



Culture and record : nineteenth century photographs from the University of New Mexico Art Museum : 14 April-24 June 1984, Elvehjem Museum of Art, University of Wisconsin-Madison.

Donovan, Kevin A.

Madison, Wisconsin: Elvehjem Museum of Art, University of Wisconsin-Madison, 1984

<https://digital.library.wisc.edu/1711.dl/YZWL4472EDUPQ8A>

<http://rightsstatements.org/vocab/InC/1.0/>

The libraries provide public access to a wide range of material, including online exhibits, digitized collections, archival finding aids, our catalog, online articles, and a growing range of materials in many media.

When possible, we provide rights information in catalog records, finding aids, and other metadata that accompanies collections or items. However, it is always the user's obligation to evaluate copyright and rights issues in light of their own use.

CULTURE AND RECORD



Nineteenth Century Photographs
from the University of New Mexico Art Museum

CULTURE AND RECORD

Nineteenth Century Photographs
from the University of New Mexico Art Museum

14 April-24 June 1984

Elvehjem Museum of Art
University of Wisconsin-Madison

Introductory Essay by Thomas F. Barrow
Catalogue by Kevin A. Donovan

Cover: Catalogue number 14

An exhibition and catalogue supported by the University of
Wisconsin-Madison Knapp Bequest and Anonymous Fund Committees.

© Copyright 1984
The Regents of the University of Wisconsin System
ISBN 0-932900-07-0

FOREWORD

When the opportunity arose to present at the Elvehjem an exhibition focusing on the early history of photography, the Elvehjem's late director Katherine Mead pursued it with characteristic enthusiasm. Her early discussions with Professor Thomas F. Barrow of the University of New Mexico, whose art museum holds one of the country's premier collections of early photographs, led to this magnificent loan of 126 important photographs from that collection.

We are very pleased that Professor Barrow agreed to serve as guest curator for the exhibition. His knowledge of the subject and his conviction that early photographs can speak to us eloquently of past and present has made for a stimulating collaboration. We also would like to thank the staff of the University of New Mexico Art Museum, especially Emily Kass, Interim Director, for her support of the exhibition, and Peter S. Briggs, Curator of Collections, and Kevin Donovan, NEA Intern, for their many organizational efforts.

The installation of the exhibition at the Elvehjem was under the charge of Carlton Overland, Curator of Collections, who was assisted by Lisa Calden, Registrar; Henry Behrnd, Chief Gallery Technician; Jacqueline M. Captain, Project Assistant; and student curatorial assistants Shirley Scheier and Dennis Jon. Laura Vanderploeg photographed each work for the catalogue, Sandra Paske and Jeanne Niederklopfer prepared the manuscript for transmission to typesetting, and Loni Hayman assisted in editing the galleys. Program Assistant Ruth Struve attended to many administrative details.

The exhibition and this catalogue were underwritten by grants from the University of Wisconsin-Madison Knapp Bequest and Anonymous Fund Committees. We gratefully acknowledge this support.

Stephen C. McGough
Acting Director

ACKNOWLEDGEMENTS

The overall concept of this exhibition was that of the late Katherine Harper Mead. Her understanding of the importance of photography to the development of art and for nineteenth-century art in general would, I am certain, have led to great activity at the Elvehjem in these areas. Her support and encouragement helped immeasurably to give the selection of images their ultimate organization.

Emily Kass made all of the University of New Mexico Art Museum resources readily available. Rene Hein typed the innumerable revisions. And the entire Museum staff showed great patience with the increased work load. Elizabeth Hadas and Dana Asbury provided invaluable editorial assistance. Kevin Donovan's contributions were too numerous to list, but included extensive original research on items unique to this collection and an excellent eye for picture relationships.

Thomas F. Barrow, *Guest Curator*
Professor, Department of Art
University of New Mexico

The University of New Mexico
Art Museum Staff for the exhibition:

Peter S. Briggs, *Curator of Collections*

Kevin Donovan, *NEA Intern*

Sandra Edwards, *Staff Assistant*

Rene Hein, *Sales Desk Manager*

Emily S. Kass, *Interim Director*

Diane Kendall, *Assistant Sales Desk Manager*

Neil Morgenstern, *Assistant to the Curator
of Collections*

David Wagoner, *Technical Curator*

Partial funding for the exhibition was provided by
an Institute of Museum Services General Operating
Support Grant.

INTRODUCTION

The photographs from the University of New Mexico Art Museum reproduced in this catalogue and displayed in the accompanying exhibition are representative of the two major directions taken by nineteenth-century photography. Initially, photographs were deemed useful as records of the human visage and of topography. The early inventors of the medium saw considerable economic potential in photography thus creating a desirable financial link to the industrial revolution. The other direction photography took (represented here by somewhat less than half of the images) was parallel to the growth of high art. Although photography was heralded from the moment of its birth as a potentially rich addition to artistic tradition, it also elicited strong skepticism regarding its intellectual and aesthetic value.

As the invention of photography recedes in time, the enormous cultural changes that the invention brought with it become fainter, and our understanding of the magnitude of this invention is hampered. One can say that we have the photographs to tell us all we need to know about this distant time. But, as is so often the case, pictures do not tell the entire story. They are physical objects that may move us by their nostalgic presence, and they provoke speculation on the nature of history as well as on a medium that defies translation. They can tell us, however, about aspects of industrialization and capitalism and the widespread desire for change that are now seen as the hallmarks of the nineteenth century.

Photographs are a peerless aid to memory, and they possess an implied veracity unmatched prior to the invention of the medium. Europeans had, of course, visited foreign lands and made drawings, paintings and various illustrations that were published in books, yet until the invention of the photograph no one could be quite sure of the truth of the picture. Whatever these viewers thought about the hand-drawn scene, once they saw a photograph from another continent, their thinking was dramatically altered. Almost a century later, Robert Taft clearly stated a similar attitude, "We believe . . . that the photograph recreates the original scene with absolute fidelity to fact. For these reasons, real or psychological it is asserted that photographs are valuable historic documents. Like other facts on which recorded history is based, they must be appraised and their authenticity determined."¹ One reason for the public's enthusiasm for this implied or accepted truthfulness in the visual arts was the loosening of religion's grasp on the

inhabitants of France, England, and Germany. An interesting example of this shift in feeling and belief is the following quotation from Heinrich Heine's critical essay on France's official salon exhibition of 1831, eight years before the invention of photography:

Catholicism is not only extinct in modern France, it has not here even a reactionary influence on art, as in our protestant Germany, where it has regained a new value by the aid of poetry, which always embellished the ruins of the past . . . The number of pictures representing Christian subjects drawn from the Bible or from religious legends is so insignificant in this year's Exhibition that many a subdivision of a secular motif contains many more and far better pictures. After counting accurately, I find among the three thousand numbers in the catalog, only 29 such religious pictures, while there are 30 representing scenes from Walter Scott's novels. I can, therefore, when I speak of French painting, not be misunderstood when I use the expression "historical painting" and "historical school" in their most natural meaning.²

The connections between this fading of the religious and mythological subject in painting and the rise of realism epitomized in the writings of Gustave Flaubert and Honoré de Balzac are apparent.

The fascination with the notion of veracity continued into the twentieth century. In 1910 George Bernard Shaw expressed his thoughts on truth and photography:

True, the camera will not build up a monumental fiction as Michelangelo did or coil it cunningly into a decorative one, as Burne-Jones did. But it will draw it as it is, in the clearest purity or the softest mystery, as no draughtsman can or ever could. And by the seriousness of its veracity it will make the slightest lubricity intolerable. . . . Photography is so truthful—its subjects so obvious realities and not idle fancies—that dignity is imposed on it as effectually as it is on a church congregation.³

A study of the photographs in this catalog and the exhibition it accompanies will illuminate further these observations. For while the subject matter of the photographs is from many locations in the world the photographers are primarily from France, England, and the United States, three of the countries leading the industrial revolution. Photography is so closely tied to the growth of

industrialized society that it is surprising that until very recently so little has been written about its relationship to this nineteenth-century phenomenon. The pioneering study by Francis Klingender *Art and the Industrial Revolution* barely mentions photography. Klingender's work, with a distinct Marxist orientation, was one of the earliest to note the changes industrialization and the marketing of its products (and except for a small segment photography was very much one of them) were making. "In civilized society, therefore, religion, morals, philosophy, science, and art have become commodities, to be bartered in the marketplace, like shoes and stockings."⁴ This is mentioned in a discussion of Adam Smith showing that Smith generally supported the changes capitalism was making for the average individual and that the division of labor would allow much greater individual freedom. The fact that photography could be used to sell or propagandize for these beliefs was not considered. Klingender's study was completed during the years of the Second World War. An earlier work by Walter Benjamin, "Paris—the Capital of the Nineteenth Century," completed in 1935, is the first piece to recognize clearly photography's importance as an instrument of change:

As the technique of communications increased, the informational importance of painting diminished. The latter began in reaction to photography, first to emphasize the colored elements of the image. As Impressionism gave way to Cubism, painting created for itself a broader domain, into which for the time being photography could not follow it. Photography in its turn, from the middle of the century onwards, extended enormously the sphere of the market-society; for it offered on the market, in limitless quantities, figures, landscapes, events which had previously been utilized either not at all, or only as pictures for one customer. And in order to increase sales, it renewed its objects by means of modish variations in camera technique, which determined the subsequent history of photography.⁵

The connection between photography and the industrial revolution is reflected in photography's sheer ubiquity. The presence of photography can be compared with the number of yards of wool carpet manufactured in the late 1800s by power looms or the increase in the printing and distribution of newspapers as steam driven printing presses came into use. Photography was marketed as a necessity and as such could be manufactured in the quantity necessary for significant profit. For instance, the photographic firm of E. and H.T. Anthony and Co. had sales of \$100,000 in 1859. The Civil War

caused their sales to rise to \$600,000 in 1864.⁶ In fact any disaster, natural or manmade, could be counted on to utilize photography in some way and hence increase its value as well as the number of photographs. This financial attractiveness in no way negated or detracted from the entertainment and recreation factor. The prodigal Victorian photographer Francis Frith wrote in the introduction to his two volume work *Egypt and Palestine*:

There is no effective substitute for actual travel, but it is my ambition to provide for those to whom circumstances forbid that luxury, *faithful* representations of the scenes I have witnessed. . . .⁷

These two volumes sold over 2,000 copies and were illustrated with actual prints, which meant that over 150,000 prints were produced. Even farmers benefited from the industrialization of photography. As Beaumont Newhall has pointed out, "The Dresden Albumenizing Company, the largest in the world, used 60,000 eggs a day"⁸ in its preparation of albumen photographic printing paper. Rather than become lost in the recitation of such numbers, we should let them direct our attention to a comparison between what nineteenth-century photography meant in terms of presumed accurate information and the presumptions made later about television. In his provocative book *The Camera Age*, Michael Arlen speaks to the contemporary issue, but much of what he says could have been said about the burgeoning of photography through the 1870s and 1880s:

More and more, we see what the camera sees. Our interests become determined by what the cameras are interested in . . . Our cultural programs reshape dance, theatre, painting, or literary material according to the camera's eye, as if the formal essence of particular works in non-visual (or nonfilmic) areas were somehow neutral, waiting to be recast in the new medium.

In important ways, it is a time of liberation; just as in other times it is bound to be a time of loss. For a hundred years or so, across the Western world, visual forms and crafts have been emerging from their lengthy servitude to the demands of trying to express nonvisual information. Painting gave up storytelling; photography has shaken free of journalism; movies abandoned the stage play.⁹

The comparison is not difficult to conceive, even if early photographs did not reach the 15 million viewers reputed to see even a poor television show. The numbers reached were unlike anything prior to the invention of photography. William C. Darrah points out that the London Stereoscopic

Company manufactured more than 1000 stereographs a day in the early 1860s, and in 1862 they sold more than 300,000 views of the International Exhibition within six months. The B.W. Kilburn Stereographic Company ultimately had over 16,000 separate stereographs available for sale. Among their subjects were the Johnstown flood, the Coronation of Czar Nicholas II, the Spanish American War, the Boer War and so on.¹⁰

One great difference between photography and television is that although in our own time there is no shortage of critics who find television to be an invention bereft of social value, very few nineteenth-century critics seem to have seen photography as a malediction on mankind. A relatively little known but highly observant essayist of the nineteenth century was Andrew Wynter, a physician whose specialty was the study of mental health. In his essays he worried gravely about such effects of modernization as the psychic pressures of the excursion train and the mass production of bread, yet when he wrote about photography Wynter could find virtually nothing wrong with its fantastic numbers. In one essay on photographic portraiture he showed concern for the proliferation of the carte-de-visite, but at the same time he closes on this note: "What a loveable thing it is to run through the domestic carte-de-visite album and to note how, year by year, the flaxen-curled darlings have silently grown into dear, clumsy, Newfoundlandish boobbledehoys [sic], and how, by degrees, they have fined down into the perfect beauty of their *Première jeunesse!* Who shall estimate the pleasure that photography has conferred on mankind?"¹¹

Wynter's enthusiasm for and approval of photography were generally widespread among commentators upon photography of this period, as it pertained to record keeping or to the retrieval of images from distant locales of savages, mountains, waterfalls, or in America, the newly opened West. But in the area of art, the photographic issues were not so clearly defined. The artistic possibilities for photography ranged from "from today painting is dead,"¹² the somewhat overenthusiastic words of the painter Paul Delaroche when he first saw the daguerreotype, to the optimistic:

This new land is photography, Art's youngest and fairest child; no rival of the old family, no straggler for wornout birthrights, but heir to a new heaven and a new earth, found by itself, and to be left to its own children. For photography there are new secrets to conquer, new difficulties to overcome, new Madonnas to invent, new ideals to imagine. There will be perhaps photograph Raphaels, photograph Titians,

founders of new empires, and not subverters of the old.¹³

And finally the more guarded but no less confident Henry Peach Robinson:

It must be confessed and distinctly understood, that photography has its limits. Whilst it will be necessary to explain the fundamental laws of composition in their entirety, the applicability of these laws in photography is limited by the comparatively scant plasticity of the photographer's tools—light as it can be employed by lenses and chemicals. . . . It will be my aim to endeavor to indicate what can be done by photography, and how; assuming throughout, however, that the student is familiar with photography and the capability of the appliances at his disposal, asking him to remember that great technical knowledge is only a means by which artistic power can be exhibited, and not the end and perfection of the photographer's art.¹⁴

The extreme antithesis of the attitudes quoted above has been that of Charles Baudelaire, in particular his essay "The Modern Public and Photography" written on the occasion of the French Salon of 1859:

The photographic industry was the refuge of every would-be painter, every painter too ill-endowed or too lazy to complete his studies, this universal infatuation bore not only the mark of a blindness, an imbecility, but also had the air of a vengeance. I do not believe, . . . the absolute success of such a brutish conspiracy, in which, as in all others, one finds but fools and knaves; but I am convinced that the ill-applied developments of photography, like all other purely material developments of progress, have contributed much to the impoverishment of the French artistic genius. . . .

Could you find an honest observer to declare that the invasion of photography and the great industrial madness of our times have no part at all in this deplorable result? Are we to suppose that a people whose eyes are growing used to considering the results of a material science as though it were the products of the beautiful, will not in the course of time, have singularly diminished its faculties of judging and feeling what are among the most ethereal and immaterial aspects of creation?¹⁵

Or this also from 1859:

Set it down before a sunbeam, a breaking wave . . . and it will do it,—but to shape out an ideal purity, nobleness or bravery, that it will

do—never. It is at best an angel copier; a godlike machine of which light and sunshine is the animating promethean fire. Put it higher, and you degrade art to the worshipper of machine.¹⁶

These comments represent an almost Luddite response to photography's invention and outpourings. While the public and the critics stopped short of demanding destruction of this invention, they nevertheless were extremely skeptical of it ever replacing art as they knew it, because photography was too easy. A second caveat was that photography was made by a machine and machine-made artifacts were widely regarded with trepidation in the late nineteenth century, particularly in Britain, where John Ruskin and William Morris revered the craft guilds of the past. The critics were not altogether incorrect in their feelings; there was, as has been suggested earlier in this essay, an enormous outpouring of second- and third-rate work from the camera. But, as had been true in other periods, the best artists soared above this pedestrian output.

It is now widely acknowledged that the first artist of the camera was Julia Margaret Cameron, a Victorian of great energy and indefatigable spirit. She made portraits of such Victorian notables as Alfred Lord Tennyson, Thomas Carlyle, Robert Browning, Sir John Herschel, Charles Darwin, John Ruskin, Anthony Trollope, and Ellen Terry. More than simple records, these portraits are an impressive indication of where the art of photography might lie. That Cameron was an artist—not just a lucky amateur—must be recognized. Not only are the magnificent portraits an example of her accomplishment, there are also letters and fragments of her unfinished autobiography, *Annals of My Glass House*. These tantalizing bits of information confirm what the images suggest, that Cameron was not a slave to the technical limitations of the camera and that she labored to make it present the vision she desired.¹⁷ Most of the other photographers during this period who were attempting work of this quality—Oscar Rejlander, the above quoted H.P. Robinson, P.H. Emerson, and Roger Fenton, among others—were British. Traditionally, however, British culture did not have a strong background in the visual arts (it does not to this day), and hence artists were forced to appropriate picture ideas from foreign lands. The other reason is that after the initial excitement of the first thirty-five or forty years of photography, the practitioners in Britain seemed to have settled into a kind of stagnation. They were satisfied with the profound documentary qualities of the photograph and believed that this was its only true function. As a result of this dwindling of artistic energy, American photographers became more and more prominent,

especially one man of great insight and prophetic vision, Alfred Stieglitz.¹⁸

It is hard not to view Alfred Stieglitz's relation to the art of photography as that of a man with a conceptual stake in both the nineteenth and twentieth centuries. He was possessed of an enormous amount of energy and passionately entered into arguments, debates, and those interminable aesthetic disputations that seem so characteristic of later nineteenth-century camera clubs. And he understood how to derive power and influence from the judicious publication of these encounters, first in *Camera Notes* and later in *Camera Work*. Stieglitz believed strongly and totally in the uniqueness of photography and saw that it had a mission to reveal truth as it never before had been revealed in the arts. One tactic that Stieglitz used to implement his desire for photography's apotheosis was that of the Photo-Scession. Many discussions of Stieglitz and the Photo-Scession imply that this concept originated with Stieglitz, but Stieglitz was making use of ideas that already had been embodied in the Vienna Secession movement in the late 1800s.¹⁹ Toward the end of the 1880s and in the aesthetic secessionist atmosphere of the time, the Vienna Camera Club had been debating the art photograph and what it might consist of formally. This interest in the photograph as art spread rapidly to England where, in 1892, The Linked Ring was formed. Similar organizations concerned primarily with the photograph as art were formed throughout Western Europe during this decade; Stieglitz's Photo-Scession, formed in 1902, was really the end of the movement.²⁰ Within a short time virtually all of these groups had degenerated and were supporting and exhibiting work that today is pejoratively labeled pictorialism, primarily because of a highly mannered anecdotal style. Stieglitz and some of the members of his group, however, continued to produce exciting work. Their general ability to avoid this debasement of their ideals may be due in part to Stieglitz's early studies under Professor Vogel in the Berlin Polytechnic School; for a number of years Stieglitz was involved with theories that involved photographic chemistry. As he became familiar with modern movements in art, he became more and more involved in the aesthetic issues of photography. The naturalistic photographs seen in this catalogue are good examples of his work during studies at the Polytechnic. It was much later in his career that he turned to a more symbolic mode of photography.

