

Index

- Abbott, Berenice, 254–57
Abstract Expressionism, 422, 477
abstract photography, 273, 276, 292, 542
 abstract painting and, 288–89, 290
 contextual references denied in, 466–69
Adam and Eve (Eugene), 219
Adams, Ansel, 22, 223, 352, 368, 377–80, 420, 442, 489
 on importance of equipment and technique, 378–79
 on previsualization of image, 379–380
 straight photography advocated by, 377, 378
Adams, John Quincy, 204, 206
Addams, Jane, 243, 469
“Aesthetic in Camera” (Hess), 422
“Afield with the Wet Plate” (Blanchard), 207–9
Agassiz, Louis, 171, 178, 204
Agee, James, 358, 359, 360, 509
Agha, Mehemed Fehmy, 370–76
Alexander, John White, 236
“Alfred Stieglitz: An American Seer” (Norman), 271–72
Allan, Sidney (Sadakichi Hartmann), 232–37
allegorical photography, 141, 144–145, 146–47, 180, 182, 183–84, 187, 230
 abstract quality central to, 220
 as directorial mode, 487–88, 489
 facial expressions in, 132, 220
 figure and accessories merged in, 132, 219–20
ambrotypes, 148, 202
Amemya, Yosei, 337
“America, Seen Through Photographs, Darkly” (Sontag), 506–20
America and Lewis Hine (Trachtenberg), 238–53
American Photographs (Evans), 359
Americans, The (Frank), 400–401, 496

- Animal Locomotion* (Muybridge), 188
 "Annals of My Glass House"
 (Cameron), 180-87
 Annan, J. Craig, 215-16, 227, 372
 Anthony, Edward, 72-73
 Antonioni, Michelangelo, 501
Aperture, 394, 467
 "Apology for Art-Photography, An"
 (Rejlander), 141-47
 Arago, Francois, 63, 69, 97
 Daguerre's patent and, 31-35, 58-60
 Arbus, Diane, 367, 413, 506, 510-20
 anti-humanist message conveyed by, 510-11
 as *auteur*, 519-20
 frontality and direct eye-contact in portraits by, 513-14
 gentility reacted against by, 517-519
 oddity sought by, 511-12
 pain sought rather than felt by, 515
 private vs. public pathology
 photographed by, 516-17, 518-519
 subjects as unconscious of suffering, 512-13
 suicide of, 514-15
 Archer, Scott, 80
 architecture, 330, 348
 ornament in, photographs as records of, 64, 91, 96, 98
 progressive photographs of construction and, 83-84
 Arendt, Hannah, 319
 Arp, Jean, 477
 art:
 aesthetics of finding in, 476-78
 authenticity of, 322-24, 326-27
 beauty in, 262, 263
 criticism vs. public's enjoyment of, 330-31
 culture or society vs. individual in, 448-49
 cult vs. exhibition value of, 327-29
 as domain of imagination and dreams, 123, 125-26
 embedded in tradition, 325-27
 evocation of brotherhood and love as goal of, 471-72
 exact reproduction of Nature as goal of, 123-24, 188-89, 190, 191-96, 462
 experience transformed in, 262-264, 265-66
 ideality in, 468
 industry vs., 461-62
 modernist, closure effected around, 467-69
 photography as, *see* photography as fine art
 as product of genius, 463-64, 472-473, 500
 progress in, 51-52
 "pure," 326, 334
 real world vs. artist himself as subject of, 265
 ritual vs. politics as function of, 326-27
 suppression of queasiness as goal in, 515-16
 verbal vs. visual responses to, 449-450
 see also painting; sculpture
 art, mechanical reproduction of, 321-34, 381-83, 461
 Fascism and, 327*n.*, 332-34
 impact lessened by, 382-83
 manual reproduction vs., 322-23
 as means of study, 389-90, 392-93
 origin of, 321
 reaction of masses changed by, 330-31
 ritual function destroyed by, 326-327
 surface details in, 392-93
 unique existence in time and space lost by, 322-24, 325
 see also halftone printing; photoengraving
Art and Technics (Mumford), 381-83

- "Art Motive in Photography, The"
 (Strand), 276-87
- art-photography, *see* allegorical
 photography; combination
 printing; pictorialism
- Associated Press Wirephoto network,
 301
- Atget, Eugène, 239, 254-57, 329,
 366, 374, 405, 540, 544
 portrait photographs by, 256
 reflections in shop windows
 photographed by, 255
 transcendence in photographs by,
 362-63
- Auld, 228
- aura:
 of art works, 322-24, 325-26
 contemporary decay of, 324-25
 defined, 325
- Aurelia* (Nerval), 131
- Auriol, Vincent, 528
- Autumn* (Robinson), 160, 162
- Avedon, Richard, 474, 478-79, 501
- Badger, Garry, 499-500
- Balzac, Honoré de, 20, 127-28
- Barnum, P. T., 72, 203-4
- Barrett, Arthur, 297
- Barthes, Roland, 452, 521-33
 on denotative vs. connotative
 functions of photography, 455,
 523-33
 on "polysemic" character of
 photographic image, 457, 523
- Bartholomé, Paul-Albert, 235-36
- Baudelaire, Charles Pierre, 464, 465,
 475
 Evans influenced by, 358, 360-61,
 369
 photography disputed as fine art
 by, 21, 123-26
 synesthesia and, 467
- Bauhaus, 339, 425, 482
- Beato, Felice A., 163
- Beaton, Cecil, 372
- Becquerel, Edmund, 57-58
- Bede, Cuthbert (Edward Bradley),
 79-87
- Beethoven, Ludwig van, 233-34, 437
- Bell, Clive, 466, 469
- Bellocq, E. J., 540
- Benjamin, Walter, 319-34, 461, 521
- Bennett, James Gordon, 202
- Berres, Joseph, 65
- Berry, Miles, 60-61
- Besnard, Paul Albert, 235, 236
- Bierstadt, Albert, 172, 173, 174, 176
- 'Bijou' of Montmartre* (Brassai), 519
- Bischof, Werner, 300
- Blanchard, Valentine, 207-9
- Blind Woman* (Strand), 288, 367
- Bloch, Ernest, 272, 466
- Blow-Up* (film), 501
- Bolas, Thomas, 297
- Boucicault, Dion, 74-75
- Bourdin, Guy, 501, 504
- Bourke-White, Margaret, 434
- Bradley, Edward (Cuthbert Bede),
 79-87
- Brady, Mathew B., 199-206, 366
 Civil War photographs by, 199,
 200, 204-6, 238-39, 249, 538,
 539
 Crystal Palace Exhibition and, 71,
 72-73, 202
 daguerreotype portraits by, 71,
 72-73, 199, 200-204, 205-6
- Brandt, Bill, 401, 506
- Brassai (Gyula Halász), 404-15,
 417-19, 431, 484, 506, 513, 519
 artifice in lives of subjects of, 408-
 409, 414
 background of, 405, 409, 414-15
 café pictures by, 406, 407-11
 camera and lights available to, 408,
 414-15
 dialectical approach to figures and
 setting of, 409-10, 411, 415
 fascinated by light patterns, 406
 graphic sensibility of, 406, 407,
 411-12
 high-angle shots by, 406-7

