perform the part of a figure somewhere betwixt and between that of gentleman of leisure, impresario, and bohemian. He was someone who readily revised the past—including previous conceptions of himself—to fit the needs of the present, and it may be that the figure we know as E. O. Hoppé was, in effect, a plurality of identities, each one created or taken up to fit the cultural imperatives or prevailing circumstances of the time(s).

A Life *in* Photographs

It is interesting that Hoppé presented *Hundred Thousand Exposure*s, his closest approximation to an autobiography, *as* a career in photography. It contains almost no reference to his personal life and to the consequences of his particular identity: his family of birth, his upbringing, his enduring marriage, his plight during the First World War as someone from an enemy nation newly naturalized as a British citizen, his children, the more intimate travails of his endless travels. Even his many friendships are subsumed into working relationships as if they truly counted only as professional contacts. For such content its subtitle is entirely apt: "The Success of a Photographer." The deployment of the word "exposures" in the main title may seem to guarantee—as camera imagery has so often done in literary discourse—direct, unabashed access to the truth of the writer's experience.[18]

It may even promise intimate revelation in the manner of tabloid newspaper exposures or, at least, the release into the public domain of private matters. But the book itself actually discloses nothing of that nature. Rather, the use of "exposures," like the subtitle, stresses Hoppé's role *as* a photographer to the exclusion of other facets of his life and, indeed, within that designation, mostly points not to an all-round professional but to someone almost exclusively practical who would habitually release the shutter. Moreover, as the three words of the main title of the book together indicate, it renders a life—or, at least, a career—*in* images, a veritable 100,000 exposures.

Autobiographical works by photographers are, of course, likely to have this dimension, if to differing extents. Edward Steichen titled his autobiography *A Life in Photography* (1963), indicating that the life itself might be registered *through* images, and Cecil Beaton went further in calling one of his books of reminiscence *Photobiography* (1951), as if the photographic images of places and persons could somehow *stand for* the self of the photographer. In the case of *Hundred Thousand Exposure*s, the book's constant oscillation between event, photographic depiction of the event, and the photographic techniques by which it was achieved, permits it to do double service as a technical ("how to") manual: its very chapter titles, as given in the table of contents, all begin with "How" ("How an amateur turns professional," "How to break into new fields with the camera," and the like)—and such a device means that, in a very exact sense, the photographs reproduced in it become exemplary. Indeed, even the extended captions for each reproduced image offer both technical data ("I used my old Leica with the Elmar lens, stopped down to *f*6.3 and gave one-second exposure on Kodak Panatomic film for this portrait") as well as the historical circumstances of their making ("Taken at the poetess's London flat near Marble Arch").[19] The photographs and their supplementary captions constitute testimony to a life—in fact, they carry and *are* the autobiography.

There are some particularly graphic instances. As we have seen, Hoppé knew many people in the world of the arts, especially writers. He made portraits of them—sometimes at their request, sometimes as commissioned by *The Bookman* and other such literary periodicals—and the results would often appear illustratively in their own works. Perhaps most notably, in 1925 Hoppé's photographs—based on an actual

sequence of negatives that seem almost like film stills—of George Bernard Shaw, by then established as an indisputably major modernist figure, and of Shaw's biographer Archibald Henderson, were used in the famous *Table-Talk by G.B.S.*, and they were used in scene-setting manner, as if to depict *visually* the two characters featured in the conversations. In 1933, Hoppé made a particularly interesting portrait of Shaw: pen in hand, the writer looks up quizzically at someone who appears to have just entered the room (Figure 12). This figure, in profile, with folded hands in front of him, inclines his head slightly, as if questioningly. The image, it seems, has captured a moment of shared intimacy. In fact, as Hoppé recorded in *Hundred Thousand Exposures*, the inquiring interlocutor was himself:

> To photograph G.B.S. is always a delight, as he so enters into the spirit of the thing. I have photographed [him] many times, but I think this is the most amusing of my pictures. It was made at his flat in Whitehall with the delayed action device incorporated in the Contax camera. This is the caption which Shaw wrote himself: "This is my celebrated performance as a genial and charming old man: blessings on his kindly voice and on his silver hair—and Hoppé pretending to be taken in."

