The Metropolitan Museum of Art
Bulletin
Spring 1978

Photography may be defined in two ways: as an instantaneous, mechanical recording of reality and as a form of personal, creative expression, such as painting. It is certainly both. Photography today is ubiquitous. Most of us own cameras, and we chronicle our family life—the baby picture, the graduation picture, the wedding picture, have become almost rituals. We photograph or are photographed in front of monuments during our travels. We see hundreds of photographs daily in newspapers, magazines, books, and subway cards. Most of these pictures could not claim to be art. On the other hand, the camera as the device of a truly creative person can be the ultimate in self-expression. The photographer uses his fine eye to select images; with his lens and camera he interprets and synthesizes the way a painter does with his pigments. The photographs in this *Bulletin* are undeniably part of a creative process. One has only to glance at these pictures—at Steichen's delicately balanced chiaroscuro, Evans's atmospheric cathedral interior, the subtle shapes of Kuehn's still life, or Sheeler's light-struck geometric forms—to conclude that these are highly personal artistic achievements visually related to paintings or prints.

These photographs were among those collected by Alfred Stieglitz, photographer, curator, author, and publisher. During the early 1900s he determined to win for the medium recognition as a fine art. Through his writings, works, photographic journals, lectures, and exhibitions, he fought for photography. In 1928 twenty-two of his own pictures, the first we had ever collected, entered the Metropolitan Museum.

As part of his tireless efforts on behalf of photography, Stieglitz began, in 1894, to acquire the works of his American and European colleagues. He built up a matchless collection that included photographs by many of his most talented contemporaries—Käsebier, Coburn, Day, Eugene, Steichen, and White—and those of a slightly younger generation—Sheeler, Strand, Adams, and Porter. He felt strongly that these works belonged in the Metropolitan, and 580 of them came to us, first as his gift in 1933 and later as a bequest in 1949. These remarkable pictures, and Stieglitz's own photographs presented in 1928, were the very foundations of our photography collection, and they set a precedent that encouraged our curators, first William M. Ivins, Jr., and then A. Hyatt Mayor, to boldly search out other masterpieces of the medium. Succeeding curators have continued to build, and today we have approximately 10,000 carefully selected photographs, which because of their superb quality make our collection rank among the foremost of the world.

An exhibition of 200 pictures from Stieglitz's collection will open at the Museum in late May. Made possible by a grant from Vivitar Corporation, it was selected and organized by Weston J. Naef, Associate Curator of Prints and Photographs, and will be accompanied by a comprehensive catalogue of all the Museum's Stieglitz collection photographs. Mr. Naef is the author of the catalogue as well as this *Bulletin,* which complements the exhibition. This exhibition and these publications, coming at the 50-year mark of our photography collection, are a fitting tribute to Alfred Stieglitz, to whom American photography and the Museum owe so much.

Philippe de Montebello
Acting Director

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On the cover: Detail of After the Grand Prix—Paris (no. 28), by Edward Steichen

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Introduction

Portrait of Alfred Stieglitz (1864–1946) by Gertrude Käsebier. 1902. Platinum on tissue, touched with pencil near face, 337 x 245 mm (13¼ x 9⅝ in.). Naef 354. (49.55.170). For a note on Stieglitz, see the inside back cover.

In the winter of 1902 General Luigi Palma de Cesnola, Director of The Metropolitan Museum of Art, was asked by the Duke of Abruzzi, a director of Turin's International Exposition of Modern Decorative Arts, to organize an exhibit of important American photographs. General de Cesnola learned that the best person to advise him was Alfred Stieglitz, a talented photographer and the most serious collector of photographs in the United States and possibly the world.

Stieglitz, who met with the General in an office at the Museum, later recalled (in *Twice a Year* [No. 5–6, 1940–1941]): "I told the General what might for photography had been and still was, and that I would let him have the collection needed for Turin if he guaranteed that when it came back it would be accepted by the Metropolitan Museum of Art *in toto* and hung there." Stieglitz recollected that de Cesnola gasped: "Why, Mr. Stieglitz, you won't insist that a photograph can possibly be a work of art... you are a fanatic." Stieglitz replied that he was indeed a fanatic, "but that time will show that my fanaticism is not completely ill founded."