- Brassai (Gyula Halász) *continued*
 mirrors in photographs by, 409–10
 posing in photographs by, 408–9
 sentimentality in later work of,
 411–12
- Bravo, Manuel Alvarez, 484
- Brenda (Robinson), 182–83
- Breton, André, 477
- Bridge, The* (Crane), 359
- Brigman, Anne, 489
- bromine chloride, sensitivity of
 iodine film and, 58, 80
- Browder, Earl, 526
- Brown, Mrs. Albert, 297
- Brown, Eliphalet, Jr., 72, 73–74
- Brown, Frederick, 137
- Brown, Milton, 288–90
- Browning, Tod, 514
- Bruehl, Anton, 374
- Bruguère, Francis, 425
- Bruner, 531
- Buñuel, Luis, 511
- Caffin, Charles H., 218–22
- Cage, John, 477
- Callahan, Harry, 420–21
- Calmette, André, 256
- calotypes, *see* Talbotypes
- Camera and the Pencil, The* (Root),
 148–51
- Camera Craft*, purist-pictorialist
 schism in, 489
- camerae obscurae:
 as aid in painting and engraving,
 26, 28, 32, 46
 exposure time and image size of,
 45–46
 faint images of, 37–38, 54
 process for, perfected by Niépce
 and Daguerre, 27–30, 31–35
 sculptures copied by, 46–47
 Talbot's experiments with, 36, 45–
 47
 Wedgwood's experiments with,
 37–38, 54
- Camera Notes*, 481
- cameras, 297
 Bergheil Voigtlander, 408
 "candid," 384
 "detective," 214, 215
 Ermanox, 298
 hand, introduction of, 214–17
 Leica, 384
 with lens on side, 276, 289–90
 as metamorphosing machine, 396,
 442–43
 previsualization and view finders
 of, 255–56, 303
 selection of, 215–16
 Speed Graphic, 414, 415, 416
 as toys, 214–15
- Camera Work*, 276, 288, 468, 481,
 482, 508, 541–42
 as framing device, 458–59, 462,
 463–66, 469
 photographs displayed as precious
 objects in, 458–59
 as source for photographic
 tradition, 278, 282, 286, 287
- Cameron, Julia Margaret, 133, 180–
 187
 allegorical photographs of, 132,
 180, 183–84, 187, 488
 portraits by, 132, 180, 186, 187,
 488, 512
- candid photography, 220–21, 276,
 288, 289–90
 hand cameras and, 214, 276, 289–
 290, 298–99
- Capa, Robert, 300
- captions, *see* texts and captions
- Car Horses* (Stieglitz), 465
- Carlyle, Thomas, 186
- Carroll, Lewis (Charles Dodgson),
 115–18, 119–22
- carte-de-visites*, 129
 as mass communication, 138, 460–
 461
 multiple-lens cameras for, 130
- Cartier-Bresson, Henri, 300, 384–86,
 439, 476, 484, 492, 528

- cropping of negatives avoided by, 384, 386
flux of life captured by, 384-86, 443
Carvalho, Solomon N., 72, 75
Cassatt, Mary, 424
Casseres, Benjamin de, 463-64, 466
Cazotte, Jacques, 124
Cézanne, Paul, 375, 424
Champfleury, Jules, 133
Champs Delicieux, Les (Ray), 269
characteristic curves, 197
Charities and the Commons, 243, 245, 469-70
Charles Sheeler: Artist in the American Tradition (Rourke), 273-75
Chelsea Girls (film), 518
Cheselden, William, 104-5
Chevreul, Michel-Eugène, 133-34
China:
 photographers in, 20, 163-65
 superstitions in, 163-64
Chittendon, L. E., 77-78
Christabel (Cameron), 187
Christo, 543
Church, Frederick Edwin, 172, 173, 174, 178
cinema, *see* film
Cinéma ou l'homme imaginaire, Le (Morin), 527
Civil War, U.S., 538-39
 photographs of, 199, 200, 204-6, 238-39, 249, 538, 539
Claude Lorrain, conventions of
 landscape photography derived from, 173-74
Claudet, Antoine Francois Jean, 58, 80, 89, 93
Clemens, Samuel (Mark Twain), 205
Coburn, Alvin Langdon, 20, 223, 372, 425
Cochrane, Archibald, 229
Cohen-Séat, G., 531
Cole, Thomas, 173
Coleman, A. D., 480-91
collages, aesthetics of finding in, 476-78
Collen, Henry, 62
Collier, John, 353
color photography, 229-30, 262
combination printing, 141, 142-45, 442, 444-48
 different planes in focus in, 142, 156
 as directorial mode, 487-88
 double exposure vs. "negative sandwich" in, 444
 as fine art, 141, 143-44, 145, 155-156, 190
 of group portraits, 142-43, 160
 "impurity" of method in, 155
 landscape added to portraits by, 159-60, 161
 negatives reused in, 448
 of panoramic views, 158
 photomontage vs., 425, 426, 442
 reality of medium vs. unreal effects in, 141, 161-62
 registration of negatives in, 160-61
 sky added to landscape by, 141, 156-58, 162
 time and space relationships in, 445, 450
Communism, 334
continuing rays, 57
contrast, lessening of, in nature, 193
Cooper, James Fenimore, 203
Cooper, Thomas, 432-41
Cosmos (Humboldt), 174
Country Doctor, The (Smith), 437, 438
Crane, Hart, 359, 361
Crane, Stephen, 538-39
Crimean War, photographs of, 199
Crissman, J., 169, 170
Critic, The (Weegee), 417
Croce, Benedetto, 468-69
Crystal Palace Exposition (1851), 71, 72-73, 74, 142, 202
Cubism, 276, 375, 409-10, 477, 482
Cumming, Robert, 491
Cummings, E. E., 365, 368

- Dada, 267, 268, 373, 425
- Daguerre, Louis Jacques Mandé, 88,
124, 201, 462
contract with Niépce signed by,
25, 27–30, 33–34, 55
French purchase of process
invented by, 31–35, 58–61, 68–
69
images made permanent by, 25,
31, 32, 33–34, 36, 54, 55
sensitivity of plates increased by,
56–57
- daguerreotypes, 49, 54–61, 142, 152,
173, 201–2, 293
accuracy of detail in, 22, 56, 67,
454–55
“American process” for, 71
aura of suspended time in, 537
enamelling of, 201
exposure time for, 56–58, 77, 78,
79–80
fear of, 127–28
fetishism and spiritualism of, 459–
460
invention of, *see* Daguerre, Louis
Jacques Mandé; Niépce,
Nicéphore
patents for, 31–35, 58–61, 68–69
in photoengraving, 65–66
popularity of, 36, 70–76
posing for, 77–78, 79–81
as reflection of U.S. spiritual
concerns, 71, 74–76
Talbotypes vs., 67–68, 70
technological vs. agrarian society
in U.S. and, 71
as unique images, 68, 70, 459,
537
U.S. cultural nationalism and, 71–
74
- Daily Mirror* (London), 296–97
- Dallmeyer, Thomas Ross, 228
- Darwin, Charles, 132, 178, 180
- Darwinism, 177–78
- Daudet, Alphonse, 133
- Daumier, Honoré, 139, 364
- Davy, Humphry, 37–38, 43^{n.}, 47,
53
- Day, F. Holland, 219, 220, 227, 489
- Daybooks of Edward Weston* (Weston),
303–14
- “Death of Naturalistic Photography,
The” (Emerson), 197–98
- Decisive Moment, The* (Cartier-
Bresson), 384–86
- Delacroix, Ferdinand Victor Eugène,
135–36
- Delamotte, Philip, 83
- Delano, Jack, 352
- Delaroche, Paul, 20, 63
- Delius, Frederick, 437
- Democritus of Abdera, 100, 101
- Depression, Great, photographs of,
349–54, 355–57, 358, 492, 493,
539
- depth of field, facial features
manipulated by, 134
- depth perception:
learning in, 104–5
with one vs. two eyes, 105–6
see also stereographs; stereoscopes
- Devon, Stanley, 300
- Diamond, Paul, 491
- Diorama, 34
- “Directorial Mode, The” (Coleman),
480–91
- Dirty Monk* (Cameron), 187
- Disdéri, André-Adolphe-Eugène,
129, 130, 138
- documentary photography, 96–97,
238–53, 254, 261, 349–54, 364–
365, 400–401, 432–41, 469–73,
521–33
aestheticism in, 526, 528
art photography as polar opposite
of, 472
awareness of world heightened by,
242–43
on battlefield, 86–87, 199, 200,
204–6, 238–39, 249, 432, 435–
436, 514–15, 538–39
candid, *see* candid photography