Throughout his later life, in recorded conversations and in his own writings, Stieglitz spoke of an art that was quintessentially American. While one wishes to take nothing away from Stieglitz, it is

interesting how closely his attitude parallels that of an early photographic historian Marcus Aurelius Root, writing about the idea of nobleness and grandeur which we find embodied in the lives of the ancient Greeks and Romans:

We cannot, however, doubt that we are destined to higher achievements even than theirs. It will assuredly be so, if that American energy, so prolific of prodigies in the domain of utility, shall fling its total self into the culture of art. And would we rid ourselves of that servile propensity to imitation, implanted in us by our constant intercourse with old Europe, and act fully out the originalities springing from novel conditions, in this respect, as we have done in so many others, I doubt not, that a new magnificent type of universal art will be ushered into the world. . . . To be alike true and great, American art must be America's spirit and life, with all their individualities, idealized and encircled with a magic halo of beauty!²¹

All that Stieglitz symbolized and fought for in photography as an art discrete from all others has been eclipsed to some extent by other issues in the course of the twentieth century. The great art movements beginning with Impressionism, moving through Cubism and Abstract Expressionism were for the most part ignored by photographers. When photography is considered in relation to those movements it is seen to be in the penumbra. It is to a large extent in the photographs in this exhibition made between 1880 and 1900 that one can see what the art of photography might have been.

As the nineteenth century recedes from our own time, it would be well to remember that most of the inventions that have altered our lives so thoroughly came from that century: The automobile, the airplane, the telephone, and, of course, photography, derive from a time that we are ransacking for clues to our current dilemmas. To date, however, nineteenth-century photography is known to most people only through a few elegant "gift" books and books marketed as "nostalgic."

It is hard not to feel nostalgia for the age that gave us the spherical, transparent velocipede, portable soup, and the hat comforter, not to mention the photographic rifle and the photographic hat.

In photographs we are able to obtain a sense of the rapid expansion of the French railway. We can see paddle steamers, traction engines, elephants, the lily pond at Sydenham, and innumerable human visages. The nineteenth century also gave birth to many forms of modern malaise, and photography might offer greater insights to these issues than heretofore has been supposed. The case of

Arthur J. Munby may suggest the possibilities that lie untapped. Although he moved in the highest art and social circles in Victorian London, Munby was secretly, but happily married to his servant. His diaries reveal this extraordinary bifurcation in the gentleman's life, and the comparison one soon makes is to Lewis Carroll and his fascination for young girls and the similar division in his life. But Munby's secret life was infinitely more complex. Not only did he describe in diaries his wife, other working class women, and his interest in such women, but he photographed many of the working women whom he had met and described in his writings.²² This might be seen as little different than the belief in certain societies that the photograph captures the soul.

But it is a more complex problem than this. The rise of science and the close observation that it depends on were well served by photography. At the same time, the pre-Freudian Victorian's deeply repressed sexuality contributed greatly to seemingly unresolvable tensions. For Munby and Carroll, among others, photography was a convenient solution to inexplicable desires, offering the detachment of science as a mask for voyeuristic possession.

A somewhat different aspect of photography, dealing with reform, is seen in the next example. Living conditions in Victorian England were abysmal, and this piece from Charles Dickens, although highly charged fiction, is a clear reflection of the realities:

Jo lives—that is to say, Jo has not yet died—in a ruinous place, known to the like of him by the name of Tom-all-Alone's. It is a black, dilapidated street, avoided by all decent people, where the crazy houses were seized upon, when their decay was far advanced, by some bold vagrants, who, after establishing their own possession, took to letting them out in lodgings. Now, these tumbling tenements contain, by night, a swarm of misery. As, on the ruined human wretch, vermin parasites appear, so these ruined shelters have bred a crowd of foul existence that crawls in and out of gaps in walls and boards; and coils itself to sleep in maggot numbers where the rain drips in; and comes and goes, fetching and carrying fever.²³

Much like the writings of social reformers, photography often influenced social reform with its documentation of comparable squalor. But it began to lose its effect, much as the Vietnamese War gradually lost its effect on television viewers as it dragged on. An observation of Walter Benjamin's is a succinct revelation of this phenomenon:

The camera is now incapable of photographing a tenement or a rubbish heap without transfiguring it. Not to mention a river dam or an electric cable factory: in front of these, photography can only say, 'how beautiful . . . it has succeeded in turning abject poverty itself, by handling it in a modish, technically perfect way, into an object of enjoyment.²⁴

The vast outpouring of literature on the nineteenth century in the last two decades is one signal of our frantic attempt somehow to touch this time for some comprehension of our own. Many social historians are certain that the vast photographic inventory that has been largely ignored for over a century will be the source of much new information. Whatever the historical value of the photographs, it need not interfere with one's experience of the great beauty of the photographs in this catalogue and exhibition. They represent with a high degree of accuracy scenes, events, and personages that we can know no other way. Faced with these wonders, many of the contradictions suggested by documentation versus art and the mechanical versus the human recede. And yet, one can never completely dispel the nagging thought that if, as many have noted, the twentieth century is merely replaying the games and tragedies of the nineteenth, then photography has been more than a passive witness: its very presence has significantly altered those moments and, in doing so, significantly altered our lives.

Introduction Notes

1. *Photography and the American Scene* (1938; rpt. New York: Dover, 1964), p. 317.
2. "The Salon: The Exhibition of Pictures of 1831" (*The Works of Heinrich Heine*, New York, 1906, Vol. 4); in *The Triumph of Art for the Public*, ed. Elizabeth Gilmore Holt (Garden City, N.Y.: Anchor Press, 1979), p. 310.
3. Taft, p. 319.
4. *Art and the Industrial Revolution* (1947; ed. and rev. by Arthur Elton, London: Evelyn, Adams and Mackay, 1968), p. 31.
5. "Paris-the Capital of the Nineteenth Century, II, Daguerre or the Dioramas," in Walter Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (London: New Left Books, 1973), p. 163.
6. Reese V. Jenkins, *Images and Enterprise* (Baltimore: Johns Hopkins University Press, 1975), p. 50.
7. Francis Frith, quoted in Bill Jay, *Victorian Cameraman* (Devon, England: David & Charles, 1973), p. 26.

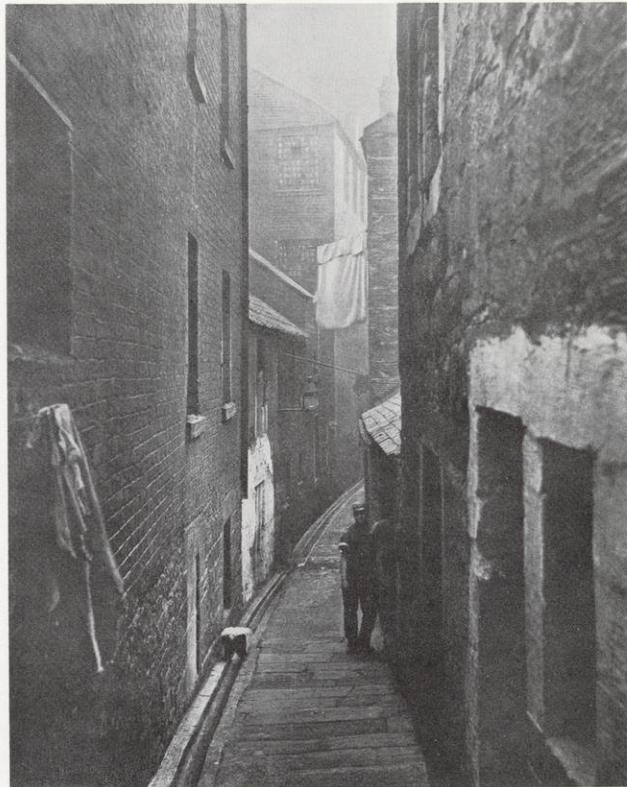
8. *The History of Photography* (New York: The Museum of Modern Art, 1982), p. 60.
9. *The Camera Age* (New York: Farrar, Straus, Giroux, 1981), p. 7.
10. *The World of Stereographs* (Gettysburg, Pa.: W.C. Darrah, 1977), pp. 46-47.
11. *Subtle Brains and Lissom Fingers*, 2nd ed. (London: Robert Hardwicke, 1864), p. 317.
12. Paul Delaroche, quoted in Helmut and Allison Gernsheim, *The History of Photography* (New York: McGraw-Hill, 1969), p. 70.
13. Joseph Durham [attr. to], *The Photographic Journal*, Feb. 21, 1857, p. 217; quoted in Gernsheim, p. 243.
14. *Pictorial Effect in Photography* (1869; rpt. Pawlet, Vt: Helios, 1971), pp. 11-12.
15. "The Salon of 1859" (*La Revue Française*, June 10-July 20, 1859); in *The Art of All Nations*, ed. by Elizabeth Gilmore Holt (Garden City, N.Y.: Anchor Press, 1981), pp. 275-77.
16. Holt, *The Art of All Nations*, p. 250.
17. Helmut Gernsheim, *Julia Margaret Cameron, Her Life and Photographic Work* (1948; 2nd ed., Millerton N.Y.: Aperture, 1975).
18. A succinct and extremely clear essay on Stieglitz's contributions can be found in Sarah Greenough and Juan Hamilton, *Alfred Stieglitz Photographs and Writings* (Washington, D.C.: National Gallery of Art, 1983), pp. 12-28.
19. The best single work on the general atmosphere of the Secessionist period is Carl E. Schorske, *Fin-De-Siècle Vienna: Politics and Culture* (New York: Alfred A. Knopf, 1980).
20. Margaret F. Harker, *The Linked Ring* (London: Heinemann, 1979), pp. 64-67.
21. *The Camera and the Pencil* (1864; rpt. Pawlet, Vt: Helios, 1971), p. 24.
22. Derek Hudson, Munby, *Man of Two Worlds* (Boston: Gambit, 1972).
23. *Bleak House*, 1953, in Nikolaus Pevsner, "Early Working Class Housing" (*The Architectural Review* 93, 1943); in *Studies in Art, Architecture and Design* (New York: Walker and Co., 1968), 2:26.
24. Untitled lecture in Susan Sontag, *On Photography* (New York: Farrar, Straus, Giroux, 1977), p. 107.

CATALOGUE NOTES

The catalogue is arranged alphabetically by the names of the photographers. The dimensions are listed height before width. Some catalogue entries are cross-referenced within the catalogue annotations (e.g., "q.v. 50" refers to catalogue number 50).



1.



2.

James Anderson (Isaac Atkinson)
England (active Italy), (1813-77)

1. *Colonna Traiana, Basamento*, c. 1860
Albumen print
Image: 25.8×19.6 cm. Mount: 34.4×28.5 cm.
Gift of Eleanor and Van Deren Coke, 72.349

Thomas Annan, Scotland, (1829-87)

2. *Close No. 31 Saltmarket*, 1868
Photogravure, from one of the two 1900 editions
of *The Old Closes and Streets of Glasgow*, c. 1871
Image: 22.5×17.5 cm. Paper: 37.1×27.6 cm.
Gift of Harvey Tropp, 82.193

Thomas Annan was trained as a free-hand copper engraver. In 1855 he established a photographic printing firm specializing in portraiture and the reproduction of fine art. When, in 1866, the Glasgow City Improvement Trust was authorized to rebuild the most blighted neighborhoods of Glasgow, Thomas Annan was commissioned to document the project. From 1868 to 1877 Annan produced the photographs that were to comprise *The Old Closes and Streets of Glasgow* (c. 1871), an album of 40 albumen prints representing one of the earliest systematic attempts at social documentary photography.

In 1883 Annan traveled to Vienna to learn and secure exclusive rights to the photogravure process developed by Karl Klic. The firm of T & R Annan and Sons produced fine photogravures from original works by photographers such as G. Christopher Davies and Peter Henry Emerson (q.v. catalogue 47-48).



3.



4.

3. *High Street from College Open*, 1868
Photogravure, from one of the two 1900 editions
of *The Old Closes and Streets of Glasgow*, c. 1871
Image: 17.8×23.8 cm. Paper: 27.6×37.1 cm.
Gift of Harvey Tropp, 82.187

E. Appert, France, (?)
4. *Salle du Conseil, Palais des Tuileries*,
Ministère de 1870, c. 1870
Composite albumen print
Image: 10.7×15.4 cm. Mount: 27.8×34.9 cm.
77.171



5.

Jean-Eugène-Auguste Atget

France (1857-1927)

5. Rue des Jardins St. Paul, c. 1900

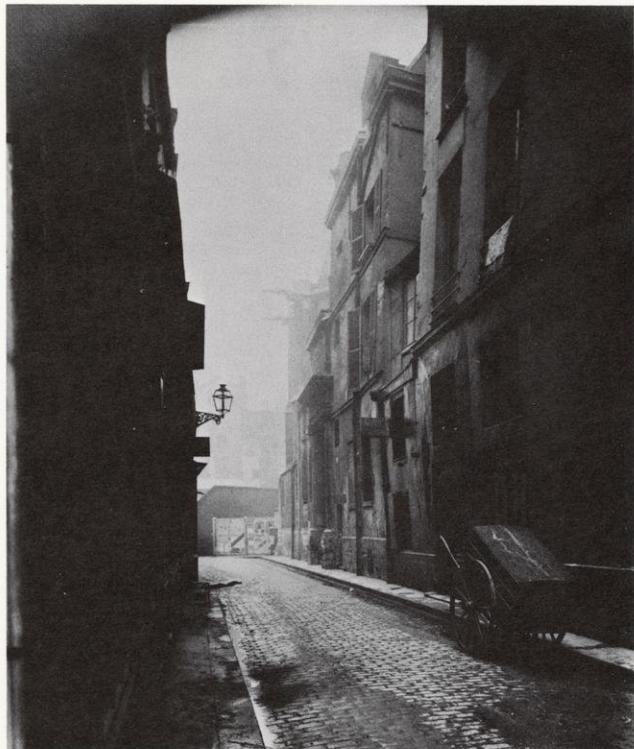
Gold-toned printing-out paper

Image: 21.1×17.5 cm. Mount: 31.6×24.3 cm.
Gift of Eleanor and Van Deren Coke, 72.300

Atget opened a commercial photography studio in 1890 after pursuing undistinguished careers as a sailor, actor, and painter. His photographs of landscape views, architectural details, parks, and historic districts in Paris were well received by a clientele that included painters, designers, amateur historians of Paris, architects, publishers, museum curators, and government agencies.

In 1897 he began a comprehensive documentation of Paris and its outlying areas—a body of work upon which his reputation as an artist rests. Atget's poetic and nostalgic pictures of the streets and environs of Paris describe not only the places photographed but his deep affection for them as well.

Though recognized as a fine professional photographer, even an artist, during his own time, his vast and irreplaceable archive was threatened with neglect after his death. The photographer Bernice Abbott secured a large portion of the archive and actively promoted the genius of Atget's work. The collection, some 5,000 prints and negatives, is now at the Museum of Modern Art in New York.



6.

6. Rue des Barres, c. 1913
Gold-toned printing-out paper
Image: 21.1×18.0 cm. Mount: 31.4×24.5 cm.
Gift of Eleanor and Van Deren Coke, 72.342



7.

7. Hotel Richelieu, Quai de Bethune, 18, c. 1913
Gold-toned printing-out paper
Image: 21.9×18.1 cm. Mount: 31.7×25.6 cm.
Gift of Eleanor and Van Deren Coke, 72.548



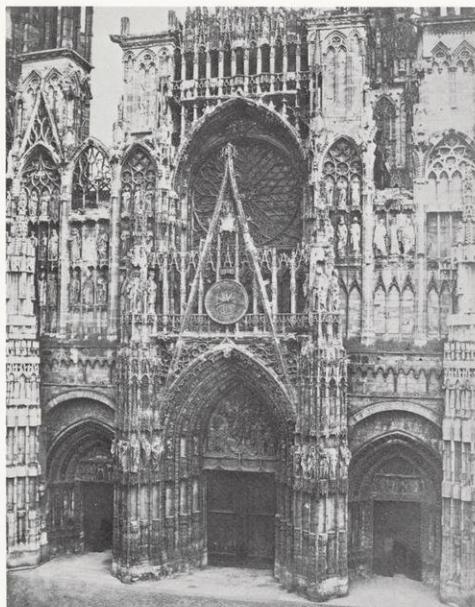
8.

8. *Hotel le Charron, Quai Bourbon, 15*, c. 1900
Gold-toned printing-out paper
Image: 22.8×17.7 cm. Mount: 31.7×22.2 cm.
Gift of Eleanor and Van Deren Coke, 73.288



9.

9. *Auc. Halle au Clé*, c. 1913
Gold-toned printing-out paper
Image: 21.9×18.0 cm.
Gift of Eleanor and Van Deren Coke, 74.21



10.



11.

Edouard Denis Baldus

France (b. Germany), (1815-82)

10. *untitled (facade of Rouen Cathedral)*, c. 1855

Salted paper print

Image: 44.0×33.8 cm. Mount: 57.3×41.2 cm.
Gift of Eleanor and Van Deren Coke, 72.210

11. *Palais de Justice*, c. 1855

Salted paper print

Image: 32.0×44.2 cm. Mount: 44.0×59.2 cm.
Gift of Eleanor and Van Deren Coke, 72.213

A portrait painter before turning to photography, Baldus was among the group of photographers hired in 1851 for the Mission Heliographique, a project undertaken by the Commission des Monuments Historiques to document France's great architectural heritage.

For subsequent government commissions he recorded monuments in Arles, Nîmes, and Avignon (1852-53); the construction of the Louvre (1854-55); and flood damage in the Rhône Valley (1855). Known for his precise compositions and technical mastery of the medium, Baldus has come to be regarded as one of France's finest architectural photographers.



12.



13.

12. Amiens, c. 1855

Salted paper print

Image: 28.9×43.8 cm. Mount: 44.1×59.5 cm.
Gift of Eleanor and Van Deren Coke, 72.656

George N. Barnard, United States, (1819-1902)

13. Fortifications in Front of Atlanta, Con-
federate lines near Chattanooga R.R.—Looking
South, 1864

Albumen print from *Photographic Views of Sher-
man's Campaign*, 1866

Image: 25.8×38.7 cm. Mount: 43.1×50.8 cm.
Gift of Eleanor and Van Deren Coke, 72.303

George N. Barnard started out as a daguerreotypist in Syracuse, New York. His earliest known works, daguerreotypes of an Oswego, New York mill fire (1853), are considered the first news photographs.

During the Civil War Barnard became a photographer for the Union Army and several of his photographs were used in Gardner's *Photographic Sketchbook of the War* (1866) (q.v. 55). In 1864 he was assigned to photograph Sherman's famous March to the Sea. The work from this campaign, documenting in a *post facto* manner the sites of major battles and the Union Army's path of destruction, has an uncomfortable beauty and peacefulness which belies the gruesome realities of the Civil War.



14.



15.