Stieglitz arranged for sixty prints by thirty-one photographers to go to Turin; forty-three of them were revealed, in later correspondence, to be from his personal collection. The group was awarded the King's Prize, and in appreciation, Stieglitz wrote to Luigi Roversi, de Cesnola's secretary, that "after an eighteen years struggle I am glad to have accomplished my life's dream, to see American photography—sneered at not more than six years ago—now leading all the world."

Stieglitz was not to see the complete realization of his agreement with de Cesnola, for the General's death early in 1903 prevented the photographs from being shown at the Museum as had been promised. Stieglitz's collection, however, subsequently came to the Museum as a gift in 1933 and as a bequest in 1949. Thus his desire for the photographs to reside alongside master engravings, woodcuts, and lithographs, as he contended they deserved to be, was fulfilled.

The collection now owned by the Metropolitan was the result of Stieglitz's activity between 1894 and 1911, when his acquisitions of photographs began to abate. Stieglitz obtained most of his photographs when he was editor first of *Camera Notes* (1897–1902) and later of *Camera Work* (1902–1917); but after 1910 his growing interest in other art forms caused the roster of photographers to be gradually closed, and private controversies, in which he seemed continually involved, finally brought to a halt his collecting of photographs.

Between 1907 and 1917, when he met Georgia O'Keeffe (whom he married in 1924), Stieglitz entered a new phase of his artistic life, which was in many ways reflected in the photographs he had so resolutely assembled. The collection of Alfred Stieglitz had, in the words of Georgia O'Keeffe, "begun to collect him." More significantly, the photographs, many of which were soft focus and painterly, came to represent a visual mode that he eventually repudiated in his own work of the 1920s—which he described tersely as "so direct.... Just the straight goods."

Georgia O'Keeffe sagely perceived the incongruity between Stieglitz's aesthetic and the taste he expressed in his choice of work by others. In the *New York Times Magazine* (December 11, 1949), she wrote: "The collec-

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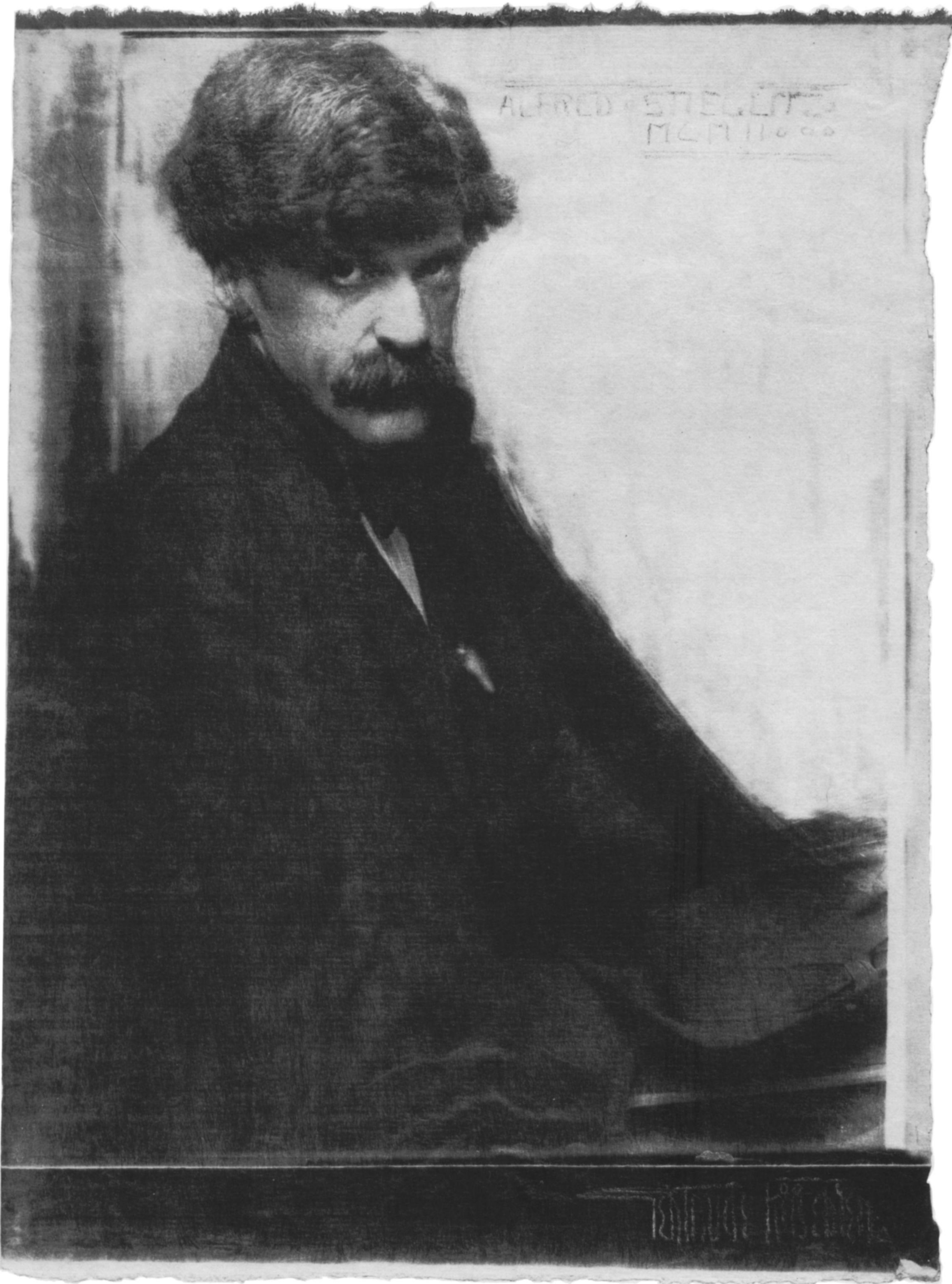
ALFRED STIEGLITZ
MCMII