- connotative functions of objects in, 526, 527, 532
 culture and knowledge in cognitive connotations in, 530-32
 in Depression, 349-54, 355-57, 358, 492, 493, 539
 directorial activity in, 485, 486
 educational value of, 353
 empirical vs. spiritual rhetoric in, 470-71
 ideological or ethical connotations in, 532
 of immigrants, 238, 239, 243-45
 inherent realism in, 247, 252
 as journalism, 353
 of labor conditions, 238, 239, 240-242, 244, 247-52
 language as perceptive connotation in, 531
 of living conditions among poor, 238, 241
 moral conscience vs. moral intelligence in, 241
 for newspapers, *see* newspaper photography
 overstatement in, 352
 photogenia and connotation in, 526, 527-28
 photojournalism vs., 434
 picture story vs. photo essay format in, 438
 posing and connotation in, 526-527, 532
 social results vs. aesthetic experience in, 239-40
 as sociology, 352-53
 story communicated by, 252, 351
 "survey" format in, 246-47
 syntax and connotation in, 526, 528-29
 texts and captions as accompaniments of, *see* texts and captions
 as theistic mode, 483-84
 traumatic, 532-33
 trick effects in, 526, 532
 of urban nightlife, 402-3, 404-19
 dodging, 378
 Dodgson, Charles (Lewis Carroll), 115-18, 119-22
 Donné, Alfred, 65
 Doremus, Robert Ogden, 201
 double exposures, 444
 Draper, John W., 72, 74, 201
 Dreiser, Theodore, 361
 Drifffield, Vero Charles, 197, 198
 Duchatel, Charles-Marie-Tanneguy, 60
 Dumas, Alexandre, 124, 133
 Durand, Asher Brown, 175
Dynamic Symmetry (Weston), 485
 Eastlake, Lady Elizabeth, 21, 88-99
 Eastman, George, 214, 285
 Eckhart, Meister Johannes, 177, 398
Edinburgh Review, The (January 1843), 49-69
 Eisler, Fanny, 203-04
 Elementary Education Act (Britain; 1870), 296
 Eliot, George, 471
 Eliot, T. S., 365, 368
 Elliott, Charles, 203
 Emerson, Peter Henry, 22, 190-96, 297-98, 487*n*.
 Emerson, Ralph Waldo, 74, 75, 171, 175, 177, 178, 500
 Emmerich, 227-28
 engravings, 321
 photographs of, 84-85
 shadow-pictures of, 47-48
 after works of art, 392-93
see also photoengraving
 Epicurus, 100
Equivalents (Stieglitz), 271-72, 395, 396, 423, 466
 "Era of Exploration: The Rise of Landscape Photography in the American West, 1860-1885," 172

- Ernst, Max, 425, 477
 Ethical Culture School (New York),
 241-42, 245
 Eugene, Frank, 219
 Evans, Frederick H., 223, 224
 Evans, Walker, 239, 349, 350, 352,
 358-69, 400, 401, 500, 508, 519,
 539
 abstract qualities and composition
 in photography of, 362, 509
 on editing and printing, 363-64
 impersonal affirmation of
 humanity in photography of,
 508, 509
 on importance of technique in
 photography, 367-68
 influenced by French literature,
 358, 360-61
 on photography as document vs.
 art, 364-65
 on status of art in America, 365-
 366
 on straight vs. manipulated
 photography, 363-64
 subway photographs of, 508, 513*n.*
 on transcendence in photography,
 362-63, 365
 exciting rays, 57
 exposure, photographic:
 brightness of sky and, 88-89
 chloride of iodine or bromine and,
 58, 80
 duration of, for daguerreotypes,
 56-58, 77, 78, 79-80
 electrifying plates and, 56-57
 of foreground vs. background, 95-
 96
 gradations from pure white to pure
 black and, 192
 of highlights, 192-93
 image size and, in camerae
 obscurae, 45-46
 long, passage of time visualized
 by, 541
 moving subjects and, 133-34, 216
 negative density and, 197
 rapid, instinct vs. intellection and,
 408, 414-15
 for shadow detail, 193
 of sky vs. land or sea, 94, 141,
 156-57
 solar spectrum and, 57-58, 89-90
 under vs. over, 216
 "zone system" for, 377
- Fading Away* (Robinson), 488
 "Family of Man," 501-11
 Farm Security Administration
 (FSA), Historical Section of,
 349-54, 358, 539
 Fascism, 327*n.*, 332-34
 fashion photography, 267, 269
 sex and sadism in, 501, 502, 504-5
 Faulkner, William, 451
 Fellig, Arthur, *see* Weegee
 Fenton, Roger, 83, 199
Fifth Avenue, Winter (Stieglitz), 216-
 217
 film (movies), 329, 343, 348, 544
 as imitation of life, 536
 as logical outgrowth of
 photography, 321-22
 mass audience response to, 330-31
 mechanical reproduction and
 distribution in, 362*n.*-27*n.*
 newsreels, 297, 300-301
 perception heightened by, 331-32
 traditional value of cultural
 heritage liquidated by, 324
 films, evanescent, emitted from all
 surfaces, 100-101
 Finette, 137
 Fiske, John, 178
 Fitzgerald, F. Scott, 361
 fixing:
 asphaltum in essential oil of
 lavender used for, 55
 Daguerre's experiments with, 25,
 31, 32, 33-34, 36, 54, 55
 Niépce's experiments with, 25, 27,
 31, 33-34, 55

- Talbot's experiments with, 38, 39–42, 54
 Wedgwood's and Davy's experiments with, 37–38, 53, 54
 Fizeau, Hippolyte Louis, 80
 Flaubert, Gustave, 358, 360, 361
 focus:
 of different planes, in combination printing, 142, 156
 viewer's eye directed by, 190, 194–95, 228
 focus, sharp, 318, 374
 in different planes, 193–94, 228
 f/64 and, 303
 as intrinsically photographic phenomenon, 304, 482
 see also straight photography
 focus, soft, 228–29, 240, 293–94, 303, 304, 489
 artistic beauty as goal of, 92, 180, 182, 227, 364
 human vision approximated by, 190, 191, 193–96
 as intrinsically photographic phenomenon, 446
 lenses designed for, 180, 228, 280–281, 293–94
 line and texture destroyed by, 280–81, 304
 see also pictorialism
 Fouque, V., 25–30
 Fourier, Francois Marie Charles, 461
 Frank, Robert, 23, 367, 492, 496, 519, 520, 539
 conventional symbols of 1950s and, 492, 493
 documentary style of, 400–401, 484
Freaks (film), 514
 Freud, Sigmund, 331, 373, 398
 Friedlander, Lee, 367, 419, 490, 506
 "From Pigment to Light" (Moholy-Nagy), 339–48
 Fry, Roger, 469
 FSA, *see* Farm Security Administration
 "FSA Collection of Photographs, The" (Stryker), 349–54
f/64, 303, 489
 Fuller, Buckminster, 486
 Futurism, 333–34
 Gallatin, Albert, 203
 Gance, Abel, 324
 Gardner, Alexander, 485, 539
Garibaldi Wounded, Supported by Hope, Pointing to Rome (Rejlander), 146–47
 Gauguin, Paul, 123
 Gautier, Théophile, 461, 462
 Gay-Lussac, Louis-Joseph, 59–60, 69
 gelatin dry plates, 207, 214
 genre photographs, *see* allegorical photographs
 Gerbner, 530
 Gernsheim, Helmut, 138
 Gibson, Ralph, 491
 Gifford, Sanford Robinson, 174
 Goddard, 80
Going to Church (Stieglitz), 221
 Goldberg, Vicki, 501–5
 Goncourt, Edmond de, 461–62
 Goncourt, Jules de, 461–62
 Gorky, Arshile, 427
Gossips, The (Stieglitz), 221
 Goya, Francisco de, 364
 Grant, Ulysses S., 204–5, 206
 Graves, Frederick, 228
 Greco, El, 275
 Greeley, Horace, 71
 Greenough, Horatio, 71
Green River, Colorado (O'Sullivan), 176
 Grimme, Hubert, 328*n.*
 Grossman, Sid, 484
 Grosz, George, 425
 Grotz, Paul, 361
Groupe Printed from Three Negatives (Rejlander), 142
 Guggenheim, William, 469

