The image is very similar in style and dress to the photograph dated 1869 used as the frontispiece to Glen Petrie’s *A Singular Iniquity: the Campaigns of Josephine Butler* (1971). It may therefore have been taken later than the 1868 photograph of the marble bust.

Josephine Butler, pictured in front of lilies, represents “all brave champions of purity.” The choice of a portrait to be copied in stained glass was made by the Bishop of Liverpool in March-April 1910, in correspondence with Josephine’s brother-in-law, Montagu Butler, and her eldest son, George Grey Butler.

Josephine was forthright in her own views on portraits and photographs of herself. A selection from the University Library’s collections, with comments from her letters, are shown alongside the final choice.

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1. **Signed postcard (1868) of marble bust by Alexander Munro, c.1855.** University of Liverpool Library, JB 2/1/6 (original bust in Walker Art Gallery, Liverpool)

   Postcard sent out with a subscription appeal in 1868, in support of the Butlers’ campaigning work. When asked to supply a picture, Josephine Butler wrote:

   > I have tried in vain three times to get a decent [photograph] of myself. They are somehow never the least like, but I have at last got one done of Munro’s bust of me, which is nice I think. It can be had from Messrs. Vandyke and Brown, 31 Bold Street.

2. **Opalotype photograph (c.1869) transferred onto glass.** University of Liverpool Library, JB 2/1/7

   The image is very similar in style and dress to the photograph dated 1869 used as the frontispiece of Glen Petrie’s *A Singular Iniquity: the Campaigns of Josephine Butler* (1971). It may therefore have been taken later than the 1868 photograph of the marble bust.

3. **Photograph of Josephine Butler, c.1876, taken by H.S. Mendelssohn, Newcastle.** University of Liverpool Library, SPEC Butler A.5

   Like the 1869 photograph, this picture, reproduced in Josephine E. Butler: an Autobiographical Memoir, edited by George and Lucy Johnson (1909), shows Josephine during her main campaigning years.

4. **Photograph of Josephine Butler, taken by Elliott & Fry, c.1901.** University of Liverpool Library, JB 2/1/8

   In 1900, Josephine had turned down a correspondant’s request for a photograph, saying:

   > I have declined for many years to be photographed, because every attempt has stamped upon the face such an expression of profound melancholy & suffering as wholly belies my character.

   In a letter to her son Stanley, 23 Jan 1901, Josephine commented,

   > Elliott & Fry charge far too much for that photograph, five shillings each. They did a larger one, which some think much better, which costs 7/6. It is really artistic.

5. **Printed copy of the drawing by Emily Ford (March 3, 1903), with signature.** University of Liverpool Library, JB 2/1/9

   In a letter to Stanley of March 2 1903, Josephine wrote,

   > I have been sitting all day on a chair, for Emily Ford who besought me so earnestly to let her try & draw my old face. She is very friendly & nice, & so I consented. She has done a drawing, life size, in chalk, & I can only say it is much better than what Watts did. Perhaps that is not saying much; but it is really artistic, and I think like, with all its thinness and wrinkles.

   Her son George, however, thought it very poor.

6. **Postcard version (1928) of a copy of 1851 drawing by George Richmond.** University of Liverpool Library, JB 2/1/4 (original drawing at the National Portrait Gallery, London)

   In 1928, services and meetings were held in many places, including Liverpool, to celebrate the centenary of Josephine Butler’s birth. The Centenary Committee produced this postcard based on the George Richmond portrait of 1851.

   A copy of the same portrait hung over the lecture room fireplace in Josephine Butler Memorial House, established in 1920.

7. **Booklet on the Noble Women windows in Liverpool Cathedral.** University of Liverpool Library, SPEC Butler D. PC2

   The portrait is based on George Richmond’s drawing of 1851, in the version used as the frontispiece of the Johnsons’ 1909 Autobiographical Memoir of Josephine Butler.

   The Memoir also reproduces the 1876 and 1900 photographs of Josephine Butler, but when her son George sent the book to the Bishop of Liverpool, he recommended the earlier portrait.

   The Bishop, having obtained another copy of the book, sent the frontispiece to the firm of Messrs Powell & Son to use as a model for the portrait in the window.