Felice A. Beato

England (b. Italy), (c. 1830-1903)

14. *Afternoon Tea*, c. 1865

Hand-colored albumen print

Image: 24.1×19.4 cm. Mount: 48.0×30.6 cm.
Gift of Eleanor and Van Deren Coke, 72.626

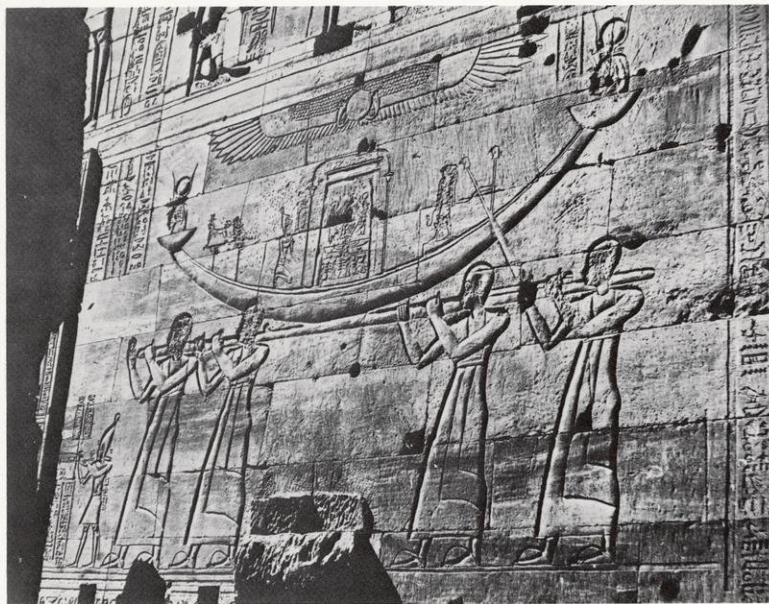
15. *Musumé, in Winter Costume*, c. 1865

Hand-colored albumen print

Image: 24.1×19.0 cm. Mount: 47.9×30.5 cm.
Gift of Eleanor and Van Deren Coke, 72.627

Felice A. Beato was James Robertson's (q.v. 92) assistant during the Crimean War and traveled with him throughout Greece, Turkey, The Holy Land, and India. In 1860 Beato ventured into China, and by 1862 he was one of the earliest photographers to work in Japan.

Though by Victorian standards his hand-colored prints were considered somewhat vulgar, Beato established a successful studio in Japan selling views and genre scenes to foreign travelers. In 1877 Beato sold his Japanese studio and, if Felice A. Beato and A. Beato are the same individual, he relocated in Egypt where he mass-produced photographs for the growing tourist market in images of ancient Egyptian monuments.



16.



17.

16. untitled (wall of Egyptian temple with hieroglyphs), c. 1890

Albumen print

Image: 20.8×26.4 cm. Mount: 35.7×45.8 cm.
Extended loan from the UNM Fine Arts Library,
EL 81.111

17. untitled (wall of Egyptian temple with hieroglyphs), c. 1890

Albumen print

Image: 20.8×26.3 cm. Mount: 35.8×45.8 cm.
Extended loan from the UNM Fine Arts Library,
EL 81.125



18.

Francis Bedford, England, (1816-94)

18. *Watersmeet. The Two Streams*, c. 1870

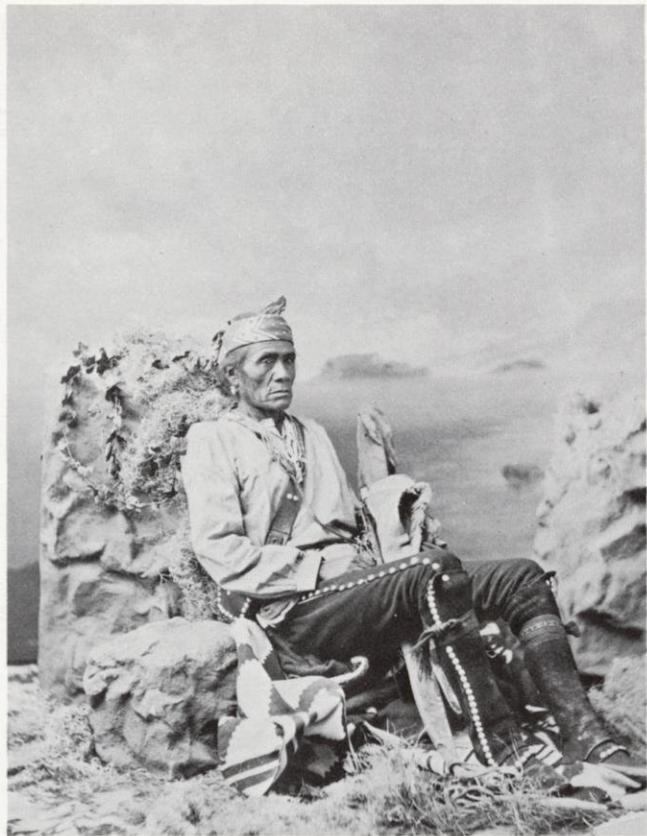
Albumen print

Image: 19.0×28.2 cm.

73.212

Francis Bedford, a well-to-do Victorian gentleman and painter of modest reputation, became a dedicated amateur photographer in the early 1850s. He was soon recognized as an accomplished photographer of English architectural and rural views, praised for his exacting technique and fine print quality. In 1862 he received a prestigious commission to photograph the Prince of Wales' tour of Egypt and the Near East. From this trip Bedford produced an album of 175 photographs made under harrowing desert conditions.

With the rise of tourism as a popular middle-class diversion, Bedford became a major competitor of Francis Frith (q.v. 52-54) in the market for souvenir travel pictures.



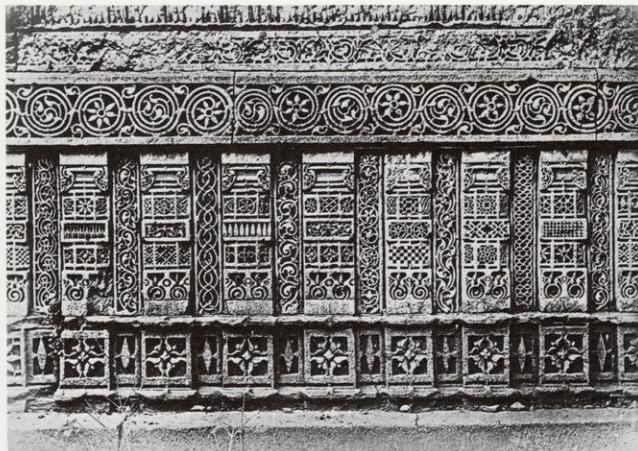
19.

Charles Bell, United States, (?)
19. *Ganado Mucho, Western Navajo Sub Chief*, 1874
Albumen print
Image: 21.9×15.9 cm. Mount: 35.3×27.0 cm.
Gift of Mrs. William Brewster, 68.22

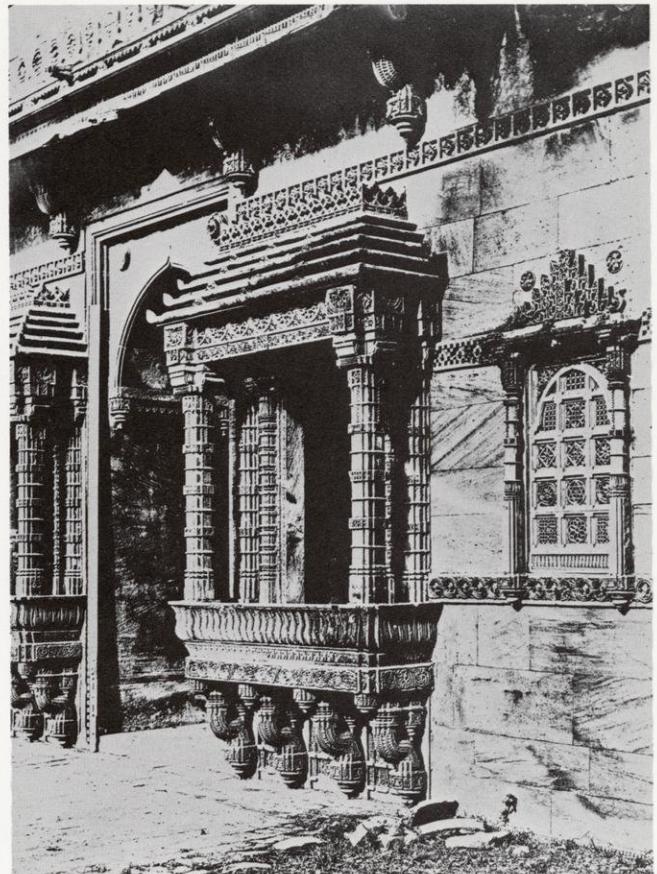


20.

20. *Manuelito Segundo, Son of Navajo Chief Manuelito*, 1874
Albumen print
Image: 21.3×15.9 cm. Mount: 35.3×27.1 cm.
Gift of Mrs. William Brewster, 68.23



21.



22.

Capt. T. Biggs, England, (active 1860s)

21. *Ranee Seepree—Base of the Tomb*, c. 1866

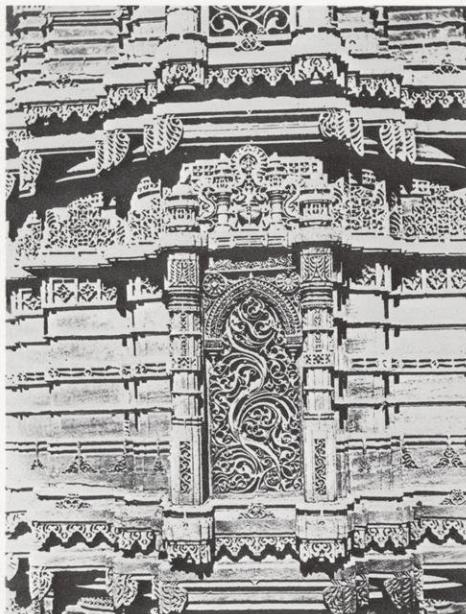
Albumen print, plate 24 from *The Architecture of Ahmedabad*, text by J. Ferguson, 1866.

Image: 13.5×18.8 cm. Mount: 21.3×28.2 cm.
78.29

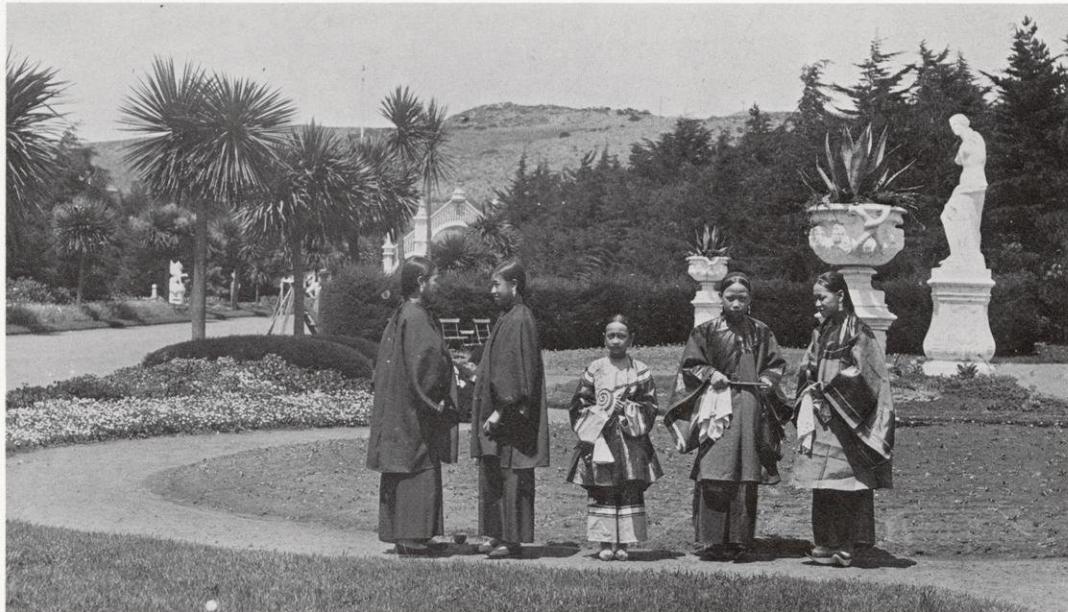
22. *The Queen's Mosque in Mirzapoor—The Northern Side-arch and Windows*, c. 1866

Albumen print, plate 31 from *The Architecture of Ahmedabad*, text by J. Ferguson, 1866.

Image: 18.5×13.4 cm. Mount: 28.1×21.4 cm.
78.30



23.



24.

23. The Queen's Mosque in Mirzapur—
Niches in upper part of base of Southern Min-
aret, c. 1866
Albumen print, plate 35 from *The Architecture of
Ahmedabad*, text by J. Ferguson, 1866
Image: 18.3×13.7 cm. Mount: 28.2×21.2 cm.
78.32

W.C. Billington, United States, (?)
24. Chinese Women in Sutro Heights, San
Francisco, California, n.d.
Albumen print
Image: 10.8×19.1 cm. Mount: 13.5×21.5 cm.
74.31



25.

Louis-Auguste Bisson, France, (1814-76)

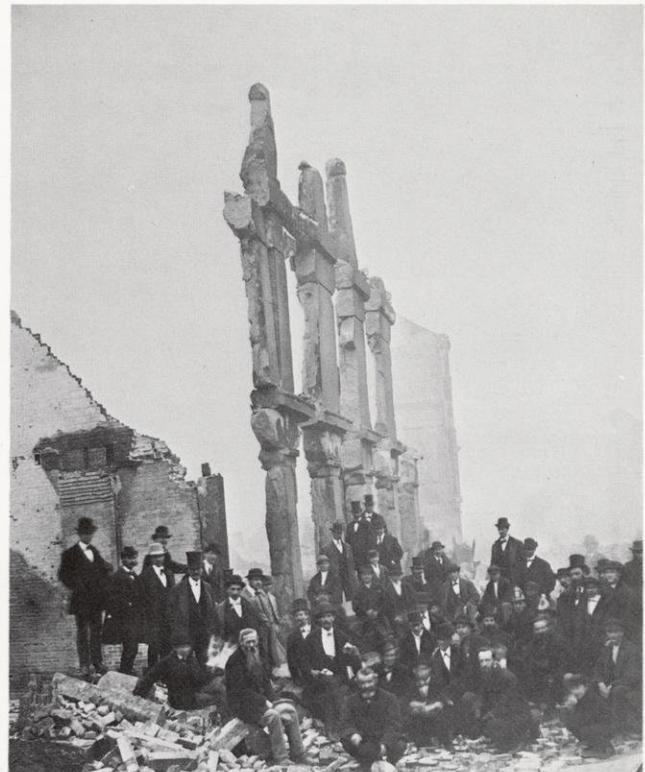
Auguste-Rosalie Bisson, France, (1826-1900)

25. untitled (House of the Boatmen,
Quaides Herbes, Ghent), c. 1855

Albumen print

Image: 43.4×33.0 cm. Mount: 59.8×42.9 cm.
Gift of Eleanor and Van Deren Coke, 72.513

With the help of their father, Louis-François Bisson, the Bisson frères opened a daguerreotype studio in Paris as early as 1841. They later expanded their business to printing photographs for other photographers. Founding members of the Société Française de Photographie, the Bisson brothers were well known for their reproductions of artwork and large-scale architectural and landscape views. During the 1850s and 1860s they produced a stunning series of photographs of the Alps, and in July, 1861 Auguste Bisson was the first to make photographs from the summit of Mont Blanc. The Bisson frères closed their studio in 1864 when the craze for small carte-de-visite photographs deflated the market for their exquisite oversized prints.



26.

James Wallace Black, United States, (1825-96)

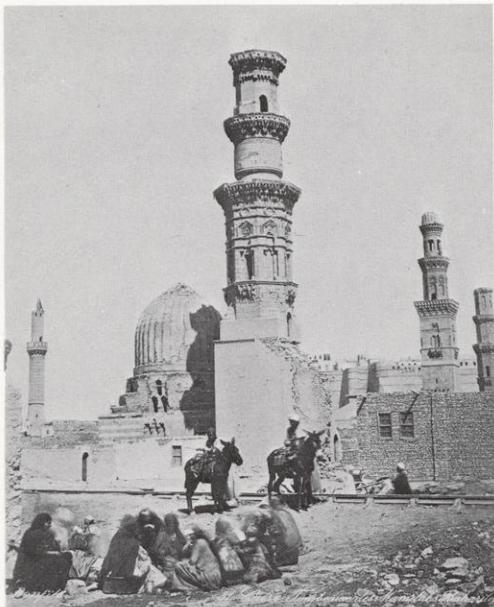
26. Milk Street looking to Oliver Street, 1872

Albumen print

Image: 40.3×33.0 cm. Mount: 55.7×45.5 cm.
Gift of Eleanor and Van Deren Coke, 72.360

A well known figure in the history of photography in Boston, James Wallace Black opened his first studio in 1845. In cooperation with John Whipple, Black made pioneering astronomical photographs at the Harvard Observatory between 1857 and 1860. Black is best known, however, for his photographs taken from a balloon high over Boston in 1860: the first successful aerial photographs in America.

This photograph is from a series documenting the devastation of downtown Boston by fire in 1872.



27.



28.

Felix Bonfils, France (active Egypt), (1831-85)

27. *Caire. Tombeaux des Mamelouks Baharites*, n.d.

Albumen print

Image: 28.4×22.9 cm. Mount: 34.8×26.9 cm.

Gift of Eleanor and Van Deren Coke, 72.364

Alfred and John Bool

England, (active 1870-80s)

28. *The Oxford Arms, Warwick Lanes*, 1875

Carbon print by Henry Dixon

Image: 18.1×22.7 cm. Mount: 26.0×24.1 cm.

Gift of Eleanor and Van Deren Coke, 72.422

In 1875 The Society for Photographing Relics of Old London was formed by a group of concerned citizens and amateur historians to document historic buildings in London. The initial project of the Society was to obtain a permanent photographic record of the Oxford Arms Inn, a seventeenth-century inn facing demolition. The Society commissioned A. and J. Bool to photograph the building. Henry Dixon (q.v. 45) made carbon prints from the negatives, and the photographs were sold by subscription to the Society's members.

From 1875 to 1886 The Society for Photographing Relics of Old London documented other historic inns, markets, and streets—published annually as editions of carbon prints—in an attempt to provide accurate documentary records of early English architecture and to preserve at least the image of structures made obsolete by the economic upheaval of the industrial revolution.



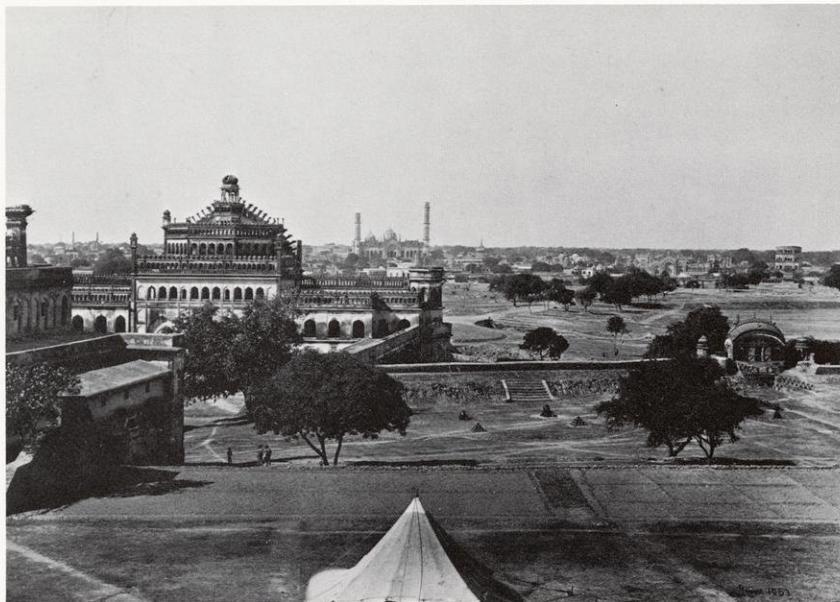
29.