- gum prints, 20-21, 279, 280
see also pictorialism
- Gutman, Judith, 471
- Halász, Gyula, *see* Brassai
- halftone printing, 295, 296
 origin of, 388-89
 as symbolic communication
 without syntax, 389
see also art, mechanical
 reproduction of; photoengraving
- Hall, Norman, 300
- "Hand Camera—Its Present Importance, The" (Stieglitz), 214-17
- Hand of Man* (Stieglitz), 465
- Hardy, Bert, 300
- Harrison, Gabriel, 73
- Hartland, Hartford, 297
- Hartmann, Sadakichi (Sidney Allan), 232-37
- "Has Photography Gone Too Far?" (Thurber), 335-38
- Hawes, Josiah Johnson, 132
- Hawthorne, Nathaniel, 74
- Hayden, Ferdinand Vandever, survey led by, 166, 168-70
- Heade, Martin Johnson, 172, 174
- Heartfield, John, 425
- Heart of the Andes* (Church), 172
- Heath, Dave, 484
- Hefner, Hugh, 458
- Hegel, Georg Wilhelm Friedrich, 327^{n.}, 533
- heliography, as "sun drawing," 25, 26, 454
- Helmholtz, Hermann von, 190
- Hemingway, Ernest, 361
- Herschel, John, 132, 186-87
- Herskovits, Melville, 454
- Hess, Thomas, 422
- Heyman, Therese Thau, 172
- "Hiawatha's Photographing" (Carroll), 119-22
- Hill, David Octavius, 20, 139, 284-285, 286, 315
- Hill, Paul, 432-41
- Hine, Lewis, 238-53, 508, 509, 519
 artist viewed as witness by, 251-252, 472
- Ellis Island photographed by, 239, 243-45, 246-47
- figures set in social space by, 245, 246-47
- frontality in portraits by, 244-45, 470
- labor as concern of, 238, 239, 240-242, 244-52
- montage posters by, 250-51
- on National Child Labor Committee, 245, 247-52, 469, 470
- photography democratized by, 252-53
- Pittsburgh Survey and, 239, 245-247
- as realist mystic, 470-72
- reform vs. revolution as goal of, 245, 469, 470
- social results vs. technical perfection as goal of, 239-40
- as sociologist, 469-70
- as teacher, 241-43
- see also* *Immigrants Going Down Gangplank, New York* (Hine)
- Hine, T. J., 170
- Hirsch, Stefan, 359
- "Historical Letter, An" (Chittendon), 77-78
- History of Photography, The* (Newhall), 23, 489^{n.}-90^{n.}
- Hitchcock, Edward, 75
- Hobsbawm, E. H., 136, 137
- Hofmann, Hans, 477-78
- Holbein, Hans, 262
- Holmes, Oliver Wendell, 100-114, 188, 319
- Home of a Rebel Sharpshooter* (Gardner), 485
- Hopkinson, Tom, 295-302
- Horgan, Stephen H., 296
- Horsley-Hinton, Alfred, 228

- Hosoe, Eikoh, 490-91
House, Ned, 205
Howells, William Dean, 361
How the Other Half Lives (Riis), 243
"How *The Steerage* Happened"
(Stieglitz), 464-66
Hugo, Victor Marie, 252
Human Figure in Motion (Muybridge),
188
Humboldt, Alexander von, 174
Hunt, Robert, 89
Hurter, Ferdinand, 197, 198
- Ibbetson, Boscawen, 66
*Idea of God as Affected by Modern
Knowledge* (Fiske), 178
Illuminations (Benjamin), 319
Illustrated Daily News, The, 296
Illustrated Hue and Cry, 81-82
Illustrations of China and Its People
(Thomson), 163-65
*Immigrants Going Down Gangplank,
New York* (Hine), 455-58
as embedded in political argument,
470
neutral reading of, 455-57
Impressionism, 127, 138, 225, 409-
410, 475
Indians, American, photography
feared by, 167
"In Our Image" (Morris), 534-45
iodine chloride, sensitivity of iodine
film and, 58, 80
Ionesco, Irina, 491
Irving, Washington, 203
"Is Photography Among the Fine
Arts?" (Pennell), 210-13
Ives, Frederick Eugene, 389
Ivins, William M., Jr., 20, 387-93,
476, 483, 521
- Jachna, Joseph, 490
Jackson, William Henry, 166-67,
168-70, 172-73, 174, 175
Jacquemart, Jules Ferdinand, 390
James, Henry, 429
Jarché, James, 297
Jewell, Edward Alden, 336, 337-38
Johnson, J. R., 160
Johnson, Samuel, 110
Jomard, Edmé Fran,cois, 66
Josephson, Ken, 490
Joyce, James, 368
- Kael, Pauline, 540
Käsebier, Gertrude, 489
Katz, Leslie, 358-69
Kean, Charles, 96-97
*Kee-Koo-Too-Yem (Water Asleep) Mirror
Lake, Valley of the Yosemite*
(Muybridge), 174
Keiley, Joseph A., 220
Kellogg, Florence, 241
Kellogg, Paul, 245
Kennedy, John F., 526-27
Kensett, John Frederick, 174
Kertész, André, 404, 405, 406, 484
King, Clarence, 177
Kirstein, Lincoln, 359
Kirstel, Richard, 490-91
Klee, Paul, 448
Kodak, 214
Kozloff, Max, 129-40
Krimms, Les, 486, 490
Kuhn, Heinrich, 280, 372
- landscape painting, 172-75
conventions and clichés in, 173-
174, 176
sublime in, 172, 174
synthetic nature of, 172, 174
waning of, 172-73
"Landscape Permuted: From
Painting to Photography"
(Novak), 171-79
landscape photography, 171-79
added to portraits, 159-60, 161
anonymity in, 173
artistic vs. scientific truth in, 192-
196
chiaroscuro of leaves in, 94-95
conventions and clichés in, 173-76

- landscape photography *continued*
 exploration of West and, 166-67,
 168-70, 171, 176-77, 460
 God and nature in, 177-78
 gradations of distance in, 95-96,
 193-96, 228
 instant of time recorded in, 64-65,
 66, 172, 174, 176
 landscape vs. sky in, 94, 141, 156-
 157
 panoramic views in, 158, 195
 pictorial luminism in, 173
 seascapes vs., 94
 silence and solitude in, 174-75,
 177
 sky or clouds added to, 141, 156-
 158, 162
 spiritual insight sought in, 75, 172,
 174, 175, 177-79
 tonal range in, 192-93
 U.S. nationalism and, 72
 Lane, Fitz Hugh, 172, 174
 Lange, Dorothea, 349, 350, 355-57,
 439, 539
 Lartigue, Jacques-Henri, 513
 Las Cases, Emmanuel de, 66
 Laughlin, Clarence John, 490
 Lawrence, Thomas, 195
Leaves of Grass (Whitman), 506-7
 Levitt, Helen, 379
 Lee, Robert E., 204-5, 206
 Lee, Russell, 349, 351, 539
Leipziger Illustrierte, 296
 Lemaitre, 27, 28
 Lenbach, Franz von, 235-36
 lenses:
 anastigmatic, 225
 Dallmeyer-Bergheim, 228
 exposure time and focal length of,
 80
 vs. eye, as viewing instrument,
 274-75
 fast, 298
 magnification and focal length of,
 56n.
 on side of camera, 276, 289-90
 soft-focus, 180, 228, 280-81, 293-
 294
 stereographs and standard focal
 length for, 113
 telephoto, 226
 wide-angle, 225, 492, 493
 Leonardo da Vinci, 318, 330-32
 Lerebours, Noël-Marie-Poymal, 66
 Leroy, Jean, 254
 Lesy, Michael, 541-42
Let Us Now Praise Famous Men (Agee
 and Evans), 358, 509
 Levy, Louis Edward, 389
 Lewis, Furley, 224, 227
Life, 299, 352, 353, 402, 432, 434-
 435, 438
Life in Photography, A (Steichen),
 291-92
 "Light Sensitive Mirage, The"
 (White), 394-97
 light sources:
 artificial, Nadar's use of, 140
 depth rendered by, 194
 flash bulbs as, 350, 402, 414
 "flashlights" as, 298, 408
 mirrors for, 80, 134
 see also sunlight
 Lincoln, Abraham, 199, 204, 537
 Lincoln, Mary Todd, 204
 Lind, Jenny, 203-4
 lithography, 321
Look, 299, 353
 Lucretius, 100-101
 Lumière, Auguste, 230
 Lumière, Louis Jean, 230
 Lyell, Charles, 177
 Lynd, Bob, 352
 Lyte, Maxwell, 142
 McCormick, Dick, 205
Mademoiselle de Maupin (Gautier), 461
Madonna Aspettante, La (Cameron),
 182
Madonna of the Chair (Raphael), 242
Madonna of the Tenements (Hine), 470,
 471