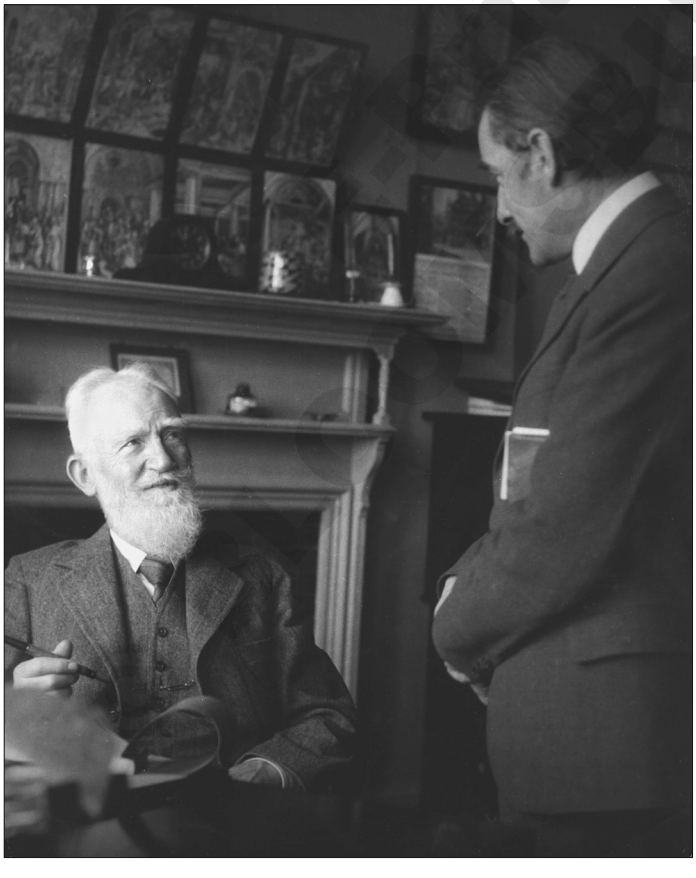

Fig 12 E. O. Hoppé, *George Bernard Shaw*, 1933. Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

If, as Shaw intuited, *both* men were performing, with Shaw playing himself, Hoppé, with a book or notepad visible under his elbow, presented himself as a fellow writer or intellectual. Shaw was not only a preternaturally prolific writer. He was also an accomplished amateur photographer and wrote knowledgeably about the medium and its practitioners, especially during the early years of the twentieth century when Hoppé was establishing himself. In his old age, Hoppé remembered discussing "photographic problems" with Shaw, in particular the rendition of clouds.[20] In the 1933 image, Hoppé *is* "taken in," but not in the sense intimated by Shaw; in a gesture suggestive of reciprocity, he is taken into the circle of creative production, one that encompasses both photography and writing. And, of course, obscured though Hoppé's role as photographer is, he also presses the button to take the picture: it represents, as might be said today, his "take" on the scene. In other words, the image hints at Hoppé's then prevalent self-conception as a participant in the making of modernism.

The other image in *Hundred Thousand Exposures* in which Hoppé himself appears is very different. Entitled *One Fisherman*, and apparently made in Australia early in 1931, it depicts a lone figure against the immensity of a literally—or, rather, a graphically—high sea (Figure 13). The figure—really just the silhouette of an angler seemingly small because caught at both the foot of the picture and the feet of the waves—would not be recognizable without the caption:

Fig 13 Unknown photographer (credited to E. O. Hoppé), *Hoppé Fishing*, 1930. When published in *Hundred Thousand Exposures*, this image was cropped to show only the section that includes Hoppé. Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

> I am … a keen fisherman and … my rod accompanies me on all my journeys. I have fished in many waters … Surf-fishing off the Sydney Heads is famous all over the world, and in this photograph I may be seen, precariously balanced, making a cast after having previously set the shutter of the *Leica* to 1/500th second and stopped down to *f*:8; a friend pressed the button. (Hoppé 1945: 199)

Here Hoppé projected himself as competent traveler, outdoorsman, adventurer—and, by implication, as a well-rounded person able to cope not just with the conundrums of art, but also with the pleasures and pressures of life. Yet, note too, that from both of these images, as in the case of the autobiographical writing, we get less than a clear view: in the Shaw photograph Hoppé is turned away from the camera, in hidden profile, and as a fisherman he is so distant and surrounded by spume that his specific features cannot be recognized. Nevertheless, he is present when ostensibly absent.