Bosetti (attributed to), Italy, (?)

29. Roma No. 50, Arco di Tito, n.d.

Albumen print

Image: 18.2×24.9 cm. Mount: 32.7×40.5 cm.
Extended loan from the UNM Fine Arts Library,
EL 81.114



30.



31.

Samuel Bourne

England (active India), (1834-1912)

30. General View of Lucknow and Mosque, India, n.d.

Albumen print

Image: 20.8×29.2 cm. Mount: 28.0×35.6 cm.

Gift of Eleanor and Van Deren Coke, 72.247

31. Palace in Ulwar fort, c. 1865

Albumen print

Image: 21.4×26.8 cm. Mount: 28.0×35.4 cm.

Gift of Eleanor and Van Deren Coke, 77.136

Though he was a landscape photographer in England for many years, Samuel Bourne's best-known work was done during a seven-year stay in India. Arriving in India in 1863, Bourne formed a partnership with Charles W. Shepherd, proprietor of the oldest and largest commercial studio in India. Using the unwieldy wet-collodion process under seemingly impossible conditions, Bourne produced stunning panoramas of the Tibetan frontier. Bourne was the first to photograph in the Himalayas, where, accompanied by as many as sixty porters to carry his photographic equipment, he made exposures at altitudes over 18,000 feet. The British photographic community was able to marvel at Bourne's adventures through a series of articles he wrote, beginning in 1864, for the *British Journal of Photography*.



32.



33.

32. Red Sandstone Palace of Agra, c. 1865
Albumen print
Image: 29.8×24.2 cm. Mount: 35.4×27.9 cm.
Gift of Eleanor and Van Deren Coke, 77.137

Matthew Brady
(studio of), United States, (1823-96)
33. Secret Service Corps—Scouts of the Army
of the Potomac, General Meade's Headquar-
ters, April 1864

Albumen print
Image: 14.3×19.8 cm. Mount: 30.3×40.6 cm.
72.478

Matthew Brady was the most reknowned and gifted portraitist in America in the nineteenth century. He learned the daguerreotype process from its first practitioners in the United States, Samuel F.B. Morse and John Drapers, and in 1844 opened a portrait studio in New York. In his New York and Washington studios Brady photographed the prominent figures of the era—presidents, visiting royalty, statesmen, millionaires, literary figures, and celebrities—a body of work that has become an invaluable historical resource for the period. At the height of his success, Brady's studios were producing 30,000 photographs annually.

At the outbreak of the Civil War Brady organized a photographic corps, employing Alexander Gardner (q.v. 55), Timothy O'Sullivan (q.v. 84-86), and George Barnard (q.v. 13), to document the conflict.

A man of great ambition but meager business sense, Brady lost his entire photographic archive to debtors in the financial crisis of 1873.



34.

Julia Margaret Cameron, England, (1815-79)

34. *The Vision*, c. 1867-70

Albumen print

Image: 31.6×24.7 cm. Mount: 45.2×34.1 cm.
Gift of Eleanor and Van Deren Coke, 72.509

During a time of indifferent, mass-produced carte-de-visite portraits, the portraiture of Julia Margaret Cameron stands out for its deeply personal, idiosyncratic, and expressive evocation of character. Raised in a family of educated and talented women, Cameron became interested in photography at the age of 48. For her portraits, allegorical stagings, Biblical scenes, and literary tableaux Cameron frequently enlisted her friends and neighbors, among whom were Alfred Lord Tennyson, Charles Darwin, G.F. Watts, Henry W. Longfellow, Thomas Carlyle, and Sir John Herschel. In 1875 she produced illustrations for a two volume edition of Tennyson's *Idylls of the King and Other Poems*.

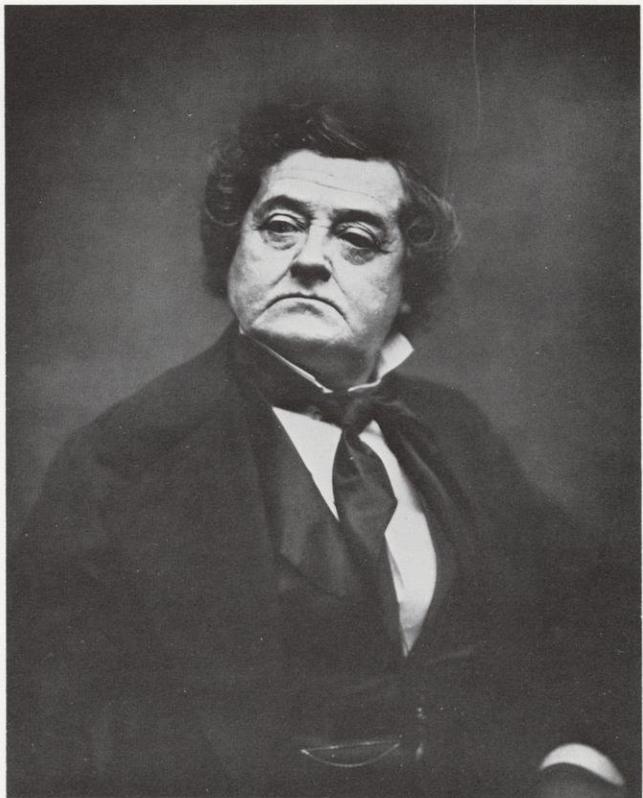


35.

35. *The Wild Flower*, 1867

Albumen print

Image: 31.6×24.7 cm. Mount: 45.2×34.1 cm.
Gift of Eleanor and Van Deren Coke, 72.484



36.

Etienne Carjat, France, (1828-1906)

36. *Frédéric Lemaitre*, 1876

Woodburytype from Galerie Contemporaine
Image: 23.9×19.3 cm. Mount: 35.3×26.9 cm.
Gift of Eleanor and Van Deren Coke, 72.209

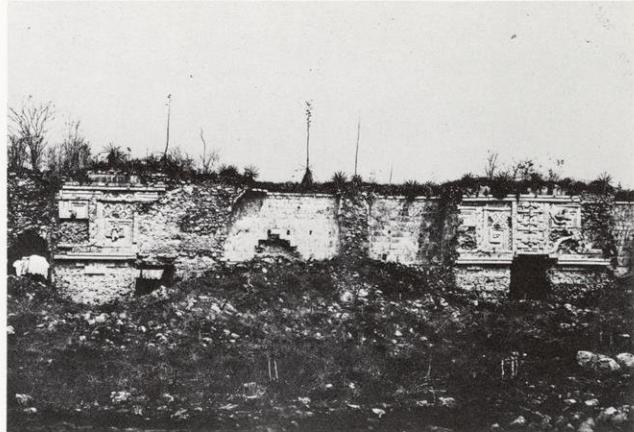


37.

Lewis Carroll (Rev. Charles Lutwidge Dodgson), England, (1832-98)

37. C. Turner and E.H. Dodgson, n.d.
Carbon print by Alvin Langdon Coburn from original negative
Image: 23.2×17.8 cm. Mount: 50.7×38.5 cm.
Gift of Eleanor and Van Deren Coke, 72.403

Best known as the author of *Alice's Adventures in Wonderland* and *Through the Looking Glass*, Dodgson became an ardent amateur photographer upon learning the calotype process from his uncle in 1855. An admirer of the work of Oscar Rejlander and Julia Margaret Cameron, he devoted himself to photographing little girls and his famous friends and contemporaries. Dodgson gave up photography abruptly in 1880.



38.

Claude-Joseph-Désiré Charnay

France, (1828-1915)

38. *Palais des Nonnes, à Uxmal, façade de la couleuvre*, 1860
Albumen print, plate 40 from *Cités et ruines américaines*, 1862-63
Image: 26.9×40.2 cm. Mount: 53.4×70.7 cm.
Gift of Dr. J. Peil and Jan Leonard, 78.273

Charnay, a French archeologist, arrived in Mexico in 1857 on a mission sponsored by the Ministry of Public Information to photograph pre-Columbian ruins. Beside the logistical problems of working during the Mexican revolution, Charnay soon encountered the frustrations of using the wet-plate process in an inhospitable environment: such as carrying thousands of pounds of equipment through jungles, and finding photographic chemicals spoiled by heat and humidity. At one site forty natives worked for three days to clear overgrowth which obscured the ancient temples he wished to photograph.

Later expeditions took Charnay to Madagascar, Java and Australia.



39.

D.B. Chase, United States, (?)

39. *Signor Peso, Chief of Scouts who captured Geronimo*, n.d.
Albumen print
Image: 18.2×10.9 cm. Mount: 20.4×12.7 cm.
Extended loan from the UNM Fine Arts Library,
EL 81.41



40.

Eugène Chauvigné, France, (active 1860s)

40. *untitled (still life of flowers)*, n.d.
Albumen print
Image: 16.2×19.9 cm. Mount: 31.9×40.5 cm.
72.469



41.



42.

Charles Clifford

England (active Spain), (?-1863)

41. *Ruinas del Palacio de Carlo V*, c. 1855

Albumen print

Image: 43.5×32.1 cm. Mount: 58.2×43.3 cm.

Gift of Eleanor and Van Deren Coke, 72.216

42. *Roman Aqueduct*, Merida, c. 1855-56

Albumen print

Image: 32.5×42.5 cm. Mount: 49.0×63.8 cm.

78.132



44.



43.

Robert Demachy, France, (1859-1936)

43. *Pour un éventail original vendu à Londres*, 1898

Photogravure

Image: 10.3×19.3 cm. Mount: 27.9×38.1 cm.

73.208

As was the case with many of the amateur art photographers of the pictorialist period, Robert Demachy was financially independent and able to pursue his artistic interests free of economic considerations. A founder of the Photo-Club de Paris and a member of the English secession group The Linked Ring, Demachy was the leader of the art photography movement in France. He was as well an advocate of "controlled" or manipulated photography, an aesthetic at odds with that of the "straight" or unretouched photographic print as articulated by Alfred Stieglitz (q.v. 104-8). By 1894 Demachy had become a master of the gum-bichromate print, a photographic printing process which gave the artist unprecedented freedom in hand-crafting the final image.

André-Adolphe-Eugène Disdéri

France, (1819-89)

44. *Colonne de Juillet, Place de la Bastille*, 1871

Albumen print

Image: 29.1×22.1 cm. Mount: 42.5×33.4 cm. 79.38

Disdéri began his photographic career as a daguerreotypist in about 1848 or 1849. In 1853 he produced an historically significant series of genre and portrait studies that are among the earliest attempts to use photography to isolate and visually define social and cultural groups.

The following year Disdéri opened a portrait studio in Paris and patented the carte-de-visite photograph: small 4×2 1/2 inch (10.2×6.4 cm.) mounted albumen prints that were mass-produced and avidly collected from 1854 until 1867, when their popularity was superseded by the cabinet photograph. The carte-de-visite industry was vast and highly competitive, supplying portraits of well-known public figures, actors and actresses, and royalty to a general public that placed them in albums alongside portraits of family members.

The photograph in this exhibition is part of a document produced by Disdéri of the damage done to public works during the 1871 Siege of Paris.



45.



46.

Henry Dixon, England, (active 1870-80s)

45. *Queen's Head Inn Yard, Southwark, 1881*

Carbon print

Image: 22.6 x 18.0 cm. Mount: 31.0 x 19.0 cm.

Gift of Eleanor and Van Deren Coke, 72.423
(q.v. 28)

Maxime Du Camp, France, (1822-94)

46. *Ibsamboul. Colosse du Spéos de Phrè, c. 1850*

Salted paper print (Blanquart-Evrard process),
plate 106 from *Egypte, Nubie, Palestine, et Syrie*,
1852

Image: 21.1 x 16.5 cm. Mount: 43.7 x 28.9 cm.
Gift of Eleanor and Van Deren Coke, 72.142

Maxime Du Camp was taught photography by Gustave Le Gray in 1849, a few months before leaving on a tour of the Middle East with Gustave Flaubert under the auspices of the French Ministry of Education. Upon his return in September 1850 Du Camp attempted to print his negatives himself but soon consigned the task to Louis-Désiré Blanquart-Evrard (q.v. 121) and his recently established photographic printing firm in Lille. Blanquart-Evrard printed Du Camp's negatives incorporating his improvements on William Henry Fox Talbot's (q.v. 115-16) calotype process. The first book on the Middle East illustrated by photographs, *Egypte, Nubie, Palestine, et Syrie. Dessins photographiques recueillis pendant les années 1849, 1850, et 1851, accompagnés d'un texte explicatif et précédés d'une introduction par Maxime Du Camp*, contained 125 plates and was published in twenty-five weekly installments between June and October, 1852.



P.H.EMERSON.

47.



48.

Peter Henry Emerson, England, (1856-1936)

47. Mouth of the River Ash, c. 1888

Photogravure, plate 4 from *The Compleat Angler or the Contemplative Man's Recreation*, text by Izaak Watson, 1888

Image: 12.4×20.1 cm. Paper: 22.2×28.2 cm.
76.195

48. Eel-Picking in Suffolk Waters, c. 1888

Photogravure, plate 17 from *Pictures of East Anglian Life*, 1888

Image: 18.4×23.0 cm. Paper: 33.1×42.5 cm.
Gift of Eleanor and Van Deren Coke, 76.238

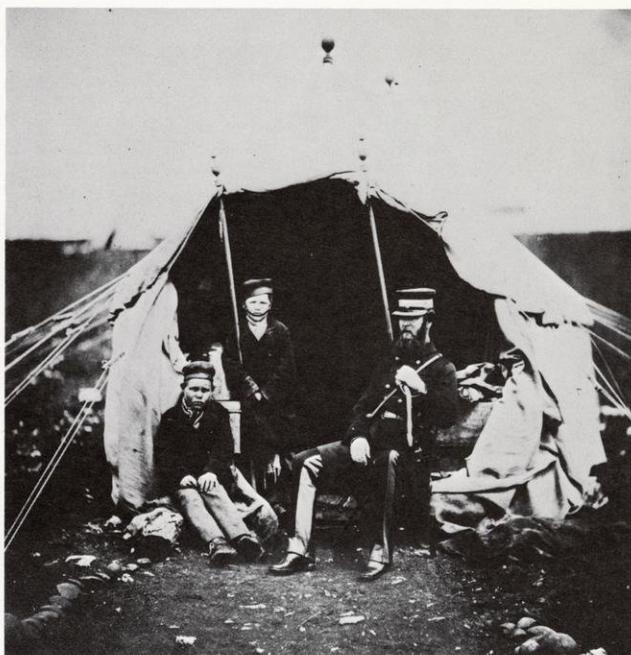
By 1889, after only seven years as an amateur photographer, P.H. Emerson had authored several well-received books on the pleasures of the English countryside, illustrated with his own original platinum prints or fine photogravures. In that same year Emerson completed his book *Naturalistic Photography for Students of the Art*, a publication that rocked the photographic community and sparked a controversy on the nature of artistic photography that was to last for years.

Both a polemic on photography as a fine art and a technical handbook, *Naturalistic Photography* was a vigorous challenge to the artificial and mannered pictorial photographs of Robinson (q.v. 93) and Rejlander (q.v. 90-91). Emerson based his aesthetic on prevalent scientific principals of vision, concluding that photography was an independent fine art as capable of individual expression in the hands of an artist as any other medium.

A year later, as a result of his misinterpretation of scientific data regarding the photographer's limited control over the exposure and development of photographic plates, Emerson recanted his ideas in an essay entitled *The Death of Naturalistic Photography*. Nevertheless, his initial thoughts on the subject continued to exert a lasting influence on the theory and practice of art photography.



49.



50.

Roger Fenton, England, (1819-69)

49. Lieutenant General Sir George Brown and Staff, 1855

Salt paper print

Image: 17.4×16.7 cm. Mount: 36.0×45.9 cm.
Gift of Eleanor and Van Deren Coke, 72.336

50. Lieutenant Colonel Brownrigg C. B. and the Russian Boys, 1855

Salt paper print

Image: 16.9×16.6 cm. Mount: 32.5×41.4 cm.
Gift of Eleanor and Van Deren Coke, 72.337

The French academic painter Paul Delaroche, upon seeing a daguerreotype for the first time, is reported to have proclaimed, "From today, painting is dead." In the early 1840s Roger Fenton studied painting with Delaroche, along with three other students who would become early masters of photography: Gustave Le Gray, Henri Le Secq, and Charles Negre. Fenton later set aside his painting studies and a promising career in law to devote himself to photography.

Widely acclaimed for his views of English cathedrals, landscapes and informal portraits of the Royal Family, Fenton is best known for his photographs of the Crimean War. It is of particular historical interest to note that Fenton's Crimean photographs, among the earliest photographic documents of war, were made as a commercial venture funded by the publisher Thomas Agnew.

Unable to capture live combat scenes on the field due to the extremely long exposure times necessary to obtain a proper negative, Fenton instead made photographs of the major figures and battlefields of the War. While his pictures of English officers seem distant from the pressing realities of the conflict, his photograph of the Valley of the Shadow of Death, depicting an empty, brutalized landscape littered with cannonballs, evokes an eerie sense of horror.



51.



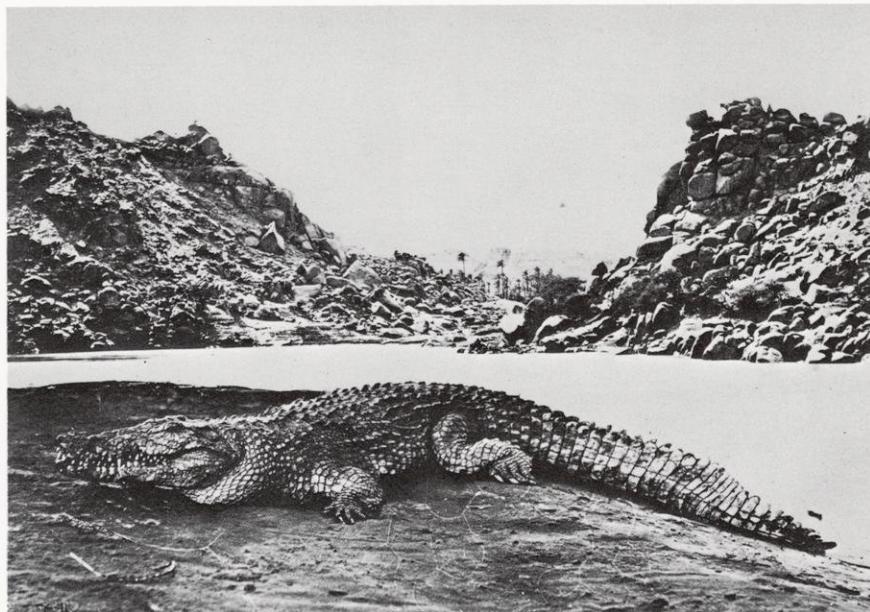
52.

51. *Ismail Pacha and Attendants*, 1855
Salted paper print
Image: 18.1×15.8 cm. Mount: 57.8×40.2 cm.
77.91

Francis Frith, England, (1822-98)
52. *The Southern Stone Pyramid of Dahshoor from the Southwest*, c. 1857
Albumen print
Image: 16.1×22.0 cm. Mount: 30.2×43.5 cm.
Gift of Eleanor and Van Deren Coke, 72.370



53.



54.

53. Osiride Pillars and Great Fallen Colossus,

The Memnonium, Thebes, 1857

Albumen print

Image: 16.0×23.0 cm. Mount: 31.6×43.5 cm.