- Maeterlinck, Maurice, 234, 235
 magazines, illustrated, 299–300, 329, 350, 437
 surfeit of pictures in, 351–52
 texts and captions in, *see* texts and captions
 wide influence of, 438
see also documentary photography; newspaper photography; *specific magazines*
- Magnum, 439
 Magritte, René, 476
 Mailer, Norman, 494–95
 Maldonado, Adal, 490–91
 Mallarmé, Stéphane, 326
 Malraux, André, 401
 Mandel, Mike, 491
 Manet, Édouard, 135, 137, 475
 “Man in the Crowd, The” (Rubinfien), 492–98
Mannahatta (film), 273
 Manny, Frank, 242, 243, 247
 Marey, Étienne Jules, 134
 Marinetti, Filippo Tommaso, 333–34
Market, Luzzara, The (Strand), 289
 Marx, Karl, 320
Match, 299
 Matisse, Henri, 424, 475
 Mauriac, Fran,cois, 527
 Mayall, John Jabez Edwin, 74, 138, 187
 Meatyard, Ralph Eugene, 490
 “Mechanism and Expression” (Roh), 425
 Meisenbach, Georg, 296
 Meissonier, Jean Louis Ernest, 390
Men at Work (Hine), 238, 240
 Mencken, Henry Louis, 361
Mental Institution, New Jersey, 1924 (Hine), 519
 Menzel, Adolph Friedrich Erdmann von, 390
 Messer, William, 484
 meteorology, photography used in, 67, 86
 Meyerowitz, Joel, 419
 Michals, Duane, 490
 Michelangelo, 391
 microscopes, photographs made through, 43–45, 54, 86
 “Midwife” (Smith), 437–38
Migrant Mother (Lange), 355–56
 “Migrant Mother: 1936” (Taylor), 355–57
 Millet, Jean Fran,cois, 221, 472
Mill on the Elbe (Emmerich), 227–28
 Mills, F. W., 297
 Minamata (Japan), photographs of mercury-poisoning victims at, 436, 438, 440–41
 Miró, Joan, 477
Mirror Image: The Influence of the Daguerreotype on American Society (Rudisill), 70–76, 454–55
 Misonne, Léonard, 372
 “Modern Spirit—American Painting 1908–1935 at the Hayward Gallery, London, The” (Badger), 499–500
 Modotti, Tina, 306–7
 Moholy-Nagy, László, 22, 267, 339–348, 374, 375, 425
 Molinier, Pierre, 490
 Monet, Claude, 176, 409
 Moran, Thomas, 166, 169, 172–73, 176
 Morandi, Giorgio, 519
 Morgan, J. P., 476
 Morin, Edgar, 527
 Morris, Wright, 534–45
 Morrissey, Paul, 518
 Morse, Samuel F. B., 19, 199, 201, 204, 454–55
 Mortensen, William, 489
Mountain Nymph, Sweet Liberty (Cameron), 187
 movies, *see* film
Mr. and Mrs. Christopher Ward (Newton), 504
 Müller, Johannes Peter, 104–5
 Mumford, Lewis, 381–83
 Munkacsy, Martin, 433

- Muybridge, Eadweard:
 as landscape photographer, 173,
 174, 188
 physical action studied by, 134,
 188-89, 221-22
- Mydans, Carl, 350, 434
- "My Life as a Photographer"
 (Nadar), 127-28, 140
- Nadar (Gaspar Félix Tournachon),
 127-28, 129-40
 abstract backgrounds used by,
 133, 135
 aerial photographs by, 129, 139,
 140
 as caricaturist, 130, 139
 depth of field in portraits by, 134
 intimacy and spontaneity in
 portraits by, 133-34, 135
 lighting techniques of, 129, 134,
 140
 ordinary commercial portraits by,
 137-38
 Paris sewers photographed by,
 129, 140
 republic of mind of, 136-37
- Naef, Weston, 172
- Naked City* (Weegee), 414, 418
- Napoleon III (Louis Napoleon), 136,
 138, 139
- National Daguerreotype Miniature
 Gallery, 72-73
- National Press Photographers'
 Association, 300
- Naturalistic Photography* (Emerson),
 190-96
- Natural Theology* (Paley), 178
- Nauman, Bruce, 491
- negative images, positive images vs.,
 446
- negatives:
 chiaroscuro reversed in, 103-4
 density of, 197
 enlarging portions vs. entirety of,
 217, 363, 386
 paper, 36, 47-48
 "negative sandwich," 444-45
see also combination printing
- Neil Gallagher, Worked Two Years in
 Breaker, Leg Crushed Between
 Cars, Wilkes Barre, Pennsylvania,
 November, 1909* (Hine), 470-71
- Nerval, Gérard de, 131-32, 140
- "New Figures in a Classic Tradition"
 (Smith), 422-30
- Newhall, Beaumont, 23, 489n.-90n.
- Newhall, Nancy, 197
- Newman, Barnett, 478
- newspaper photography, 84, 295-
 302, 321, 388, 521-33
 awareness of world and, 295-96
 candid camera in, 298-99
 credits given to, 297, 300
 illustrated magazines and, 299-
 300
 origins of, 296-97
 picture-features in, 300
 texts and captions in, *see* texts and
 captions
 wire transmission in, 301-02
see also documentary photography;
 magazines, illustrated
- newsreels, 297, 300-301
- Newsweek*, 434
- Newton, Helmut, 501-5
 alienation between sexes in
 photographs by, 504-5
 as photographer-voyeur, 502
 trappings of pornography adapted
 by, 503
- Newton, William, 92
- New York Daily Graphic*, 296
- New York Times*, 296
- Niagara* (Church), 172
- Niépcé, Isidore, 31, 34, 55, 59, 61
- Niépcé, Joseph Nicéphore, 54-55,
 59, 201, 295
 camera obscura constructed by,
 25-26
 contract for daguerreotype
 invention signed by, 25, 27-30,
 33-34, 55

- images made permanent by, 25,
27, 31, 33-34, 55
- Nietzsche, Friedrich Wilhelm, 284
- "Night Light: Brassai and Weegee"
(Westerbeck), 404-19
- Nixon, Richard M., 494
- Norman, Dorothy, 271-72
- Novak, Barbara, 171-79, 500
- nudes, photography of, 236-37, 375
censuring of, 141, 144-45, 146-47
self-consciousness of models in,
219, 229
- Octave of Prayer* (White), 467
- Octoroon, The* (Boucicault), 74-75
- Offenbach, Jacques, 137
- O'Keeffe, Georgia, 395, 542
- On Photography* (Sontag), 506, 534
- "On the Art of Living One Hundred
Years" (Nadar), 133-34
- "On the Invention of Photographic
Meaning" (Sekula), 452-73
- "On the London Exhibitions"
(Shaw), 223-31
- Origin of Species* (Darwin), 178
- O'Sullivan, Timothy, 174, 175, 176,
177
- Outerbridge, Paul, 374
- Pacelli, Cardinal (Pope Pius XII),
528
- Paese, Un* (Strand), 485
- Page, William, 201
- painting, 277-78, 331, 343, 424
abstract, 288-89, 290, 431
accuracy of, tested by
photography, 145-46, 173, 188-
189, 221-22
act of seeing in, vs. photography,
254-55, 274-75
American, transcendent experience
in, 172, 174, 499-500
on glass, shadow-pictures of, 37,
42-43, 53
imitated by photography, *see*
pictorialism
- landscape, *see* landscape painting
- modern, photographers influenced
by, 288-89, 424-25, 427-28
- photographic methods vs., 211-13
- photographs as preliminary
sketches for, 32, 46, 63, 146,
150-51, 153
- photography as replacement of,
20, 63, 223-31
- portrait, 20, 475
- representation vs. nature of color
as issue in, 340
- simultaneous viewing of, by large
public, 330-31
see also art; *specific movements*
- Paley, William, 178
- Pantéon Nadar* (Nadar), 139
- Pantoscope* (Jones), 72, 73
- Papageorge, Tod, 419, 493-94
- paper, printing, glossy vs. textured,
310-11, 312-13, 318, 489
- Paris de Nuit* (Brassai), 405-7, 411,
412
- patents:
Daguerre's, bought by French
government, 31-35, 58-61, 68-
69
for Talbotypes, 62, 69
- Payne, John Howard, 202
- Peace and War* (Rubens), 145-46
- Peale, Charles Willson, 200, 206
- Pennell, Joseph, 210-13
- "Personal Credo, A" (Adams), 377-
380
- Pfahl, John, 490
- photoengraving, 84-85
daguerreotypes used for, 65-66
Niépce's experiments with, 25-26,
28, 54-55
origin of, 388-89
Talbotypes used for, 66
see also art, mechanical
reproduction of; halftone
printing
- "Photo-Eye" (Roh and Tschichold),
425