And this presence when ostensibly absent is actually the situation with regard to *all* of the images reproduced in *Hundred Thousand Exposures*. Sometimes the captions make Hoppé's presence overt. In the case of the portrait of George V at work, for example, the caption reads, in part: "To emphasize the characteristic profile of the late King's head I used the light coming from windows slightly to the left and from behind my camera: no artificial illumination was employed." The caption for the portrait of Anna May Wong (Figure 14), the first universal film star of Asian ethnicity, awards Hoppé himself a leading role: "I met this very attractive American-born Chinese lady in Hollywood, where I went to fulfil a contract to make a series of portraits of film stars to be used as covers by an American magazine …" And the caption for a study titled *The Rope*, dated 1937 in *Hundred Thousand Exposures*, gives a lengthy account of Hoppé's engagement on a commission to document East African sisal production, and his consequent good fortune in seeing this rope display on board his homeward-bound ship.[21]

Even when—in a tiny minority of cases—the pronoun "I" goes unused, the sheer technical data in these captions has the same effect. The caption for *Schoenbrunn Palace* (1933), for instance, reads: "The vase-ornamented balustrade of Vienna's pleasure retreat of a tragic dynasty formed this pleasing design. *Primaflex* with *Tessar f*:3.5, lens hood, light yellow filter, 1/200th second exposure on *Agfa ISS* film." Publicity for *Hundred Thousand Exposures*, as for other Focal Press books at the time of its publication, stressed the

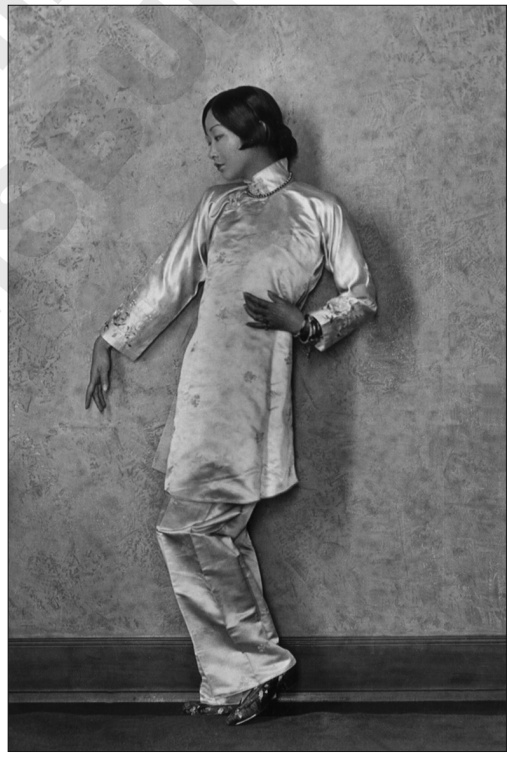

Fig 14 E. O. Hoppé, *Anna May Wong*, 1926. Copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

practical usefulness of such works for amateur (and professional) camera owners. Such readers were urged to take to heart what could be done, and precisely how to achieve such results. The *Illustrated London News* found the book credible in precisely this regard: "Essentially practical, there are few phases of the photographer's life and scope which Mr. Hoppé does not touch, and in every instance he is able to say what he did, what camera he used, how he planned studio, dark-rooms, waiting rooms and went to work."[22] In fact, Hoppé's negative files never include technical data on how the pictures were made, and to retrieve such data in the detail offered in *Hundred Thousand Exposures* would take a superhuman memory. Given that it is actually impossible to verify most of the technical data deployed, *the* principal effect of its inclusion is to attest to the connection between the images and the writer of the book, thereby affirming, once again, the presence of the photographer. The view of the Schoenbrunn Palace, for example, obviously became, in Hoppé's phrase, a "pleasing design" *only* as Hoppé framed it, the stone urns on the balustrade flattened by seeming to be on the same plane as the actually distant façade of the palace (Figure 15).