76.196

54. Crocodile on a Sand-Bank, 1857

Albumen print

Image: 16.0×23.4 cm. Mount: 31.6×42.3 cm.

81.127

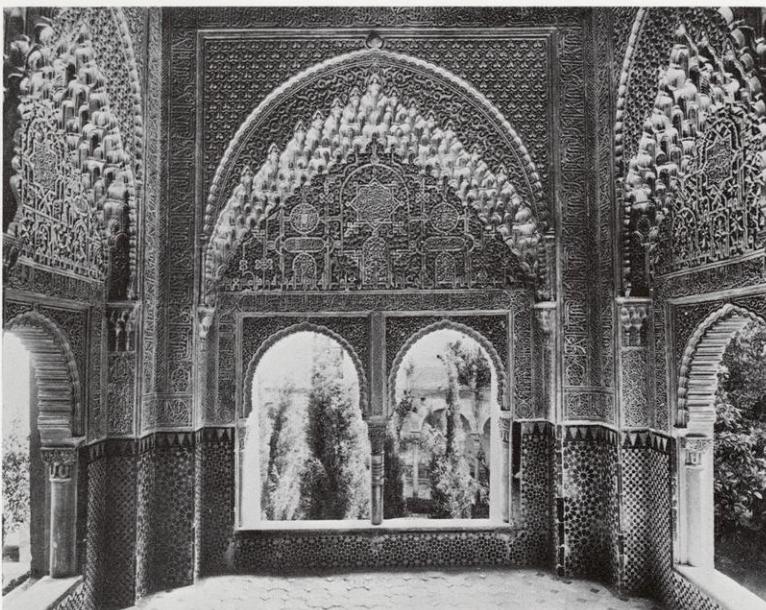
Francis Frith had done well in business at a young age, and it was his skill as a publicist and publisher, as much as his talent with a camera, that contributed to his enormous success as a commercial photographer.

Frith was relatively unknown before the publication of his photographs taken during his three excursions to Egypt and the Holy Land between 1856 and 1860. His first book, *Egypt and Palestine Photographed and Described* contained 76 albumen prints issued in 25 subscription parts between January 1858 and spring 1860. Using large format cameras and the difficult wet-collodion process, Frith obtained beautiful results despite desert conditions which at times caused his photographic solutions to boil and precious negatives to be ruined by blowing sand.

In 1860 he established his photographic printing firm, F. Frith and Co., in Reigate. The company became the leading manufacturer of English and European views, producing literally millions of souvenir photographs for the tourist trade.



55.



56.

Alexander Gardner

United States (b. Scotland), (1821-82)

55. *Incidents of the War, Captain J. B. Howard, A.Q.M. and Staff, Headquarters, Army of the Potomac, November, 1862*

Albumen print

Image: 17.1×22.9 cm. Mount: 25.5×30.5 cm.

Gift of Eleanor and Van Deren Coke, 73.267

Alexander Gardner began working for Matthew Brady (q.v 33) in 1856. By 1858 Brady had appointed him manager of his prestigious National Photographic Art Gallery in Washington, D.C. During the early years of the Civil War Gardner worked for Brady, traveling with the Army of the Potomac in a field wagon outfitted as a mobile darkroom and studio. After leaving Brady's employ because of a disagreement over his receiving proper credit for the photographs he took, Gardner hired away some of Brady's best photographers (including Timothy O'Sullivan) and began his own photographic survey of the war. *Gardner's Photographic Sketch Book of the War*, published in 1866, was a commercial failure but it remains a gripping visual artifact of the brutal conflict.

Gardner later made photographs of Lincoln's funeral, the Andersonville trial, and the imprisoned conspirators in the Lincoln assassination.

Garzon, Spain, (active 1880s)

56. *Granada, Alhambra. Mirador de la favorita Lindaraja, c. 1885*

Albumen print

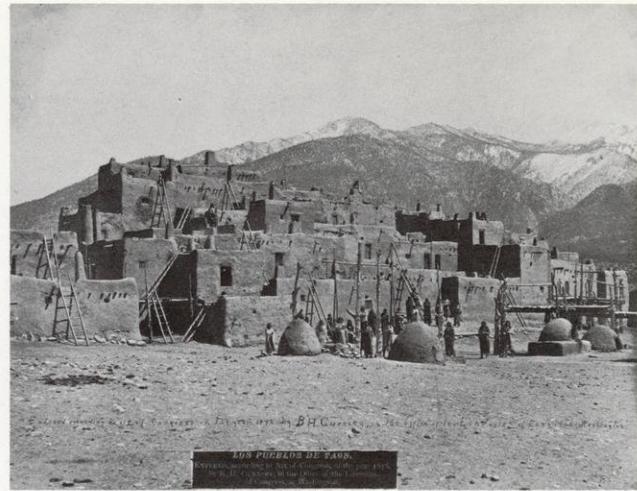
Image: 20.9×26.4 cm. Mount: 27.9×35.6 cm.

Gift of Eleanor and Van Deren Coke, 72.499



57.

Jeremiah Gurney and Son
United States, (active 1840-71)
57. *Samuel F.B. Morse*, n.d.
Albumen carte-de-visite
Image: 9.0×5.4 cm. Mount: 10.2×6.2 cm.
Gift of Eleanor and Van Deren Coke, 74.30



58.

B.H. Gurnsey, United States, (active 1870s)
58. *Los Pueblos de Taos*, 1878
Albumen print
Image: 17.9×23.9 cm. Mount: 22.9×28.1 cm.
77.27



59.



60.

David Octavius Hill, Scotland, (1802-70)
Robert Adamson, Scotland, (1821-48)

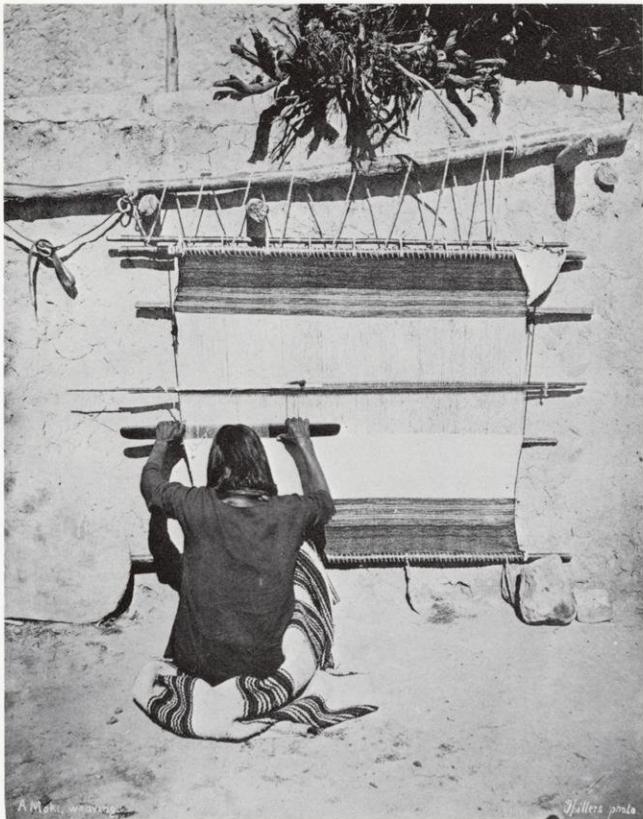
59. *Lady Ruthven*, negative c. 1845, print c. 1916
 Carbon print by Jessie Bertram from original
 calotype negative
 Image: 20.4×15.2 cm. Mount: 37.0×27.4 cm.
 Gift of Eleanor and Van Deren Coke, 72.150

60. *Thomas Duncan*, RSA, painter, c. 1845
 Calotype
 Image: 14.3×19.8 cm. Mount: 26.9×32.5 cm.
 79.270

In 1843 David Octavius Hill received a commission to paint a group portrait of the 457 members of the Free Church of Scotland. To secure the likenesses of each member, he enlisted the services of Robert Adamson, who had only recently become proficient in William Henry Fox Talbot's calotype process. Hill and Adamson continued their creative partnership until Adamson's untimely death in 1848.

Hill and Adamson made portraits in an outdoor studio of their fellow artists and the distinguished figures of Edinburgh, who bravely consented to hold their poses for the long exposure times (often several minutes) necessary to register an image on the calotype paper negative. They also made picturesque photographs of Newhaven fishermen, and architectural views of Edinburgh and St. Andrews.

The photographs of Hill and Adamson, beautiful in their simplicity, expressiveness, and economy of means, are considered to be the first self-consciously artistic use of photography.



61.



62.

John K. Hillers, United States, (1843-1925)

61. *A Moki Weaving*, c. 1879

Albumen print

Image: 32.7 x 25.1 cm. Mount: 50.8 x 40.6 cm.

Gift of Mrs. William S. Brewster, 68.16

62. *Moki Mail Rider*, c. 1879

Albumen print

Image: 23.5 x 18.4 cm. Mount: 38.1 x 33.0 cm.

Gift of Mrs. William S. Brewster, 68.17

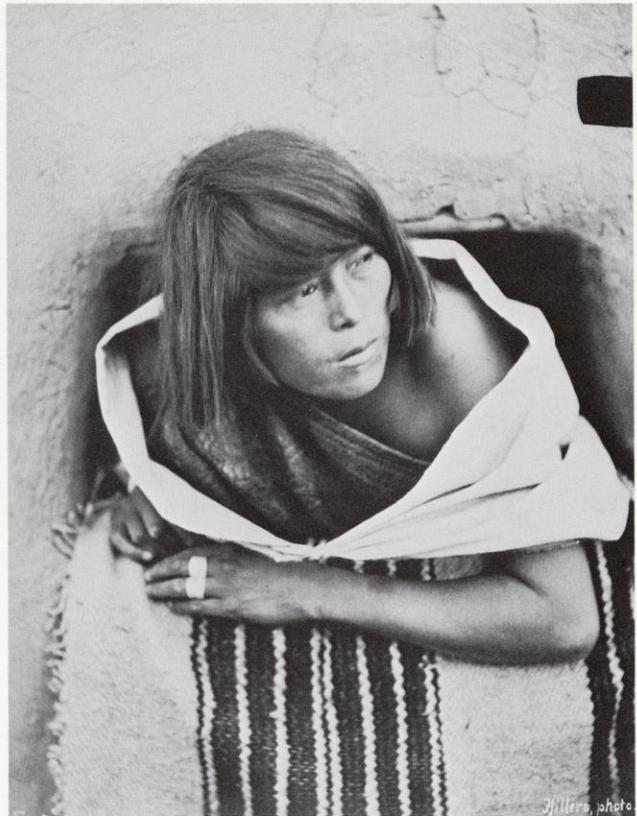
In 1871 Hillers signed on as an oarsman for John Wesley Powell's second expedition along the Green and Colorado rivers. During the journey Hillers sometimes assisted the expedition's photographers, E.O. Beaman and James Fennemore. He learned his lessons well, for by the spring of 1872, after Beaman had left the group and Fennemore had fallen ill, Hillers assumed the duties of chief photographer for the remainder of the trip. Hillers continued to photograph for Powell on subsequent expeditions.

It is likely that the photographs in this exhibition were taken by Hillers while he was employed by the Bureau of Ethnology (for which Powell served as director) to document Pueblo Indian culture in Arizona and New Mexico.

In 1881 Hillers became the chief photographer for the United States Geological Survey.



63.



64.

63. *Middle Court of Zuni*, 1879
Albumen print
Image: 32.3×25.1 cm. Mount: 48.1×36.8 cm.
Gift of Eleanor and Van Deren Coke, 72.283

64. *Zuni Watching*, 1879
Albumen print
Image: 24.8×18.5 cm. Mount: 38.1×33.0 cm.
Gift of Mrs. William S. Brewster, 68.21



65.

Histed, England, (active 1880-90s)

65. *Sarah Bernhardt*, n.d.

Photogravure

Image: 14.3×11.3 cm. Mount: 18.0×13.4 cm.

Extended loan from the UNM Fine Arts Library,
EL 81.64



66.



67.

William Henry Jackson
United States, (1843-1942)

66. *Maria and Benina, Pueblo Women*, 1880
Albumen print
Image: 34.1×25.8 cm. Mount: 50.8×40.6 cm.
Gift of Eleanor and Van Deren Coke, 72.296

67. *Glen Eyrie—Colorado Springs, Colorado*, c. 1870-75
Albumen print
Image: 19.4×25.0 cm. Mount: 26.1×36.0 cm.
Gift of Eleanor and Van Deren Coke, 77.147

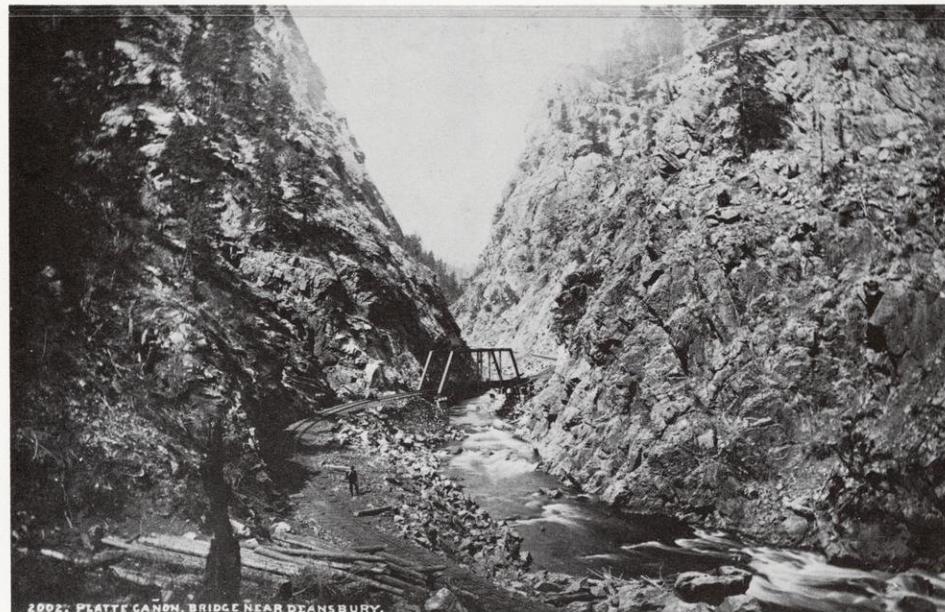
With a career that spanned more than 70 years, William Henry Jackson was one of the best-known Western landscape photographers in America. He began modestly as a retoucher and colorist for a number of New England photography studios. In 1869 Jackson relocated in Omaha, Nebraska, where he began to make topographical photographs along the Union Pacific Railroad. In 1870 he traveled with the Geological and Geographic Survey of the Territories under the leadership of Ferdinand V. Hayden, an association that lasted eight years. The most important of Jackson's trips with Hayden was to the Yellowstone area of Wyoming in 1872. Jackson's photographs of Yellowstone's dramatic scenery, as well as drawings and engravings derived from them, were very popular and proved to be influential in persuading Congress to preserve the area as the nation's first national park.

By 1875 Jackson was traveling across great distances and rugged mountainous terrain with an enormous camera that produced 20×24 inch wet-collodion glass plate negatives, a tour-de-force of technical ability and sheer determination.

After the Hayden surveys, Jackson settled in Denver, where he established a highly successful business which specialized in the sale of Western topographical views.



68.



69.

68. Marshall Pass, c. 1880

Albumen print

Image: 10.6×16.6 cm. Mount: 11.4×17.8 cm.

Extended loan from the UNM Fine Arts Library,
EL 81.252

69. Platte Canyon, Bridge near Deansburg, c. 1880

Albumen print

Image: 10.5×16.7 cm. Mount: 11.4×17.7 cm.

Extended loan from the UNM Fine Arts Library,
EL 81.253



70.



71.

Reverend Calvert Richard Jones

England, (1804-77)

70. *Sta. Lucia, Naples*, 1846

Calotype

Image: 22.5×18.2 cm.

70.123

The amateur photographer of independent means, able to freely indulge his interests in photography, has an important role in the history of photography, and Reverend Calvert Jones was one of the first photographers in this tradition. As a first cousin of William Henry Fox Talbot (q.v. 115-16) Reverend Jones was one of the earliest practitioners of the calotype process. From 1845 to 1855 Reverend Jones made calotypes during tours through England, Italy, and Malta. He communicated with Talbot often concerning his experiments and successful developments in the process.

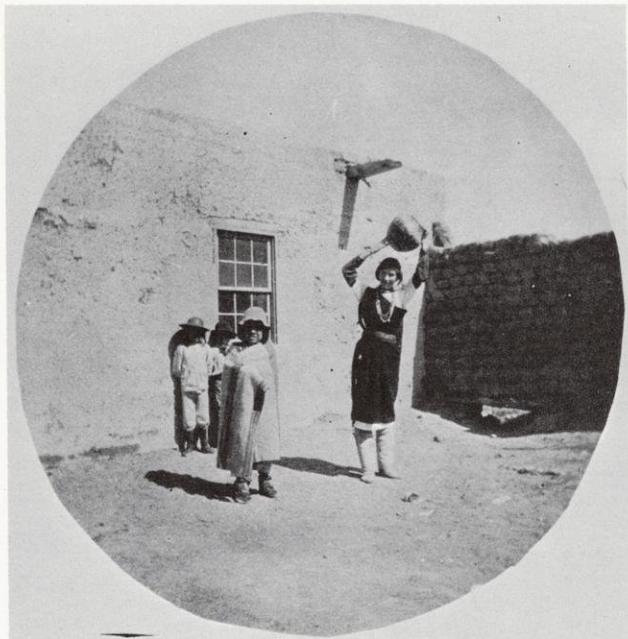
Charles F. Lummis, United States, (1859-1928)

71. *untitled (seated Indian woman reading)*, c. 1890

Cyanotype

Image: 25.4×20.2 cm.

Extended loan from the UNM Fine Arts Library,
EL 81.42



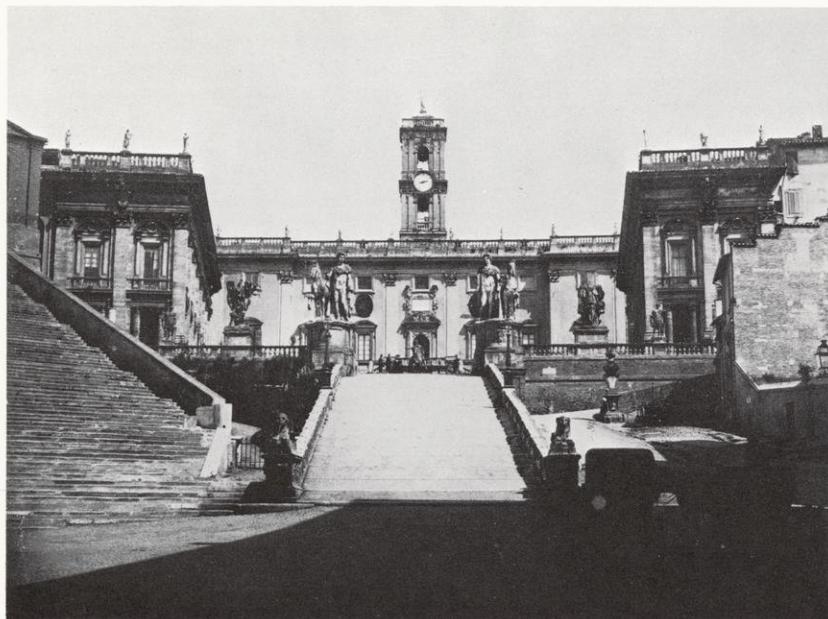
72.