- photogenia, theory of, 526, 527-28
 photograms (Rayographs), 267-70,
 346
 Moholy-Nagy's experiments with,
 267, 339, 344, 345
 painterly effects in, 269
 Ray's discovery of, 267-68
 Schad's experiments with, 267,
 268
 "Photograph and the Mental Image,
 The" (Santayana), 258-66
 "Photographic Message, The"
 (Barthes), 521-33
Photographic Pleasures (Bede), 79-87
 Photographic Society, 86, 88, 92
 photography:
 abstract, *see* abstract photography
 accidents vs. decisions in, 255-56,
 303, 311-12, 313, 316, 317, 379
 as act of seeing, 254-55
 aesthetics of finding in, 476-78
 agnostic mode in, 484
 anonymous as genre in, 540-41,
 543
 art-, *see* allegorical photography;
 combination printing;
 pictorialism
 arts aided by, 49, 52, 63-66, 83-
 85, 144, 145-46, 150-51, 152,
 153, 264
 atheistic or directorial mode in,
 484-91
 aura of subject lost by, 322-25
 beauty vs. ugliness redefined by,
 507, 509
 cameraless, *see* photograms
 candid, *see* candid photography
 color, 229-30, 262
 color relations and chiaroscuro in,
 89-90, 192, 344-45
 concept of authenticity in, 326-27
 as copying device, 85-86
 denotative vs. connotative
 functions in, 523-33
 descriptive illusion vs. capacity for
 allusion in, 426-27, 428-29, 430
 displaced by criticism, 539-40
 documentary, *see* documentary
 photography
 eight varieties of vision in, 346-47
 essence of subject vs. inner feelings
 of photographer revealed in,
 395, 398, 541-42
 essences of nature and man
 revealed in, 74-76
 exhibition vs. cult value of, 329
 external world as given vs. raw
 material in, 484-85
 fashion, *see* fashion photography
 as fetish objects, 459-60, 467, 469
 foreign lands experienced through,
 100, 108-10, 149-50, 165
 form divorced from matter by,
 112-14
 ghostly layers stripped from body
 by, 20, 127-28
 as "heliography" (sun drawing),
 25, 26, 454
 historiography of, 482, 486-87,
 489, 491
 importance conferred by, 507-9
 instantaneousness of, 64-65, 66,
 172, 174, 176, 274-75, 384-86,
 443, 483, 541
 "literacy" in, as learned behavior,
 454, 530-32
 manipulated, *see* pictorialism
 man's history as image-maker and,
 535, 537
 mechanical, non-manual aspects
 of, 211-12, 313, 483
 memory imitated by, 258-60,
 263-64, 266
 as mirage or metaphor, 394, 395-
 397
 as mirror with memory, 100-102,
 395-96
 mythical truth value of, 454-55,
 460, 482-83, 485, 486
 neutral reading of, 455-57
 as norm for appearance of things,
 391-92

- of nudes, *see* nudes, photography
 of
 as "pencil of nature," 454-55
 perception heightened by, 345-46,
 348
 pictorial expression vs. pictorial
 reportage differentiated by,
 390-91
 "polysemic" character of, 457
 postvisualization vs.
 previsualization in, 442, 447,
 450
 primitive tribes and, 454
 quality in, as question of design
 vs. narrative capacity, 456-58
 "reading" vs. looking at, 539
 Renaissance perspective
 institutionalized by, 483
 sciences aided by, 49, 52, 67, 86,
 151, 277, 424
 semantics of, as intrinsic to image
 vs. contextually defined, 452-73
 sequences and series in, 348, 394,
 399, 421, 528-29
 straight, *see* straight photography
 as substitute for reality, 534, 535-
 536, 538-39
 superstitions and fear of, 163-64,
 167
 surface textures and chiaroscuro
 in, 90-91
 teaching of, 241-43, 255
 theistic mode in, 483-84
 transcendental vs. informative
 function of, 460, 466-69, 472-
 473
 as unique vs. infinitely
 reproducible images, 68, 70,
 459-62, 537
 as vehicle for explicit political
 argument, 327*n.*, 332-34, 452,
 461, 469-70, 473
Photography as a Fine Art (Caffin),
 218-22
 photography as fine art, 21, 91-99,
 210-13, 218-22, 223-31, 236,
 255, 262-66, 276-87, 292, 347,
 352, 372, 480-84, 487-89, 539,
 540
 artistic vs. scientific truth in, 190-
 196, 221-22
 chance vs. previsualization in,
 255-56, 303, 311-12, 313, 316,
 317, 379
 color lacking in, 291, 225
 combination printing and, 141,
 143-44, 145, 155-56, 190
 craftsmanship in, 458-59, 462-63
 devolution of, into mystical trivia,
 466-67
 documentary photography as polar
 opposite of, 472
 exact reproduction of Nature as
 essence of, 123-24, 462
 experimentation in, 340-48
 iconography denied to, 452, 455-
 469
 idealism as goal in, 264-65
 imagination and dream lacking in,
 123, 125-26
 imitation of art forms in, *see*
 pictorialism
 limited control of tonal values and,
 197-98
 materials and qualities intrinsic to,
 277, 279-82, 283, 285, 287, 304,
 316-17, 340-41
 mystery and completeness vs.
 superabundant detail in, 91-96,
 98
 photography as manual slavery
 vs., 96-99, 125
 physical and mental imperfections
 of model in, 219-20
 respect for tradition in, 278-79,
 282-83
 revival vs. interpretation of
 experience in, 263-65
 rhetoric of romanticism and
 symbolism in, 462-69
 rules for composition and design
 in, 283-84, 312, 384-86

- photography as fine art *continued*
 soul or designing intellect lacking
 in, 152, 153-54
 studies and analysis in, 221
 training and professionalism
 lacking in, 210-11
 see also art
 "Photography Extraordinary"
 (Carroll), 115-18
 photojournalism, *see* documentary
 photography; magazines,
 illustrated; newspaper
 photography
 photomontages (photo-pictures), 425,
 426, 442
 see also combination printing
 photo realism, 21
 Photo-Secession, 239-40, 291, 372,
 489, 510, 520
 see also pictorialism
Physiological Optics (Helmholtz), 190
 Piaget, Jean, 531
 Picasso, Pablo, 20, 409, 418, 424,
 431, 448, 477
Picasso and Company (Brassai), 418,
 431
Pictorial Effect in Photography
 (Robinson), 155-62
 pictorialism, 488-90
 defined, 488
 gums and oils in, 20-21, 279,
 280
 painting imitated in, 20-21, 212-
 213, 224, 226-28, 274, 278-79,
 280, 281, 283, 285, 287, 315,
 347, 363-64, 373, 481
 photography merely a means in,
 488
 Photo-Secession and, 239-40, 291,
 372, 489, 510, 520
 signifying itself as art, 528
 soft-focus as tool in, *see* focus, soft
 straight photography vs., 22, 210,
 212-13, 274, 276, 279-82, 293-
 294, 303, 310, 313, 315-16,
 335-38, 370-76
 textured vs. glossy paper used in,
 310-11, 312-13, 318, 489
 wrong art imitated by, 278, 282,
 373, 424, 425, 481
 see also allegorical photography;
 combination printing; straight
 photography
Picture Post, 299
 Pittsburgh Survey, 239, 245-47
 Plath, Sylvia, 514
 Poe, Edgar Allan, 202, 455, 464, 475
 Poiret, Paul, 267, 268, 269-70
 Pollock, Jackson, 477
Port of New York (Rosenfeld), 508-9
 portrait painting, 20, 475
 portrait photography, 65, 91, 129-
 140, 256
 awareness of being photographed
 in, 474, 478-79, 512-13
 character vs. expression in, 131-32
 distortions in, 93
 exposure time and suitability for,
 79-80
 frontality and direct eye-contact
 in, 244-45, 513-14
 of great men, educational value of,
 149
 group, combination printing in,
 142-43, 160
 inner character of sitter revealed
 in, 72, 74, 76, 180, 186, 200,
 235-36
 landscapes added to, 159-60, 161
 life-size, 93-94
 light and emotional associations in,
 478
 as multiplicity of inexact
 likenesses, 475-76, 478
 personality of sitter and staging
 devices in, 478
 in police work, 81-82
 portrait painting vs., 475
 posing and connotation in, 526-
 527, 532
 posing vs. normal activity in, 133-
 134