This oscillation—or, better, reciprocity—between photographs and Hoppé's life (the photographs carrying the life, as it were, and the life validating the photographs) is, in itself, interesting. We saw it signaled by Hoppé's use of the logo or letterhead discussed at the outset of this essay. As *Hundred Thousand Exposures* testifies, his output straddled the sometimes conflicting domains of art and commerce.

Something equally important that is difficult to show in the restricted compass of an essay is that Hoppé's photography (despite its many striking effects) does not display a strongly identifiable stylistic stamp. When we think of the work of some of his contemporaries—that of his friend Alvin Langdon Coburn, say, or that of Alfred Stieglitz, someone he revered—a particular kind of image, possibly a single prototypical image, may well come to mind. By contrast, Hoppé's work—as is visually evident even in the range of illustrations to this essay—exhibits a *multiplicity* of styles and approaches. He himself evidenced a keen analytical sense in such writings as "Pictorial Photography Assessed without Prejudice" (1955), asserting that: "When the choice of the theme is not accidental but selective, then … its ultimate rendering in pictorial form, and its relation to actuality, [are] dependent upon the personality and the creative power of the artist." However, while in that essay he confidently dissected Pictorialist work, dividing it into five distinct categories of endeavor, his own output resists such classification and analysis. This lack of indelible identity of style is, too, a feature of Hoppé's prolific writing, and is virtually heralded by the fact that he used, in publication, a range of pseudonyms (Dorien Leigh, Decarteo, James Carr); they signpost his changeability and, perhaps, uncertainty.[23] The fluidity or absence of continuity, of any characteristic stylistic markers, whether in photographs or prose, is related to his adoption of a range of roles.

Fig 15 E. O. Hoppé, *Schoenbrunn Palace*, 1933, as reproduced in *Hundred Thousand Exposures* (Hoppé 1945). Original photograph copyright © 2013 Curatorial Assistance, Inc. / E. O. Hoppé Estate Collection.

The variety of his styles has meant that his impact was pervasive rather than distinctive.

The autobiographical *Hundred Thousand Exposures*, like the other autobiographically oriented texts treated here, creates E. O. Hoppé as an entity somewhere between a fictional character and a trademark. Its task as an autobiographical photo book is to provide a narrative, necessarily visual as much as verbal, that connects the "character" of the photographer to the trademark for a veritable "100,000 exposures." "E. O. Hoppé" might actually best be seen in quotation marks, as it were, as just the name on the title page, or a signature, standing *both* for a single figure and for identifiable larger trends in the photography of the first half of the twentieth century.

Acknowledgments

Research for this essay was funded by the Arts and Humanities Research Council, the British Academy, and the Leverhulme Trust; I would like to thank these organizations. I wish also to acknowledge those archivists and librarians—too many to mention by name—whose assiduous assistance has made my work possible. Graham Howe, Terence Pepper, and Helen Trompeteler were gracious in helping me to acquire illustrations.

Notes

1 Hoppé's work has been returned to the public realm largely through the efforts of Graham Howe for the E. O. Hoppé Trust, Curatorial Assistance, Pasadena, California (hereafter CA), including the publication of Prodger (2007) and Howe with Esau (2007); most importantly, Prodger and Pepper (2011) is a full, reliable text that reproduces many of his works, including several mentioned in this essay. Cultural consideration of Hoppé's portraiture may be found in Gidley (forthcoming). Any unreferenced data hereafter are taken from primary research into Hoppé's own writings in the CA archives and elsewhere.

2 I was able to compare copies of the two drawings in the holdings of the National Portrait Gallery, London (hereafter NPG).

3 Hoppé, handwritten autobiographical notes, on his youthful years before coming to Britain, and on early stimuli for his photographic career, in CA, No. 1818, and notes from folder labeled "Bill Jay" in CA box 1535–1547, 1819–1856.

4 See Mick Gidley's "Emil Otto Hoppé: A Chronology and Some Questions" on Nick Hall's UK Hoppé website. Available online: http://www.eohoppe.co.uk/id25.html (accessed July 1, 2012).