72. untitled (three Indian children and woman with pot), c. 1888
Cyanotype
Image: 8 cm. in diameter Paper: 12.6×20.1 cm.
Extended loan from the UNM Fine Arts Library,
EL 81.58



73.

73. untitled (Indians standing beside an oven), c. 1888
Cyanotype
Image: 8 cm. in diameter Paper: 12.6×20.1 cm.
Extended loan from the UNM Fine Arts Library,
EL 81.59



74.



75.

Robert MacPherson

Scotland (active Italy), (1811-72)

74. *Campidoglio from the Place Aracoeli, Rome*, c. 1865

Albumen print

Image: 17.1×23.6 cm. Mount: 23.6×40.0 cm.

76.154

Paul Martin

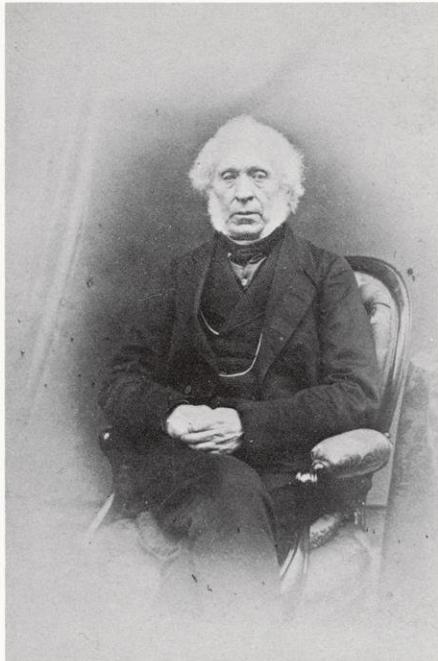
France (active England), (1864-1944)

75. *The Critics, Appledore, North Devon*, 1894

Carbon print

Image: 21.4×28.1 cm.

Gift of Eleanor and Van Deren Coke, 72.496



77.



76.

76. Youths Watching Punch and Judy Show, Yarmouth Sands, n.d.

Carbon print

Image: 8.0×19.0 cm.

Gift of Eleanor and Van Deren Coke, 72.497

Paul Martin's photographs of children, vacationers at the beach, and people in the streets have an immediacy that set them apart from most nineteenth-century photographs. In large part this is due to Martin's mastery of the hand-held camera, a technological breakthrough of the 1880s which freed the photographer from slow-working and cumbersome view cameras and tripods. With his small Facile "detective" camera Martin captured the fleeting impressions of daily life at their own speed.

A wood engraver by trade, Martin took up photography in 1884. In the 1890s he was popular among amateur photographic societies for his lantern slides of street people and pioneering views of London at night.

As photomechanical reproduction gradually replaced the labor-intensive practice of illustrating books and magazines with wood engravings, Martin became a professional photographer specializing in free-lance news photographs and the manufacture of photo buttons.

John Moffat, Scotland, (active 1860-70s)

77. Sir David Brewster, c. 1865

Albumen carte-de-visite

Image: 9.0×5.8 cm. Mount: 10.5×6.3 cm.

76.198



79.



78.

Henry P. Moore, United States, (?)
78. "Gwine to de Field." "Free Now!" Edisto
Island, S.C., 1862
Albumen print
Image: 13.6×18.0 cm. Mount: 15.3×19.8 cm.
Gift of Eleanor and Van Deren Coke, 72.477

Henry De Witt Moulton
United States (active Peru), (?)
79. Statue of Columbus, Lima, Peru, c. 1850
Albumen print
Image: 25.5×19.0 cm.
Gift of George Rinhart, 76.241



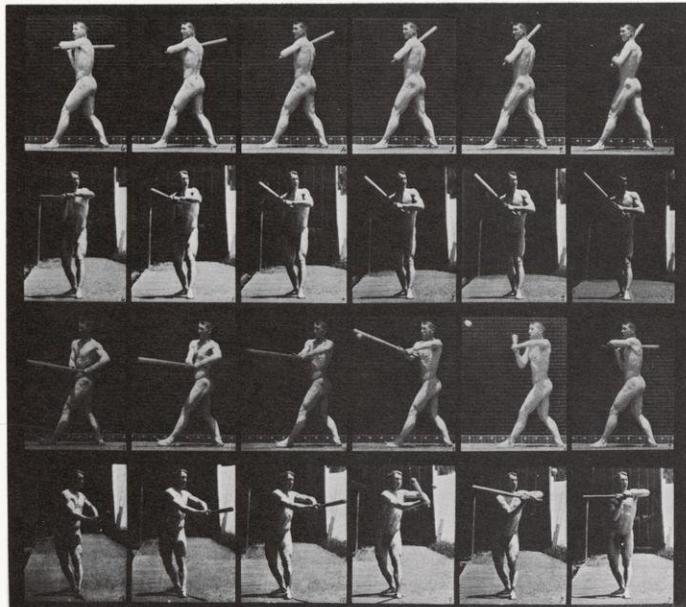
80.

Eadweard Muybridge

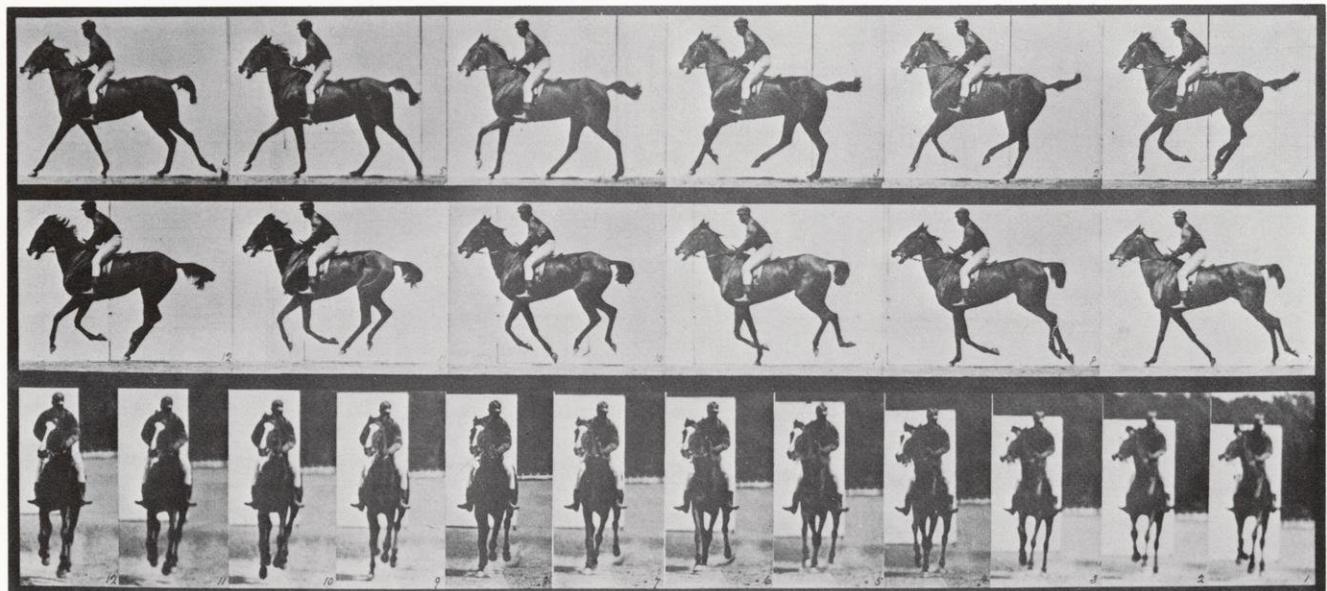
United States (b. England), (1830-1904)
 80. untitled (woman picking up handkerchief), c. 1884-85
 Collotype, plate 483 from volume 7 of *Animal Locomotion*, 1887
 Image: 24.7×31.9 cm. Paper: 48.4×61.0 cm.
 64.83.1

Born Edward James Muggeridge in Surrey, England, Eadweard Muybridge is known to have been employed as a bookseller in San Francisco by 1855. His photographic work went unnoticed until 1867, when he produced a series of photographs of Yosemite that were praised both in this country and abroad as the finest views ever taken of that area. After a successful return visit to Yosemite in 1872, Muybridge accepted an unusual commission which redirected his career.

Asked by Leland Stanford to settle a wager regarding how horses run, Muybridge produced a set of sequential photographs which accurately revealed the complex movements of a running horse, contradicting the long accepted visual conventions used to depict a horse in motion. From 1884 to 1886 Muybridge continued his motion studies in Philadelphia under the auspices of the University of Pennsylvania. The results of his research were published in *Animal Locomotion, an electro-photographic investigation of consecutive phases of animal movement* (1887), an exhaustive eleven volume *magnum opus* containing 781 photomechanical reproductions which dissect the movement of men, women, and animals as they perform a bewildering array of activities before the camera.



81.



82.

81. untitled (nude male swinging baseball bat), c. 1884-85
 Collotype, plate 274 from volume 1 of *Animal Locomotion*, 1887
 Image: 25.3×28.6 cm. Paper: 48.4×61.0 cm.
 64.83.42

82. untitled (horse and jockey), c. 1884-85
 Collotype, plate 602 from volume 9 of *Animal Locomotion*, 1887
 Image: 18.3×41.2 cm. Paper: 48.4×61.0 cm.
 64.83.44



83.

Nadar (Gaspard-Felix Tournachon)
France, (1820-1910)

83. *George Sand*, c. 1860
Woodburytype, from *Galerie Contemporaine*
Image: 24.0×19.2 cm. Mount: 32.8×24.8 cm.
Gift of Eleanor and Van Deren Coke, 72.138

A colorful character of unflagging energy, Nadar was one of the greatest, and certainly the most famous, portraitists of the nineteenth century. Before turning to photography Nadar was a well-known caricaturist of the French elite. In 1853 he opened his first photography studio, later opening a much larger and more elegant establishment which became a popular meeting place for the Parisian intelligentsia. In addition to his portraits of such prominent figures as Daguerre, Pasteur, Napoleon III, Sarah Bernhardt, Verdi, Debussy, Victor Hugo, Monet, Rodin, Manet, Courbet, and Delacroix, Nadar's studio manufactured thousands of portraits of less famous individuals and employed a staff of 20 to shoot, process, color, and prepare the photographs.



84.

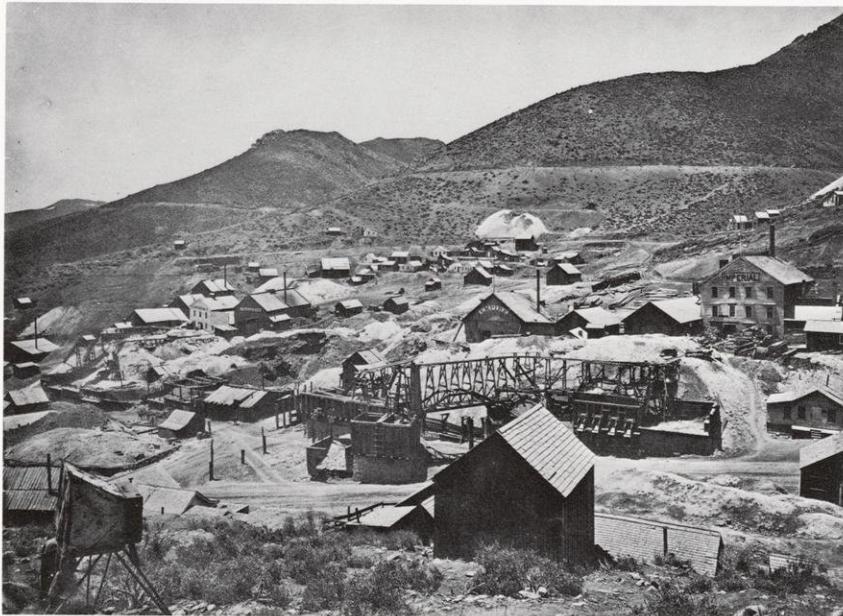
His adventurous spirit spurred him to undertake several bold and unusual projects. In 1858 he made the first aerial photographs from a balloon, and in 1861, using artificial light, he made a remarkable series of underground photographs in the sewers and catacombs of Paris.

Timothy H. O'Sullivan
United States, (1840-82)

84. *Incidents of the War, Group of Officers, 93rd N.Y.V., Army of the Potomac, Headquarters' Guard, Germantown, Va., September 10, 1863*
Albumen print
Image: 17.2×22.4 cm. Mount: 20.5×25.3 cm.
Gift of Eleanor and Van Deren Coke, 72.301



85.



86.

85. Alpine Lake, in the Sierra Nevada, California, Explorations in Nevada and Arizona, War Department Expedition of 1871, Lieut. George M. Wheeler, Commander, 1873
Albumen print
Image: 20.4×28.2 cm. Mount: 40.4×50.7 cm.
Gift of Eleanor and Van Deren Coke, 72.511

86. Gold Hill, one of the earliest mining camps in Nevada, 1867
Albumen print
Image: 22.5×29.1 cm.
77.92

Timothy O'Sullivan worked at Matthew Brady's (q.v. 33) Washington, D.C. studio, which was managed by Alexander Gardner (q.v. 55). In 1861 O'Sullivan went into the field as part of Brady's Civil War photographic corps, photographing many major battles, including the Battle of Bull Run. He left Brady's employ in 1862 in order to work for Gardner. Many of the most haunting photographs of the Civil War were made by O'Sullivan. Of the 100 prints illustrating *Gardner's Photographic Sketch Book of the War* (1866), 44 are credited to him.

After the war O'Sullivan produced striking and singular topographical images of the American West as a member of two government-sponsored geological surveys. He traveled through California, Nevada, and Idaho in 1867-68 as the photographer for Clarence King's Geological Explorations of the 40th Parallel. And in 1871 O'Sullivan joined the Wheeler survey, for which he made memorable photographs of the Grand Canyon, Black Canyon, Canyon de Chelly, and Shoshone Falls.



87.

J.B. Philpot, (active Italy c. 1870)

87. Firenze—la Loggia dei Lanzi, c. 1875

Albumen print

Image: 42.6×27.2 cm. Mount: 60.7×45.4 cm.

Gift of Eleanor and Van Deren Coke, 72.215



88.

Carlo Ponti, Italy, (active 1858-75)

88. Canal Grand, vu de l'Académie des Beaux

Arts, c. 1865

Albumen print

Image: 25.7×34.9 cm. Mount: 30.4×44.2 cm.

Gift of Eleanor and Van Deren Coke, 72.163



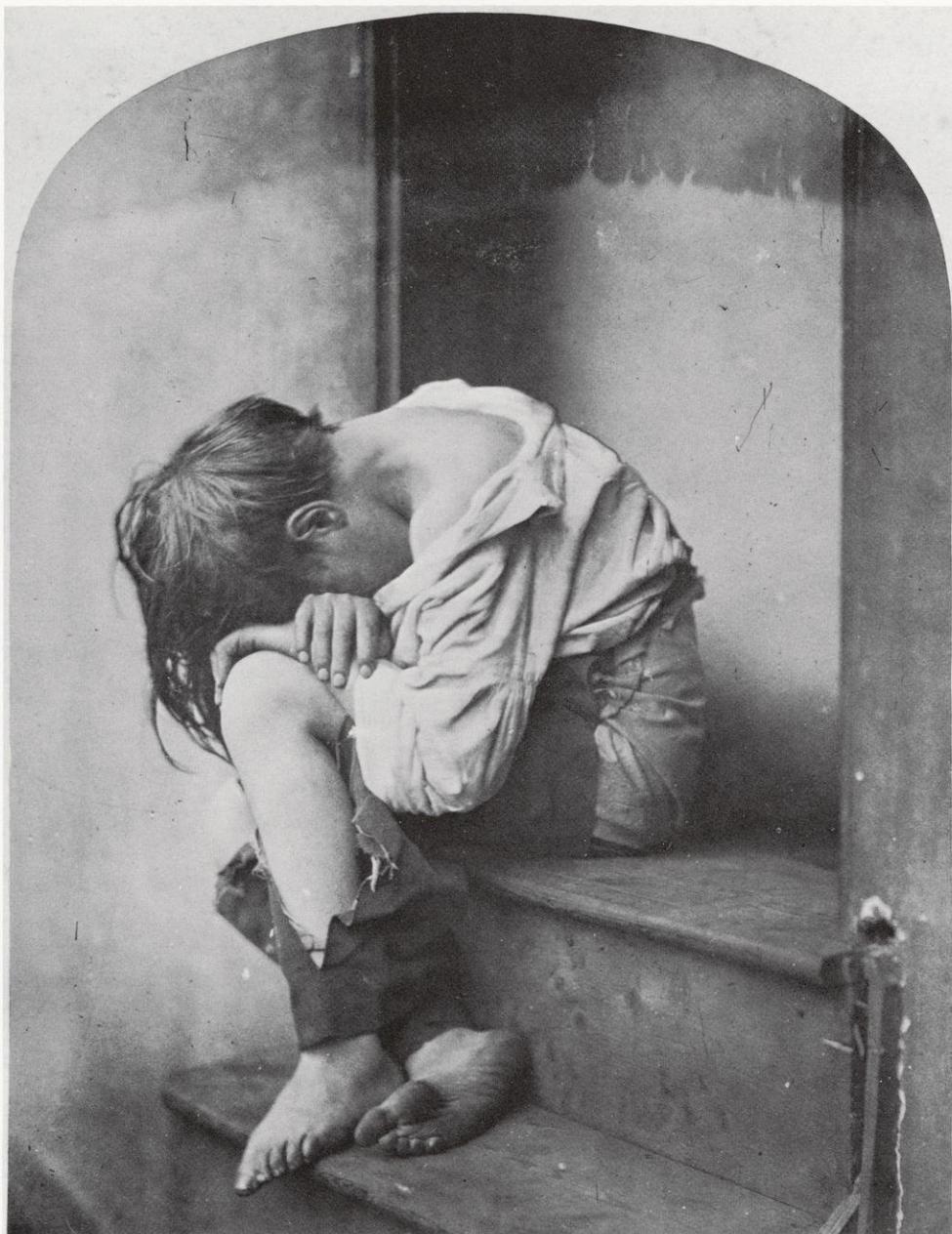
89.



90.

89. untitled (Arsenal, Venice, Italy), c. 1870
Albumen print
Image: 26.2×35.0 cm. Mount: 30.0×43.7 cm.
Gift of Eleanor and Van Deren Coke, 76.236

Oscar Gustave Rejlander
Sweden (active England), (1813-75)
90. untitled (woman selling combs to bald man), c. 1862-68
Albumen print
Image: 20.0×15.2 cm. Mount: 45.8×33.1 cm.
Gift of Eleanor and Van Deren Coke, 72.383



91.

91. *Poor Joe*, c. 1860

Albumen print

Image: 20.1 x 15.1 cm. Mount: 46.0 x 33.0 cm.

Gift of Eleanor and Van Deren Coke, 72.381

Oscar Rejlander was a minor portrait painter in England and Italy during the 1840s and early 1850s before learning photography as an aid to his painting. In 1855 he opened a commercial photography studio. Within a few years he had established a reputation as a leading art photographer through such typically Victorian productions as *The Two Ways of Life* (1857). This highly successful composite photograph was made up of as many as 30 separate negatives carefully composed to form an integrated allegory of the balance between righteousness and sin. Rejlander and Henry Peach Robinson (q.v. 93) were at the forefront of those who sought to elevate photography to the level of fine art through the "painterly" combination of multiple negatives. Rejlander made his living doing portraits and nude studies for artists, but is best known for his comic and sentimental genre pictures and narrative vignettes.