- proportions of detail in, 92-93
 props and scenery in, 132-33, 135
 as remembrances of loved ones,
 148-49, 258, 260, 329
 role-playing in, 130-31, 133
 self-disclosure in, 474-75, 513-14
 shadow-pictures as, 42, 53
 snapshots and posing in, 474, 475
 social affiliations vs. personality of
 sitter in, 129, 135, 137
 tinted and colored, 98-99
 U.S. national character and, 72-73
 "Post-Visualization" (Uelsmann), 447
 Pound, Ezra, 479
Prelude, The (Wordsworth), 405-6,
 412
 pre-Raphaelites, 191-92
 preserving processes, *see* fixing
Principles of Geology (Lyell), 177
 printing, invention of, 321
Prints and Visual Communication
 (Ivins), 387-93
Proserpine (Cameron), 187
 Proust, Marcel, 365, 368
 Pseudo-Impressionism, 195
 "Public Relations" (Winogrand), 493
- Quand j'étais photographe* (Nadar), 127-
 128, 140
Quest of Continual Becoming
 (Uelsmann), 447
- Racecourse at Nice* (Lartigue), 513
 Raphael, 242, 328n.
 Rauschenberg, Robert, 21, 495
 Ray, Man, 254, 267-70, 338, 375
 photograms (Rayographs)
 discovered by, 267-68
 Reich, Wilhelm, 515
 Rejlander, Oscar G., 115, 141-47,
 190, 442, 445, 487-88
 first combination print by, 142-43
 religious photography, *see* allegorical
 photography
 Rembrandt (Rembrandt
 Harmenszoon van Rijn), 49, 62,
 91, 93, 262, 275
 Renaissance, 326, 331n.-32n., 483
 Renger-Patzsch, Albert, 375
 Renoir, Auguste, 20, 431
 Riding, Laura, 540
 Riegl, Alois, 324
 Riis, Jacob, 238, 241, 243, 251, 469
 Rilke, Rainer Maria, 543-44
 Robinson, Henry Peach, 22, 155-62,
 182-83, 190, 442, 487-88
Rock Tree (Uelsmann), 448
Rocky Mountains (Bierstadt), 172
 Rodin, Auguste, 232, 235, 236, 424
 Roh, Franz, 425
Room No. 1 (Uelsmann), 445-46
 Root, Marcus Aurelius, 20, 73, 148-
 151, 223
 Rosenberg, Harold, 427, 428, 474-
 479
 Rosenfeld, Paul, 508-9, 520
 Rothstein, Arthur, 349, 350, 485,
 539
 Roualt, Georges, 475
 Rourke, Constance, 273-75
 Roxby, 230
 Rubens, Peter Paul, 146
 Rubinien, Leo, 492-98
 Rudisill, Richard, 70-76, 454-55
 Rudolph, Paul, 428
 Ruscha, Ed, 491
 Ruskin, John, 152-54
 Russell, A. J., 174
 Ryder, James F., 72, 75-76
- Saint-Simon, Claude-Henri, comte
 de, 461
 Salomon, Erich, 298-99
 "Salon of 1859, The" (Baudelaire),
 123-26
 Samaras, Lucas, 490
 Sand, George, 139
 Sander, August, 506
 Santayana, George, 258-66
 Sapt, Arkas, 296-97
Scene in Shanty Town, A, 296

- Schad, Christian, 267, 268
 Schneider, Pierre, 130
 Schopenhauer, Arthur, 284
 Schwitters, Kurt, 477
Scoop, Scandal and Strife: A Study of Photography in Newspapers (Hopkinson), 295–302
 Scott, Winfield, 200, 202, 205
Scripture Reader (Rejlander), 144
 sculpture:
 assemblage in, 476–77
 camera obscura delineations of, 46–47
 machine-made reproductions of, 52
 photographs as preliminary sketches for, 84
 see also art
Secret Paris of the '30s, The (Brassai), 404, 405–6, 407, 411, 418
 Sekula, Allan, 452–73
Self-Portrait (Friedlander), 490
Self-Portrait (Ray), 267–70
 Selle, Gustav, 230
Seven Last Words (Day), 220
 shadow-pictures:
 of engravings and drawings, 47–48
 from paintings on glass, 37, 42–43, 53
 for portraits, 42, 53
 Talbot's experiments with, 36–39, 41, 42–43
 Wedgwood's experiments with, 37, 53–54
 Shahn, Ben, 349, 350, 352, 359
 Shaw, George Bernard, 21, 223–31
 Sheeler, Charles, 273–75
Sbell and Rock (Arrangement) (Weston), 485
 shutter speed, see exposure, photographic
 Sievers, Ed, 490–91
 silver muriate, 43
 silver nitrate:
 changed by sunlight, 36–37, 40, 53
 fixing images and, 37, 40
 sensitivity of, 43–45
Simultaneous Intimations (Uelsmann), 446
 Sinclair, Upton, 361
 Siskind, Aaron, 271, 422–23, 426–430, 477
 art as influence on, 427–28, 429–430
 descriptive illusion vs. capacity for allusion in photographs by, 427, 428–29, 430
 selective emphasis in photographs by, 428–29
 Sistine Madonna (Raphael), 328n.
 Skolle, Hans, 361
 Smith, Henry Holmes, 422–30, 443
 Smith, W. Eugene, 300, 432–41, 472, 484
 background of, 432–34
 light vs. dark in photography of, 437
 mercury-poisoning victims at Minamata photographed by, 436, 438, 440–41
 photo-essay format used by, 437–438
 World War II covered by, 432, 435–36
 snapshots, 346, 474, 475, 543
Social Anatomy of the Romance Confession Cover-girl (Gerbner), 530
 "Social Photography: How the Camera May Help in the Social Uplift" (Hine), 251–52
 solarisation, 286
 "Some Account of the Art of Photogenic Drawing" (Talbot), 36–48, 61–62
 "Some Humanistic Considerations of Photography" (Uelsmann), 442–451
Songs of the Skies (Stieglitz), 272
Songs of Trees (Stieglitz), 272
 Sontag, Susan, 506–20, 534

- Southworth, Albert Sands, 132
Sower (Millet), 221
 "Spanish Village, The" (Smith), 438
Spiritual America (Stieglitz), 542
 spotting, 378
 Stanford, John Bennett, 297
 "Statement" (White), 398-99
Steerage, The (Stieglitz), 455-58
 Camera Work as framing device for, 458, 463
 neutral reading of, 455-57
 social or political meaning denied to, 469
 as symbolist autobiography, 464-466
 Steichen, Edward, 232-37, 273, 289, 375, 425, 507
 experiments of, with tone, volume and scale, 291-92
 "Family of Man" exhibit organized by, 510-11
 nudes photographed by, 236-37
 as painter, 232, 233-35
 Photo-Secession and, 372, 394
 pictorialism in early photography of, 227-28, 280, 293-94
 portrait photography by, 235-36
 Smith and, 434
 straight photography advocated by, 280, 293-94, 394-95
 Stein, Gertrude, 477
 Steinberg, Saul, 368
 Steiner, Ralph, 375
 Steinert, Dr., 528
 stereographs, 100, 106-14, 297
 accuracy of details in, 107-10
 colored, 111
 far-off places experienced through, 100, 108-10
 fictionalized photographs in, 487
 future usefulness of, 112-13
 glass vs. paper, 111
 making of, 106-7
 "Stereoscope and the Stereograph, The" (Holmes), 100-114
 stereoscopes, 102-3
 function of, 104-6, 107
 types of, 110-11
 Stewart, Doug, 490-91
 Stieglitz, Alfred, 21, 214-17, 232, 281, 284, 289, 310, 423-26, 430, 468, 520
 aesthetic perfection as goal of, 239, 240, 362
 Camera Work published by, 276, 282, 286, 458-59, 462, 463-66, 481, 482, 508, 542-43
 cloud series by (*Equivalents*), 271-272, 287, 395, 396, 423, 424-25, 466
 complicated mechanisms disliked by, 214, 216, 378
 concept of equivalents of, 272, 426, 466
 Evans and, 359, 362, 363
 frontality in portraits by, 245
 individual inspiration behind photograph important to, 223, 394, 395, 422, 464-66, 508-9, 542
 moving figures and composition in photographs by, 216-17, 221
 photographs equal to music as goal of, 271, 272, 466
 Photo-Secession and, 372, 394, 510, 520
 pictorialism advocated by, 481-82
 straight photography advocated by, 214, 218, 276, 285, 363, 423, 425-26, 482
 Strand and, 276, 288, 424, 482
 see also Steerage, The (Stieglitz)
 Still, Clyfford, 478
 straight photography, 21, 218
 capacity for allusion in, 426-27, 428-29, 430
 defined, 423, 444
 descriptive illusion central to, 425-426
 development of hand-held cameras and, 214