5 Entry on Hoppé in *Contemporary Authors* (1965: 183–4); the same order of discrepancy appeared in Hoppé's entries in the UK's *Who's Who*. The list of Hoppé's works printed in the flyleaf of *Hundred Thousand Exposures* also includes noticeable errors, but some of the confusion over his titles, to be fair, is due to the fact that he was not consistent in his use of English terms for titles translated from German. Works he frequently mentioned that it has not proved possible to trace include *Bali* or *Island of Song and Laughter* (for which an advertising leaflet from an unidentified publisher was found in CA) and *Achievement*. Royal Photographic Society-owned images, acc. no. 1933 and acc. no. 1971, now part of the RPS collection at the National Media Museum, Bradford, that Hoppé misdated include illustrations to his book *Deutsche Arbeit*, published in 1930, which he labeled "1938."

6 Hoppé 1945: 25, 1971: 30–31; Daniels 1954: 17; Hoppé Collection, Folder marked "Reminiscences [iv]," AG 14 1/6, Center for Creative Photography, University of Arizona, Tucson (hereafter CCP). The Daniels article reproduces a good selection of Hoppé's images of dancers, including both Pavlova and Karsavina. (He had also first portrayed Karsavina in 1911, and a double-page spread of his action shots of her was published in *The Tatler* of July 8, 1914.)

7 Hoppé 1945: 154. This incident, like some others here, receives parallel treatment in Gidley (2012).

8 Hoppé, postcard, n.d., to Helmut Gernsheim, Gernsheim Collection, Harry Ransom Center, Humanities Research Libraries, University of Texas, Austin (hereafter HRC). The balloon explosion pictures featured in the *Daily Mirror*

on August 15, 1908, not on the "front page," as claimed, but on page 11.

9 The claim to be Viennese appears in the tape of an interview with Bill Jay, May 1, 1972, CCP; this tape also includes his Hitler decadence story. Other sources of Hitler stories include the transcript of Hoppé's BBC broadcast on May 6, 1968, CA, where the milk sipping appears.

10 Hoppé 1945: 69. In an unidentified clipping from 1922 in the Bill Jay Hoppé files, CCP, a reporter said that Hoppé claimed that the king had summoned him to the palace so that his portrait could appear in Hoppé's show that year at London's Goupil Gallery (Hoppé 1922).

11 Hoppé 1945: 155. Hoppé's pictures of Dollfuss, mostly depicting the Chancellor at leisure, did appear in the weekly press. For example, the *Illustrated London News* for September 23, 1933 carried a page of them (p. 461) under the title "Champion of Austria's Independence," and these could easily have been reused after the assassination. Evidence that Hoppé had firsthand experience of the *Anschluss* came from a generous interview with April Crowther (August 2, 2011); as a teenager, she was staying with the Hoppé family at the time.

12 Hoppé 1934: 40. The evidence that Edhof was Hoppé's own house is "The Edhof, Molln," an article published in an unidentified magazine, photocopy in CA: "It was by pure accident that I discovered Molln when, some years before the war [First World War], I spent the night at a local *gasthof* as a member of an Austrian shooting party. I fell in love with [it] … and when I heard that the Edhof … was for sale, I bought it." (On the other hand, in a handwritten note in CA headed "Molln," he said "We inherited … [the house and its surrounding farmland] from a distant relative long since buried in the local churchyard.") Without identifying his ownership, Hoppé also published "Edthof [sic]: An Old Farmhouse Adapted to Modern Needs by an English Family," an illustrated article in *Woman* (March 1926), 523–26, 602. According to Hoppé family lore, Edhof was actually purchased with Marion Hoppé's own money. It was the house the Hoppés were staying in when the *Anschluss* occurred.

13 For the observation about "Heir of the Ages," I am grateful to Terence Pepper and Helen Trompeteler of the NPG, who have discovered that the picture, sometimes titled *Trailing Clouds of Glory*, depicts the child dancer Marie Odette Goimbault. An instance of Hoppé's petitioning of Stieglitz may be found in his letters to Stieglitz of February 11 and March 12, both 1921, Box 25, Folder 583, Alfred Stieglitz/Georgia O'Keeffe Archive, YCAL MSS 85, Beinecke Library, Yale University, New Haven, Connecticut. CA holds many pages of relevant reminiscence—from lists of significant associates of Stieglitz's *Camera Work* to thumbnail sketches of numerous artists.