92.



93.

James Robertson, England, (c. 1813-after 1881)

92. Kiosk, Ahmediyé Mosque, Istanbul, c. 1853

Salted paper print

Image: 34.3×28.2 cm.

Gift of Eleanor and Van Deren Coke, 72.327

There is not a great deal of information on the early career of James Robertson. However, it is known that he was the chief engraver at the Imperial Mint in Constantinople and that he made a series of photographs of the city in 1853. In 1855 he and his assistant, Felice A. Beato (q.v. 14-17), traveled to the Crimea to photograph the aftermath of the Russian withdrawal from Sebastopol. Following a tour through several Mediterranean countries in 1856-57, Beato and Robertson traveled to India. Robertson was appointed Official Photographer to the British Military Forces in India, photographing the British troops and the devastation of the Indian Mutiny.

Henry Peach Robinson, England, (1830-1901)

93. Feeding the Calves, 1884

Albumen print, from *Gelli Gynan*, 1884

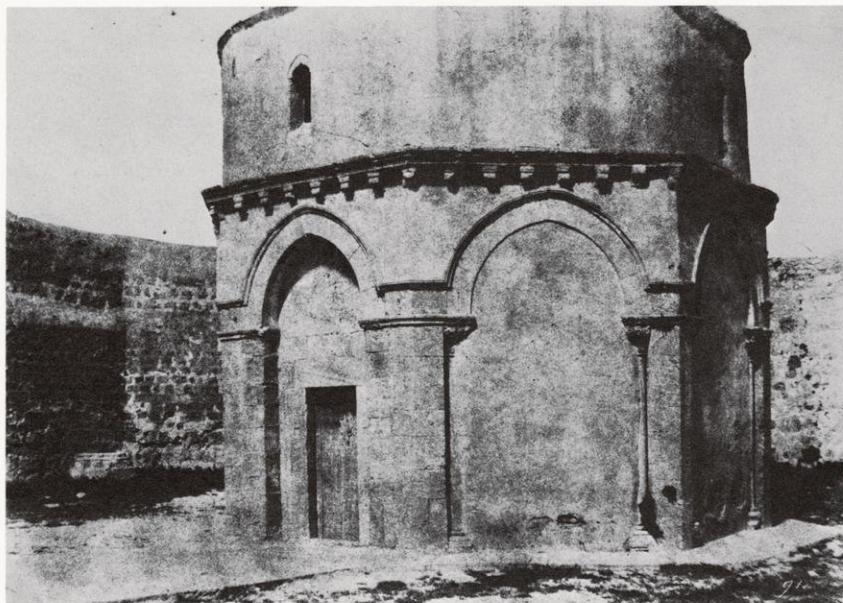
Image: 26.8×38.5 cm. Mount: 36.0×51.5 cm.

77.35.11

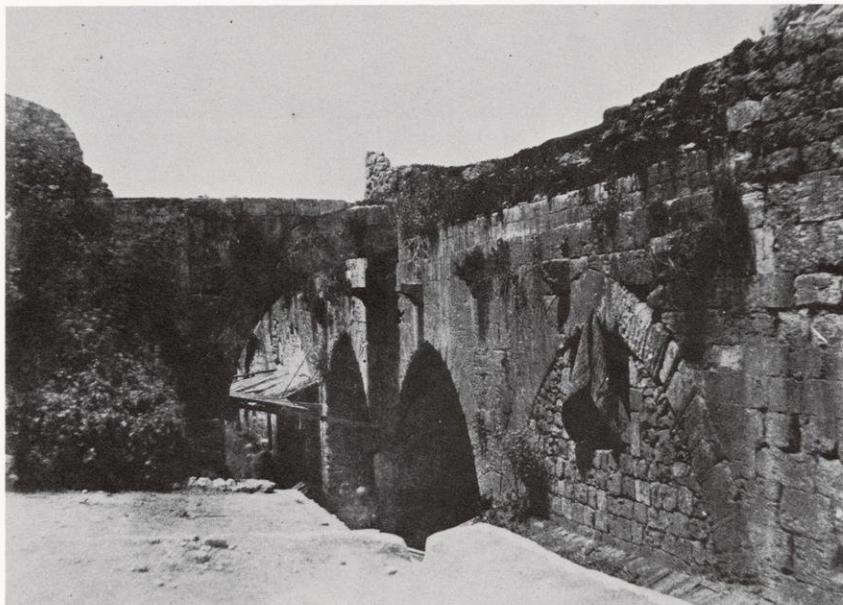
As a vocal advocate of the idea that photography was a medium capable of artistic expression, Henry Peach Robinson was one of the most influential photographers in England during the second half of the nineteenth century. His book *Pictorial Effect in Photography* (1869) was a standard text for the amateur photographer.

A founding member of The Linked Ring, a group of secession-minded photographers dedicated to the advancement of artistic photography, Robinson combined several negatives in a single print to create a composite photograph which was independent of nature and wholly the product of his creative imagination. Robinson achieved popular success, and stirred considerable controversy within the photographic community, with maudlin Victorian tableaux such as *Fading Away* (1858)—a depiction of a young girl on her deathbed printed from five different negatives.

Throughout the nineteenth century an aesthetic row raged between pictorialists like Robinson and Rejlander (q.v. 90-91) and the followers of P.H. Emerson's (q.v. 47-48) school of naturalistic photography.



94.



95.

Auguste Salzmann, France, (1824-72)

94. *Jerusalem*, 1854

Salted paper print (Blanquart-Evrard process),
from *Jerusalem*, 1856

Image: 22.9×32.1 cm. Mount: 30.4×47.4 cm.
Gift of Eleanor and Van Deren Coke, 73.277

95. *untitled (study of ancient stone walls)*, 1854

Salted paper print (Blanquart-Evrard process),
from *Jerusalem*, 1856

Image: 23.4×32.8 cm. Mount: 30.6×47.3 cm.
Gift of Eleanor and Van Deren Coke, 75.91

In 1853 Louis Félicien Caiqnart de Saulcy published his controversial theories on the dating of ancient structures in the city of Jerusalem. His friend and fellow archeologist, Auguste Salzmann, arrived in Palestine in December, 1853 with the intention of producing photographs that would support de Saulcy's theories and verify the accuracy of the drawings which illustrated de Saulcy's publication. The resulting book, *Jerusalem. Etude et Reproduction Photographique de Monuments de la Ville Sainte depuis l'époque judaïque jusqu'à nos jours* (1856) contained 174 plates (some of which were taken by Salzmann's assistant C. Durheim) and 92 pages of text. Printed by Blanquart-Evrard (q.v. 121) and published by Gide and Baudry, the book serves as an early and striking example of the nineteenth-century belief in the unquestionable veracity of photography.



96.

Napoleon Sarony

United States (b. Canada), (1821-96)
96. untitled (theater portrait in fake snow-storm), c. 1875

Albumen cabinet card
Image: 14.8×10.6 cm. Mount: 16.6×10.9 cm.
Gift of Eleanor and Van Deren Coke, 72.343



97.



98.

Charles Roscoe Savage

United States (b. England), (1832-1909)

97. *The Royal Arch Yucca of the Mohave Desert*, 1884

Albumen print

Image: 22.7×28.3 cm. Mount: 28.0×35.6 cm.

Extended loan from the UNM Fine Arts Library,
EL 81.86

Giorgio Sommer

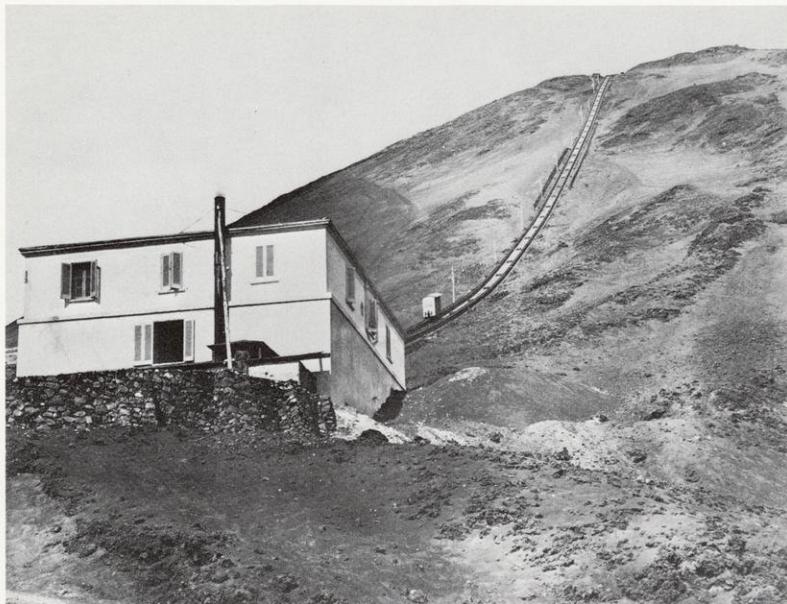
Germany (active Italy), (1834-1914)

98. *Napoli Museo, Serratura e chiavi*, c. 1865

Albumen print

Image: 19.1×25.2 cm.

80.56



99.



100.

99. *Vesuvio Ferrovia funicolare, Stazione inferiore*, c. 1890

Albumen print

Image: 20.1×25.0 cm. Mount: 32.7×40.5 cm.
Extended loan from the UNM Fine Arts Library,
EL 81.61

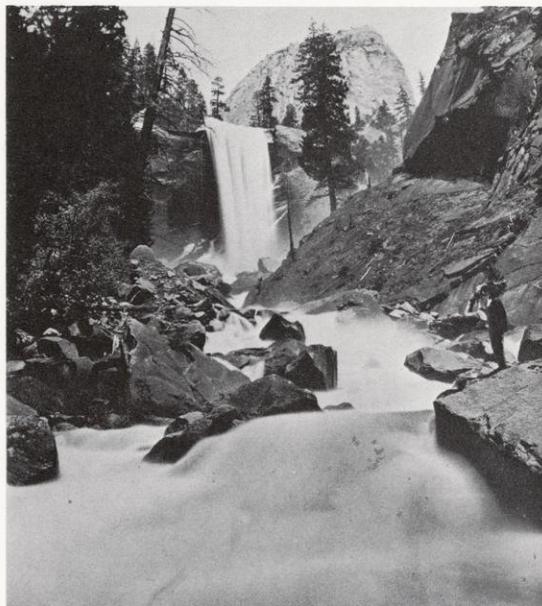
100. *Vierwaldstaettersee Tellscapelle*, c. 1890

Albumen print

Image: 20.0×25.4 cm. Mount: 35.3×45.6 cm.
81.125

Before 1888, when the Kodak camera put photography within reach of the general public, many commercial photography firms specialized in selling souvenir travel views to the ever-growing number of middle-class tourists. As the travel industry developed in the nineteenth century, the Grand Tour was packaged and marketed, and Italy was a must on any itinerary.

Giorgio Sommer founded a photography studio in Naples in 1857. From his studio and from stores located conveniently nearby the tourist hotels, Sommer sold photographs of the major tourist attractions in Italy, Austria, and Switzerland, many of which were made by other photographers in his employ. Also available from his catalogue, listing over 19,000 images, were photographs of Vesuvius erupting, discoveries at Pompeii, and comic genre scenes of lower-class Neapolitans, which were meant to appeal to a middle-class traveler's picturesque preconceptions of Italians.



102.



101.

101. *Rheinfall*, c. 1890
Albumen print
Image: 21.0×24.9 cm. Mount: 25.4×34.3 cm.
82.69

John P. Soule, United States, (active 1859-1900)

102. *Vernal Fall (350 ft. high) and Cap of Liberty (4600 ft. above Valley)*, c. 1865
Albumen print
Image: 9.3×8.0 cm. Mount: 26.3×17.5 cm.
77.112



103.



104.

103. *Nevada Fall, 700 feet high*, c. 1865
Albumen print
Image: 9.3×8.2 cm. Mount: 26.3×17.5 cm.
77.113

Alfred Stieglitz, United States, (1864-1946)
104. *Winter, Fifth Avenue*, 1893
Photogravure
image: 28.4×22.2 cm. Paper: 35.0×42.9 cm.
72.273



105.

105. *The Letter Box*, 1895

Photogravure

Image: 19.7×14.6 cm. Paper: 43.2×35.4 cm.
72.276

Alfred Stieglitz's achievements as a photographer were matched only by his unstinting personal efforts as a publisher, polemicist, and impresario to legitimize photography's status as a fine art.

Stieglitz's early amateur photographs brought him international acclaim while he was still a student at the Berlin Polytechnic (1882-90). During the 1890s Stieglitz furthered his reputation as America's foremost pictorialist with images like *Winter, Fifth Avenue*, and began his spirited advocacy of the finest in art photography as the editor of *American Amateur*

Photographer (1893-96) and *Camera Notes* (1897-1902). In 1902 he organized an exhibition of photographers at the National Arts Club who were to form the Photo-Scession: a group of advanced pictorialists who used photography as an independent and creative artistic medium. The following year Stieglitz began publication of *Camera Work*, an exquisitely produced quarterly which set new and unrivaled standards with its fine reproductions and intelligent writing on the nature of art and photography. In 1905 Stieglitz opened the Little Galleries of the Photo-Scession at 291 Fifth Avenue in New York. At "291," as the gallery came to be known, Stieglitz created a unique setting that encouraged intellectual exchange and artistic experimentation, exhibiting and passionately defending the work of the most progressive photographers and modern painters to a generally unreceptive and sometimes hostile public.



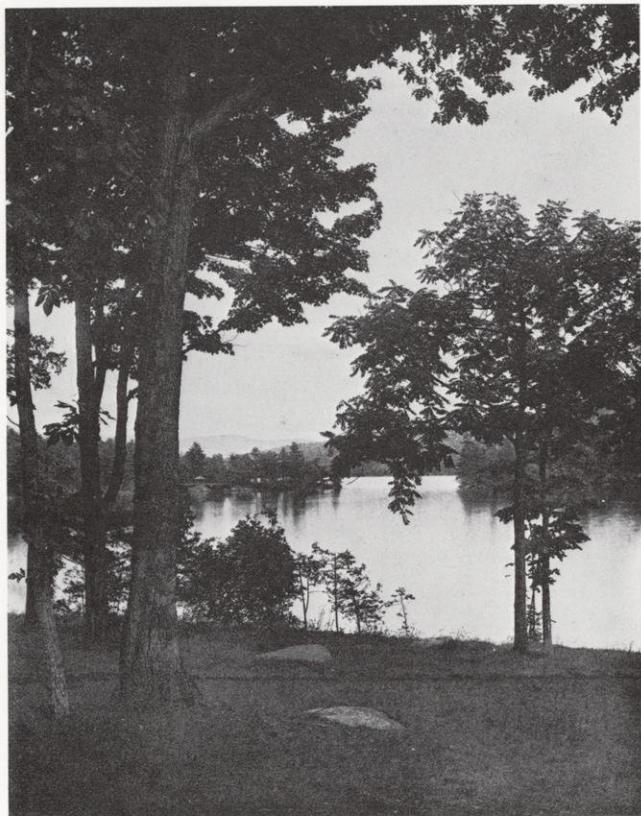
106.

106. *The Flat Iron Building*, c. 1902-3
Platinum print
Image: 16.8×8.2 cm.
Gift of Mr. Ferdinand Hinrichs, 76.193



107.

107. *After the Rain*, c. 1894
Photogravure
Image: 20.0×16.6 cm. Paper: 33.5×24.2 cm.
78.22



108.

108. *A Bit of Lake George*, c. 1895
Photogravure
Image: 13.0×10.2 cm. Paper: 24.6×16.0 cm.
Extended loan from the UNM Fine Arts Library,
EL 81.47

Sir John Benjamin Stone
England, (1838-1914)
109. *At the Wedding Party, Upton Gray*,
August 30, 1906
Platinum print
Image: 15.7×20.2 cm. Mount: 26.9×35.3 cm.
73.206



109.

Sir Benjamin Stone was a well-to-do country gentleman and Member of Parliament with amateur interests in several fields of study. For twenty years he collected photographs of the principal monuments and architecture of places he visited while traveling abroad. In 1868 he learned to make his own photographs and began to produce a comprehensive document of upper-class Victorian England.

For Sir Benjamin, photography was invaluable for its ability to record things permanently and accurately. He approached his photographs of the rites and rituals of the English elite as an historian, and as a result he would not tolerate the retouching or artistic manipulation of a photograph, for fear that it would undermine the image's use as an historic artifact.

In 1897 he formed the National Photographic Record Association to record the everyday lives and cultural heritage of the English people.



110.

Frank Meadow Sutcliffe, England, (1853-1941)

110. Untitled (Port at Whitby, Yorkshire), c. 1890

Carbon print

Image: 24.0×29.4 cm.

Gift of Eleanor and Van Deren Coke, 72.352



111.



112.

Isaiah West Taber, United States, (1830-1913)

111. *Opium Den underground, by flash-light.*

*The face of one smoker was caught in the flash,
the others concealed themselves, c. 1890*

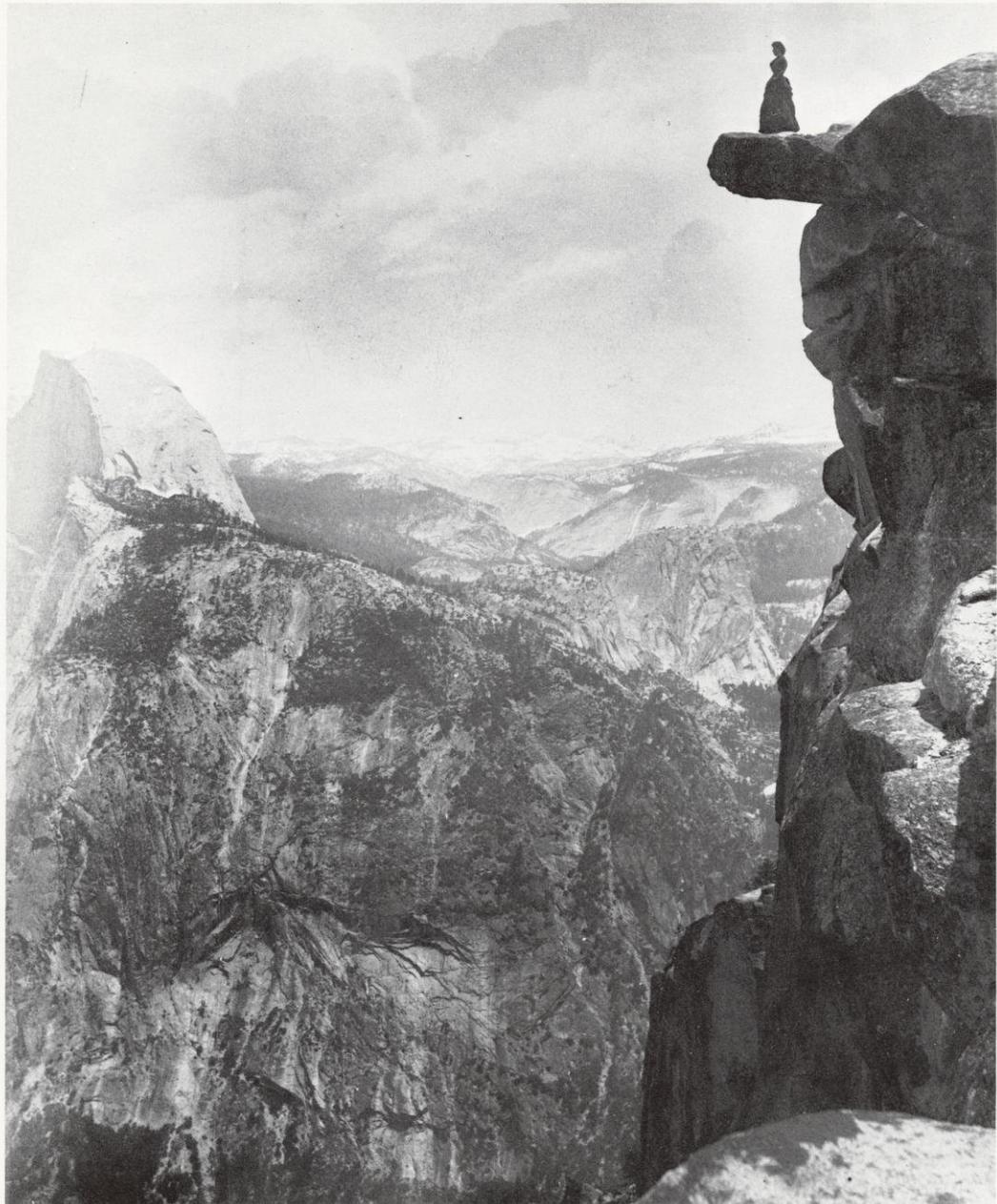
Albumen print

Image: 24.4×19.3 cm. Mount: 36.1×26.3 cm.
79.396.2

112. *Dining room of the Chinese Restaurant,
Washington Street, San Francisco, California,
c. 1890*

Albumen print

Image: 24.4×19.3 cm. Mount: 36.1×26.3 cm.
79.397.2



113.