- straight photography *continued*
 directional activity in, 485, 486
 glossy vs. textured paper used in,
 310-11, 312-13, 318, 489
 manipulated photography vs., 22,
 210, 212-13, 274, 276, 279-82,
 293-94, 303, 310, 313, 315-16,
 335-38, 370-76
 modernist aesthetic and, 276
 moral righteousness accrued to
 purism in, 486
 qualities intrinsic to photography
 stressed in, 285, 304, 363, 482
 as theistic mode, 483-84
see also pictorialism
- Strand, Paul, 273, 276-87, 288-90,
 367, 368, 377, 424, 425, 439,
 473, 482
 abstract photographs by, 273, 276,
 288-89, 290
 candid photographs by, 276, 288,
 289-90
 directorial functioning of, 485
 idealist aesthetics of, 468-69
 straight photography advocated
 by, 240, 276-87
- Strawberry Day* (Uelsmann), 447
- Street Life in London* (Thomson), 163
- Stryker, Roy Emerson, 349-54
- Stuck, Franz, 235, 236
- Study of a Head* (Auld), 228
- Sully, Thomas, 206
- Summer Days* (Cameron), 187
- "sun drawing" (heliography), 25, 26,
 454
- sunlight, 103, 192-93
 on cloudy vs. sunny day, 88-89
 direct, Niépce on photographing
 without, 25, 26
- spectrum of, film sensitivity and, 57-
 58, 89-90
- time of day and, 88
- Surrealism, 254, 267, 335, 373, 375,
 425, 477, 519, 520
- Survey*, 469-70, 471
- Sutton, 143, 144-45
- Swedenborg, Emanuel, 174, 175
- symmetry, 447, 448
- Szarkowski, John, 476, 542
- Talbot, William Henry Fox, 36-48,
 61-63, 267, 295, 388, 454, 459
 camera obscura used by, 36, 45-47
 colors achieved by, 38-39, 42-43
 paper negatives used for printing
 by, 36, 47-48
 preserving process of, 38, 39-42,
 54
 sensitive paper made by, 43-45,
 48
 shadow-pictures made by, 36-39,
 41, 42-43, 47-48
- Talbotypes (calotypes), 49, 54, 61-
 63, 202
- daguerreotypes vs., 67-68, 70
 improvements needed for, 62-63
 as infinitely reproducible, 68, 70,
 459
 invention of, *see* Talbot, William
 Henry Fox
 painterly qualities of, 49, 62, 67
 patent for, 62, 69
 in photoengraving, 66
- Taylor, Henry, 182, 183, 186, 187
- Taylor, Paul Schuster, 355-57
- television, 295, 296, 301
- Telstar II, 301
- Tenement Madonna*, A (Hine), 242
- Tennyson, Alfred, 115, 132, 180,
 187
- Teske, Edmund, 490
- texts and captions:
 contextual framework provided
 by, 247, 248, 250, 329, 470
 effect of image altered by, 252
 image loaded by vs. image as
 illustration of, 529, 530
 proximity of, to image, 529-30
 structure of, vs. photographic
 structure, 522, 529
- Thiele, Reinhold, 297
- Third Class Carriage* (Daumier), 364
- Thompson, Warren, 74

- Thoms, W. J., 85–86
 Thomson, John, 20, 163–65
 Thoreau, Henry David, 75, 171, 174–75, 178, 538
Three Brothers, 4,480 Ft., Yosemite (Watkins), 173
 Thurber, James, 335–38
Time Exposure (Jackson), 168–70
Time Exposures by Lewis Hine (Hine), 250–51
Times (London), 300, 301
Titan, The (film), 391
 Titian, 145
 Tocqueville, Alexis de, 178–79
 Tolstoi, Leo N., 363, 471–72
 Tournachon, Adrian, 127
 Tournachon, Gaspar Félix, *see* Nadar
 Townsend, Geo. Alfred (Gath), 199–206
 Trachtenberg, Alan, 238–53
 Tress, Arthur, 490–91
Truth Concerning the Invention of Photography: Nicéphore Niépce, His Life and Works, The (Fouque), 25–30
 Tschichold, Jan, 425
 Tugwell, Rex, 353
 Turbeville, Deborah, 504
 Turner, Joseph Mallord William, 174, 262
 Turner, Peter, 197
 Twain, Mark, 205
 291 (gallery), 276, 288, 372, 424, 508
Two Ways of Life (Rejlander), 141, 144–45, 445, 488
 Tydings, Millard, 526
 Tzara, Tristan, 268–69, 270
- Uelsmann, Jerry N., 442–51, 490
 combination-printing experiments of, 442, 444–48, 450
 complexity and mystery favored by, 445–46
 critics of, 442, 446
 postvisualization as ideal of, 442, 447, 450
- “Unconscious in Art, The” (Casseres), 463–64, 466
 Underwood and Underwood, 297
- Valéry, Paul, 319–20, 322, 331–32
 Van Dyke, Willard, 489
 Van Gogh, Vincent, 123, 424, 475
 van Schaik, Charles, 541–42
Venus and Adonis (Titian), 145
Vermillion Creek Canyon, Utah (O’Sullivan), 176
 Verne, Jules, 139
 Vernet, Horace, 66, 135
 Victoria, Queen, 138, 141
 vignetting, 143
 in combination printing process, 157–58, 159, 160
Village Romeo and Juliet, A (Delius), 437
 “Visit to Steichen’s Studio, A” (Hartmann), 232–37
 Vitali, Lamberto, 140
Vogue, 502
Volupté de Paris (Brassai), 405
 von Wangenheim, Chris, 501
- Walk to Paradise Garden, The* (Smith), 436–37
Wall Street (Strand), 289
 Wand, Al, 205
 Warhol, Andy, 21, 508, 516, 517, 518
 Warwick Trading Company, 297
 Watkins, Carleton E., 173, 174, 175
 Watt, James, 52
 Watts, George Frederic, 235, 236
 Webster, Daniel, 132
 Wedgwood, Thomas, 25, 47, 58
 camera obscura experiments of, 37–38, 54
 shadow-pictures made by, 37, 53–54
 unable to fix images, 37, 53, 54
Weegee (Arthur Fellig), 402–3, 404–405, 412–19, 457, 506, 519
 antagonism for subjects felt by, 413–14, 415

- Weegee (Arthur Fellig) *continued*
 café society photographed by,
 415-17
 eyes and hands accentuated by,
 416-17
 improved equipment and
 uncomposed photographs by,
 414-15, 417
Weegee by Weegee (Weegee), 402-3,
 412, 413-14, 415
 Wegman, William, 491
 Weil, Mathilde, 229
 West, Nathanael, 517
 Westerbeck, Colin L., Jr., 404-19
 Weston, Edward, 303-14, 315-18,
 375, 378, 379, 395, 425, 442,
 492-93, 499, 500, 541
 artistic effects shunned by, 303,
 304, 310, 312-13
 cypress trees photographed by,
 308-9
 directorial elements in still-lives
 by, 485
 glossy paper used by, 310-11,
 312-13
 images previsualized by, 303, 311-
 312, 316, 317
 inspiration behind photography
 important to, 22, 223, 311-12,
 313, 318
 kelp photographed by, 309-10,
 311
 shells photographed by, 306-8
 toilet photographed by, 305-6
 wet-plate photography, 115
 in the field, 166, 168-69, 207-9
 Wheatstone, Charles, 104
Wheelbarrow with Flower Pots
 (Steichen), 292
 Whipple, John Adams, 71, 72, 74,
 103, 104
 Whistler, James Abbott McNeill,
 226, 228, 281, 424, 481
 "Whistler's Hippopotamus" (Agha),
 370-76
 White, Clarence H., 220, 372, 489
 White, Minor, 271, 394-97, 398-99,
 422, 442
Aperture edited by, 394, 467
 camera viewed as metamorphosing
 machine by, 396, 442-43
 mirroring of transcendent as goal
 of, 394, 396-98, 443-44, 467
 photographic sequences by, 394,
 399
White Fence (Strand), 290
 Whitehurst, Jesse, 71
 "White Women" (Goldberg), 501-5
White Women (Newton), 501-5
 Whitman, Walt, 174, 538
 artist viewed as witness by, 251
 democratic vista of, 506-8, 509-
 510, 520
 Wickhoff, Franz, 324
 Winogrand, Garry, 419, 492-98, 506
 attitude toward subjects of, 496-
 498
 discursive style of, 493-96
 subjects of, as participants in
 society, 494, 495-96
Wisconsin Death Trip (Lesy), 541-42
 Wolcott, Alexander, 80
 Wolf, 201, 206
Woman with a Veil on Fifth Avenue,
NYC, 1968 (Arbus), 513
Women Are Beautiful (Winogrand),
 496
 Wood, James, 172
 Wood, Richard, 197
 woodcuts, 321
 Wordsworth, William, 405-6, 412
 "Work of Art in the Age of
 Mechanical Reproduction, The"
 (Benjamin), 319-34, 461
World of Atget (Abbott), 254-57
 World War II, photographs of, 432,
 435-36
 Yeats, William Butler, 365
 "zone system," 377