14 This essay is not the place to pursue all aspects of Hoppé's career, but see the chronology noted above and the following publications: *Whimsical Dolls and Silhouettes by E. O. Hoppé* (New York: M. Knoedler and Co., 1920), an eight-page catalog; *A Specimen Book of Pattern Papers Designed For and in Use at the Curwen Press*, with an Introduction by Paul Nash (London: The Fleuron for the Curwen Press, 1924), which includes a paper designed by Hoppé; "American Signs and Wonders," *Illustrated Tasmanian Mail* (March 16, 1927), 25, a newspaper article with a possible self-portrait of Hoppé finishing a batik design; and W. K. W., "Some Works of Mr. E. O. Hoppé," *Studio*, 78 (December 1919), 103–11, an article that includes reproductions of a watercolor, a poster, colored textile designs, and decorations by Hoppé. This last is reprinted in *International Studio*, 69 (January 1920), 103–11. One of Hoppé's book collaborations with Arthur St John Adcock (Adcock and Hoppé 1923) was advertised as having a "Fac-simile Crayon Etched Wrapper by E. O. Hoppé." As late as 1957, Hoppé offered the publisher Martin Secker his "original designs" for "Book Covers, Jackets, End Papers, Head and Tail Pieces"; see letter, Hoppé to Secker, August 29, 1957, Secker Mss., Manuscripts Department, Lilly Library, Indiana University, Bloomington, Indiana.

15 Hoppé's fictional stories appeared in a range of middlebrow magazines; one example is "A Modern Fairy Tale," *Woman* (December 1926). Galsworthy's Foreword appeared in Hoppé (1922).

16 Hoppé's memory of the PEN invitation found in a note in CA 1819–1856. For PEN, see series of letters from Hoppé and Miss M. E. Chickall

(hereafter MEC), to Mrs. Dawson Scott (DS) and Herman Ould (HO), most particularly as follows: MEC to DS, April 14 and December 13, 1923, and MEC to HO, March 22, 1927. All these letters are in the PEN, Recip. Files at HRC.

17 Hoppé to DS, September 23, 1926; MEC to HO, June 1, 1926; Hoppé to HO, January 12, 1930; and Hoppé to HO, April 16, 1930. These were followed through in subsequent letters—Hoppé to HO, May 15, June 2, and June 3, 1931—until Hoppé's resignation, apparently because HO had not followed through on the Australian initiatives, in MEC to HO, October 22, 1931. Again, all these letters are in the PEN, Recip. Files at the HRC.

18 For more on this trope, see Shloss 1987: 17 and *passim*.

19 Steichen 1963; Beaton 1951. For further discussion of the interplay between photographs and autobiographies, though they do not mention these instances, see Rugg 1997 and Prosser 2005. It is notable that—despite the fact that some chapters of *Hundred Thousand Exposures* (e.g., Ch. 5, on cameras) are very "instructional" by nature—the "How to" chapter titles of its table of contents page do not appear at the head of the actual chapters, which grants the book a mixed-mode status as *both* technical manual and autobiography. The caption quotations are taken from those for Queen Mary (65) and Alice Meynell (47).

20 See Henderson 1925. There are several typescript memoirs of Shaw in CA; the particular memoir recalled here is in CCP: folder marked "Reminiscences [iv]," AG: 1/6. The 1933 portrait of G.B.S. appears, with this caption, in Hoppé 1945: 65. For Shaw and photography, see Jay and Moore 1989.

21 For captions, see Hoppé 1945: 47, 48, and 128, respectively. The sisal rope picture was probably taken in 1938, when most of the African travel occurred. The Shapero Gallery, London, holds in its extensive collection of later Hoppé materials an album labeled "Industry Sisal Salt Sponges" that has many sisal images; I am grateful to Roland Belgrave, then at Shapero, for his assistance.

22 Hoppé 1945: 127. The *Illustrated London News* review was excerpted on the dust jacket of the third reprint of *Hundred Thousand Exposures* in 1947.