113. *Mrs. Langtry at Glacier Point, 3,300 feet above Valley, c. 1880*

Albumen print

Image: 24.2×19.6 cm. Mount: 35.7×28.0 cm.
Extended loan from the UNM Fine Arts Library,
EL 81.32

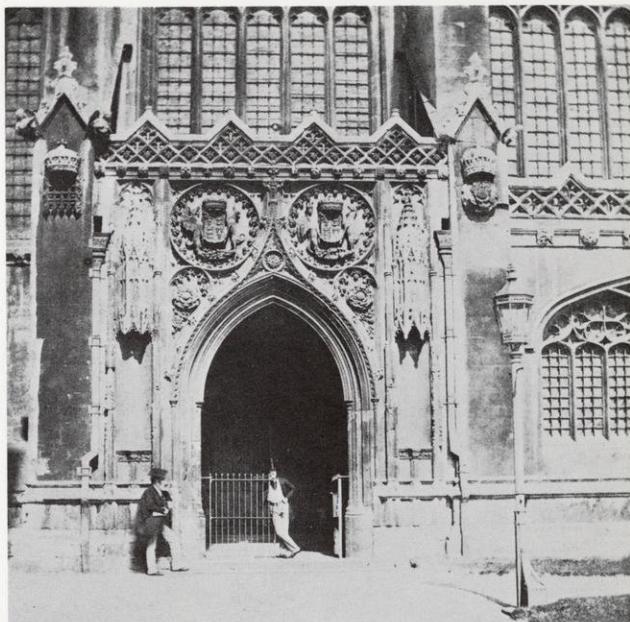


114.

114. *Mirror View-Mirror Lake*. Yosemite Valley, California, c. 1880

Albumen print

Image: 24.6×18.1 cm. Mount: 35.6×27.9 cm.
Extended loan from the UNM Fine Arts Library,
EL 81.218



115.

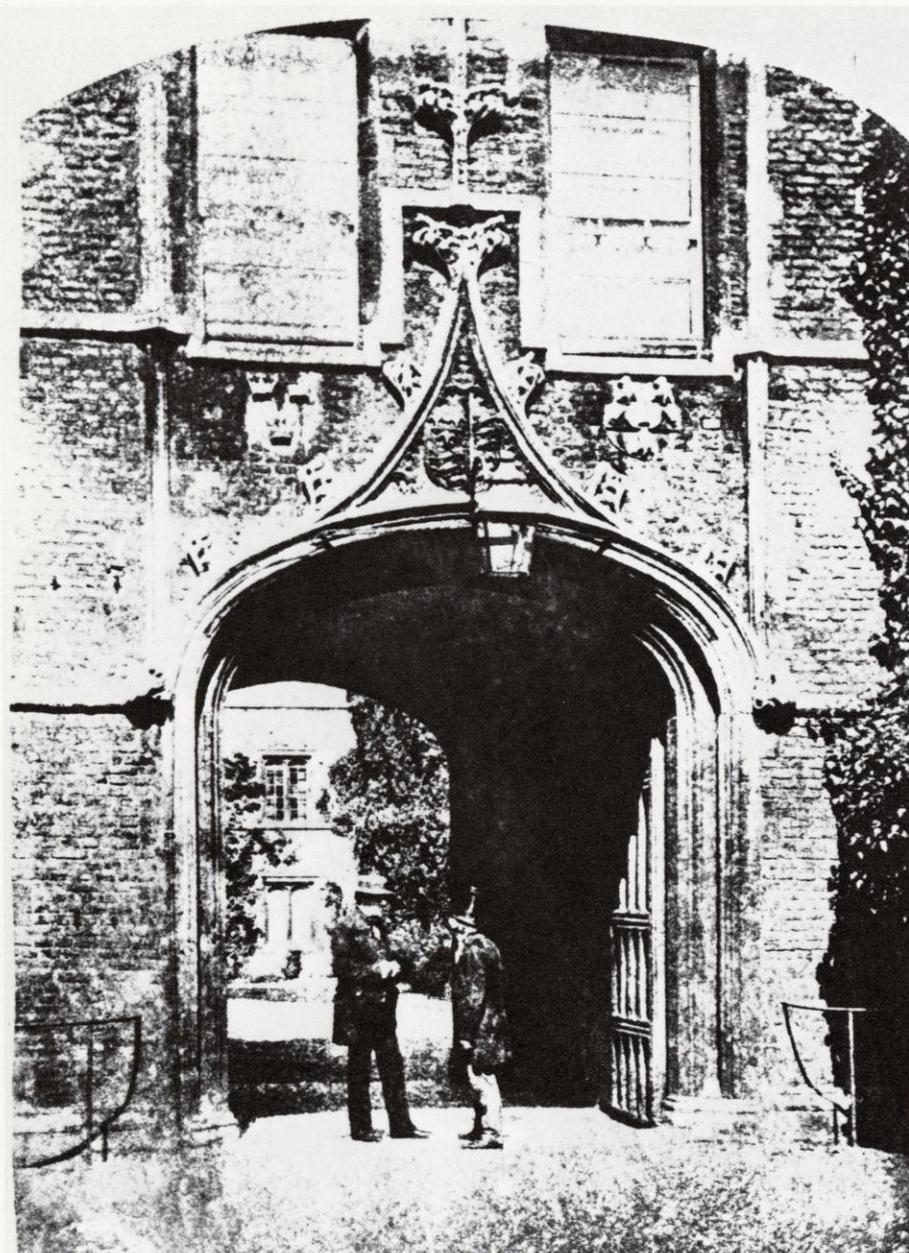
William Henry Fox Talbot
England, (1800-77)

115. *Kings College Chapel, South Entrance, Cambridge*, c.

1845

Calotype

Image: 16.9×17.4 cm. Paper: 18.3×22.8 cm.
Gift of Eleanor and Van Deren Coke, 72.140



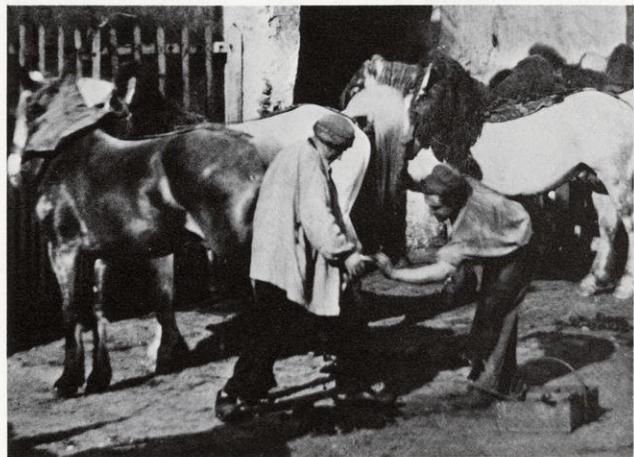
116.

116. *Gateway to Jesus College, Cambridge, c. 1855*
Photoglyphic engraving
Image: 7.7×5.6 cm. Paper: 10.3×7.2 cm.
73.263

William Henry Fox Talbot was, along with Nicéphore Niépce, Louis Daguerre, and Hippolyte Bayard, one of the fathers of photography. His investigations into the properties of light-sensitive materials began in 1834 when he sought to capture permanently the image produced by the camera obscura (an optical device used by artists to aid in rendering a scene accurately). By the following year he had succeeded in producing fixed photographic images. Upon hearing of Daguerre's announcement of the daguerreotype process to the French Academy of Sciences in 1839, Talbot rushed to patent and establish the priority of his invention.

Talbot's discoveries were of great consequence to the eventual industrialization of the photographic image, for, unlike the daguerreotype, which produced a unique image on a silver-coated copper plate, Talbot's process, the talbotype, produced both a positive and a negative, enabling him to make numerous positive prints from a single paper negative. In 1841, Talbot patented significant improvements on the talbotype, renaming the more sensitive and more permanent process the calotype. Between 1844 and 1846 Talbot issued sets of calotypes that were to comprise *The Pencil of Nature*, the first photographically illustrated book.

During the 1850s Talbot also made contributions to the development of improved photomechanical processes. His photoglyphic engraving technique was an important step toward achieving continuous-tone photomechanical reproductions.



117.



118.

Taupin et Cie., France, (active 1860-70s)

117. *Etude D'Après Nature* (blacksmiths), c. 1865

Albumen print

Image: 17.6×23.7 cm. Mount: 26.7×33.7 cm.

Extended loan from the UNM Fine Arts Library,
EL 81.47

118. *Etude D'Après Nature* (man sharpening knives), c. 1865

Albumen print

Image: 21.5×16.4 cm. Mount: 33.6×26.7 cm.

Extended loan from the UNM Fine Arts Library,
EL 81.48



119.



120.

John Thomson, England, (1837-1921)

119. *Cast-Iron Billy*, c. 1876-77

Woodburytype, from *Street Life in London*, text by Adolphe Smith, 1877

Image: 11.6×9.0 cm. Mount: 27.6×21.4 cm.
Gift of Eleanor and Van Deren Coke, 72.395

120. *London Cabmen*, c. 1876-77

Woodburytype, from *Street Life in London*, text by Adolphe Smith, 1877

Image: 11.1×9.0 cm. Mount: 27.1×20.3 cm.
74.229

John Thomson, a fellow of the Royal Geographic Society, traveled throughout Asia documenting the topography, architecture, and people of Cambodia, Malaya, and China. Upon his return to London he taught photography at the Royal Geographic Society and soon thereafter began work on his most important publication, *Street Life in London* (1877-78).

Illustrated with thirty-six woodburytypes and issued in monthly installments beginning in February, 1877, *Street Life in London* is recognized as a seminal work in the history of social documentary photography. Thomson used the camera as a social scientist, examining the lower classes of London as if they were a culture as alien as those in the Far East. Such a "scientific," and thus ostensibly objective, study required documentation that was above reproach. In their introduction Thomson and Smith profess their belief that the camera provided an unbiased record: "The unquestionable accuracy of this [photographic] testimony will enable us to present true types of the London Poor and shield us from the accusation of either underrating or exaggerating individual peculiarities of appearance."



121.

Unknown photographer (Louis-Désiré Blanquart-Evrard, printer)
French, (1802-72)

121. *Arc de Triomphe de l'Etoile*, c. 1853
Salted paper print (Blanquart-Evrard process),
plate 16 from *Paris Photographique*, 1853
Image: 23.2×31.6 cm. Mount: 33.6×49.0 cm.
Gift of Eleanor and Van Deren Coke, 72.161

Blanquart-Evrard's importance to the history of photography is not based on his photographs, but rather on his contributions to the development of the photographically illustrated book.

Blanquart-Evrard founded a photographic printing establishment in Lille in 1851 which specialized in producing editions of photographers' work. His improvements upon the calotype process yielded prints with increased permanence and an expanded tonal range. Following the first album produced at Lille, *L'Album photographique de l'artiste et de l'amateur*, 1851, Blanquart-Evrard printed the photographs for major works by Maxime Du Camp (1852) (q.v. 46), J.B. Greene (1854), and Auguste Salzmann (1856) (q.v. 94-95). He also printed and assembled photographs by various photographers into visual anthologies like the one from which the print in this exhibition is taken.



122.



123.

Unknown Photographer

122. untitled (pavilion at Paris Exposition of

1900)

Cyanotype

Image: 28.2×23.8 cm. Mount: 30.2×25.8 cm.

75.7

James Valentine, Scotland, (1815-80)

123. *Mill on the Dochart, Killin*, c. 1880

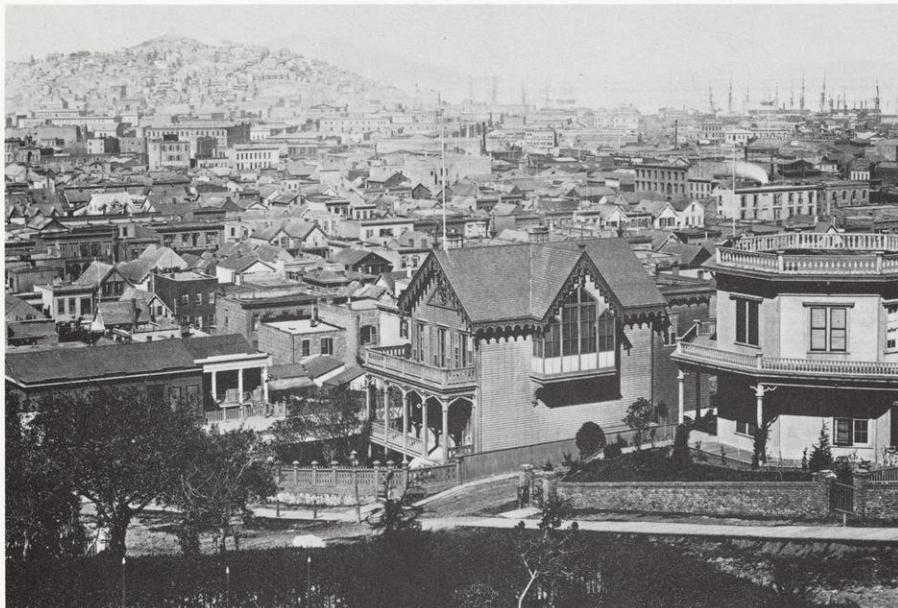
Albumen print

Image: 14.0×21.3 cm. Mount: 20.1×24.3 cm.

81.354



124.



125.

124. *Highland Cottage Near Forres*, c. 1880
Albumen print
Image: 13.9×21.0 cm. Mount: 20.1×24.3 cm.
81.353

Carleton E. Watkins
United States, (1829-1916)

125. *San Francisco*, 1880
Albumen print
Image: 20.5×30.7 cm. Mount: 26.7×34.0 cm.
Gift of Eleanor and Van Deren Coke, 72.399

Carleton Watkins learned photography in 1854 as a cameraman in Robert Vance's San Jose daguerreotype studio. Three years later he opened his own photography gallery in San Francisco. In 1861, armed with a large 18×22 wet-plate camera, Watkins set out for the Yosemite Valley. His magnificent large-scale prints of the natural wonders of Yosemite were influential in the passage of federal legislation in 1864 to preserve the area for recreational use.

Watkins' photographs and stereographs of California and Oregon established his reputation, both at home and abroad, as the country's leading landscape photographer. Despite his fame, in 1875 Watkins lost his archive of negatives in a bankruptcy settlement. In 1906 his studio and its entire contents were destroyed by fire during the San Francisco earthquake.



126.

Clarence H. White, United States, (1871-1925)

126. *The Orchard*, 1902

Photogravure, from *Camera Work* #9 (January, 1905)

Image: 20.8×15.7 cm. Mount: 29.8×20.8 cm.
Gift of Eleanor and Van Deren Coke, 72.367

A founding member of the Photo-Secession, Clarence H. White began to pursue amateur photography in earnest in 1894. During his early years in Newark, Ohio, White would photograph his family and friends in soft morning light before reporting to work at 7 a.m. as a bookkeeper for a wholesale grocery firm. His photographs, intimate and artfully designed scenes bathed in a characteristically diffuse light, drew the praise of leading pictorialists such as F. Holland Day and Gertrude Kasebier when they were submitted to the historic First Philadelphia Photographic Salon of 1898. White's work was reproduced often in the pages of *Camera Work*, and exhibited at Stieglitz's "291" gallery (q.v. 104-8).

Following his move to New York, White became an influential teacher known for his patient and open-minded approach. Many of his students at the Clarence H. White School of Photography, including Paul Outerbridge, Dorothea Lange, and Ralph Steiner, went on to become major photographers in the 1920s and 1930s.

Selected Bibliography

Buckland, Gail. *Reality Recorded: Early Documentary Photography*. Boston: New York Graphic Society, 1974.

Bunnell, Peter, ed. *A Photographic Vision: Pictorial Photography, 1889-1923*. Salt Lake City, Utah: Peregrine Smith, 1980.

Colnaghi, P. and D., & Co. *Photography: The First Eighty Years*. London, 1976. Text by Valerie Lloyd.

Fabian, Ranier, and Adam, Hans-Christian. *Masters of Early Travel Photography*. New York: Vendome Press, 1983.

Gernsheim, Helmut. *Creative Photography: Aesthetic Trends, 1839-1960*. London: Faber and Faber, 1962.

Gernsheim, Helmut, and Gernsheim, Alison. *The History of Photography: from the earliest use of the camera obscura in the eleventh century up to 1914*. rev. ed. New York: McGraw-Hill, 1969.

Jammes, André, and Sobieszek, Robert. *French Primitive Photography*. Millerton, N.Y.: Aperture, 1969.

Jammes, André, and Janis, Eugenia Paris. *The Art of French Calotype*. Princeton, N.J.: Princeton University Press, 1983.

Jammes, Maria-Thérèse, and Jammes, André. *The First Century of Photography: Niepce to Atget*. Chicago: Chicago Art Institute, 1977.

Naef, Weston. *After Daguerre: Masterworks of French Photography, (1848-1900), from the Bibliothèque Nationale*. New York: Metropolitan Museum of Art, 1980.

Naef, Weston, and Wood, James. *Era of Exploration: The Rise of Landscape Photography in the American West, 1860-1885*. Buffalo, N.Y.: Albright-Knox Art Gallery; New York: The Metropolitan Museum of Art, 1975.

Newhall, Beaumont. *Latent Image: The Discovery of Photography*. Garden City, N.Y.: Doubleday and Company, 1967.

Newhall, Beaumont. *The History of Photography from 1839 to the Present*. New York: The Museum of Modern Art, 1982.

Sobieszek, Robert. *British Masters of the Albumen Print*. Chicago: University of Chicago Press; Rochester, N.Y.: International Museum of Photography at George Eastman House, 1976.

Taft, Robert. *Photography and the American Scene: A Social History, 1839-1889*. New York: Dover Publications, 1964.

Witkin, Lee, and London, Barbara. *The Photograph Collector's Guide*. Boston: New York Graphic Society, 1979.

Elvehjem Museum of Art
University of Wisconsin-Madison