23 Hoppé 1955: 128. For more on the noms de plume, see the chronology cited in Note 4.

Mick Gidley is Emeritus Professor of American Literature and Culture at the University of Leeds. His photographic work includes *Edward S. Curtis and the North American Indian, Incorporated* (Cambridge University Press, [1998] 2000) and *Photography and the USA* (Reaktion, 2011). He has recently edited or coedited *Edward S. Curtis and the North American Indian Project in the Field* (University of Nebraska Press, [2003] 2010), *Writing with Light: Words and Photographs in American Texts* (Peter Lang, 2010), and *Picturing Atrocity* (Reaktion, 2012). In 2006, for an essay on Richard Avedon, he was awarded the Arthur Miller Prize. He is completing a study of E. O. Hoppé.

References

Adcock, Arthur St John and E. O. Hoppé. 1923. *Gods of Modern Grub Street: Impressions of Contemporary Authors*. London: Sampson Low, Marston.

Adcock, Arthur St John and E. O. Hoppé. 1928. *The Glory That Was Grub Street*. London: Sampson Low, Marston.

Beaton, Cecil. 1951. *Photobiography*. London: Odhams Press.

Contemporary Authors. 1965. First revision, Vol. 11–12. Detroit: Gale.

Daniels, Diana P. 1954. "One Man's View: E. O. Hoppé and the Diaghilev Ballet." *Dance Magazine*, 28 (September): 16–28.

Gidley, Mick. 2012. "Emil Otto Hoppé, Autobiography, and Cultural Moments." In Patrizia Di Bello, Colette Wilson, and Shamoon Zamir (eds), *The Photobook: From Talbot to Ruscha and Beyond*, pp. 52–70. London and New York: I. B. Tauris.

Gidley, Mick. Forthcoming. "E. O. Hoppé's Portraiture: The Maker, Patronage, the Public." *History of Photography*.

Henderson, Archibald. 1925. *Table-Talk of G.B.S.: Conversations on Things in General by George Bernard Shaw and his Biographer Archibald Henderson*. London: Chapman and Hall.

Hoffman, Heinrich. 1955. *Hitler Was My Friend*. Trans. Lt Col R. H. Stevens. London: Burke.

Hoppé, E. O. 1922. *New Camera Work by E. O. Hoppé*, with a Foreword by John Galsworthy. London: William Marchant & Co., The Goupil Gallery.

Hoppé, E. O. 1931a. *The Fifth Continent*. London: Simpkin Marshall.

Hoppé, E. O. 1931b. *Unterwegs: Skizzen*. Berlin: Ernst Pollak.

Hoppé, E. O. 1934. *Round the World with a Camera*. London: Hutchinson.

Hoppé, E. O. 1945. *Hundred Thousand Exposures*. London: Focal Press.

Hoppé, E. O. 1955. "Pictorial Photography Assessed Without Prejudice." *British Journal of Photography* (July): 127–42.

Hoppé, E. O. 1971. "Mercurial Swan: Anna Matveeva Pavlova." *Dance Magazine*, 45 (January): 30–31.

Howe, Graham with Erika Esau. 2007. *E. O. Hoppé's Australia*. New York: W.W. Norton.

Jay, Bill. 1985. "Emil Otto Hoppé." *Studies in Visual Communication*, 11(2): 4–10.

Jay, Bill and Margaret Moore (eds). 1989. *Bernard Shaw on Photography: Essays and Photographs*. London: Equation.

Prodger, Phillip. 2007. *E. O. Hoppé's Amerika*. New York: W.W. Norton.

Prodger, Phillip and Terence Pepper. 2011. *Hoppé's Portraits: Society, Studio and Street*. London: National Portrait Gallery.

Prosser, Jay. 2005. *Light in the Dark Room: Photography and Loss*. Minneapolis and London: University of Minnesota Press.

Rugg, Linda Haverty. 1997. *Picturing Ourselves: Photography and Autobiography*. Chicago and London: University of Chicago Press.

Shloss, Carol. 1987. *In Visible Light: Photography and the American Writer 1840–1940*. New York and Oxford: Oxford University Press.

Steichen, Edward. 1963. *A Life in Photography*. Garden City: Doubleday.