tion does not really represent Stieglitz's taste; I know that he did not want [by 1917] many things that were there;. . ."

By 1919, after the demise of *Camera Work,* when he had become interested in avant-garde art, Stieglitz wrote to his old friend R. Child Bayley in London about his collection of photographs: "It would make interesting history to write up how I came by all these famous masterpieces. They cost a fortune in actual cash outlay. My collection is undoubtedly unique." He went on to describe nostalgically the process of putting in order his "long neglected and messy personal affairs," particularly the five- to six-hundred photographs, including "Steichens, Whites, Eugenes, Days, Puyos, Demachys, Kuehns, Hennebergs, Watzeks, Le Bègues, Brigmans, Käsebiers, Coburns, Seeleys, Hofmeisters, Keileys, Evans, etc., etc." Not long after these words were written, the collection was put into storage until Stieglitz's first gift of photographs to the Museum in 1933.

The scope of the collection is remarkable, for included are photographs by Heinrich Kuehn, René Le Bègue, and Robert Demachy, who, judging by Stieglitz's own work of the 1920s and 30s, would not have appealed to him because their printmaking techniques were virtually the opposite of his own. Stieglitz became a purist and avoided the highly manipulated prints of his European colleagues.

Stieglitz's collection was not assembled with great rationale, but exhibits a pattern of random, often spontaneous acquisition. There are only ten photographers—among them J. Craig Annan, F. Holland Day, Gertrude Käsebier, Edward Steichen, Clarence White—represented in depth, selectively and historically. Seventeen have only a single print included.

Stieglitz had a variety of personal relationships with the photographers whose works he owned. Some prints came into his possession because of an early friendship, such as he had with Day, Joseph Keiley, Steichen, and Annan. In many instances photographers sent work to him regularly as the visual counterpart of a longstanding correspondence.

Stieglitz sometimes obtained prints for other than aesthetic reasons. Käsebier's First Photograph was a piece of memorabilia; some were examples of new processes or techniques, like the delicate photogravures hand-printed by Annan. Works of this kind were one of Stieglitz's first interests, since they clearly demonstrated the importance of the photographic processes to the final image.

He also acquired prints sent to him for reproduction in the periodicals he edited (before *Camera Notes* and *Camera Work,* he was editor of *American Amateur Photographer* from 1893 to 1897). In this capacity he never accepted work that he did not admire, but this does not imply the same aesthetic commitment to every photographer or every work reproduced.

Not all of the photographs belonging to Stieglitz were visually strong or historically significant, nor was every photographer equally accomplished. For these reasons, his collection presents a wide spectrum of the work produced during the formative decades of artistic photography in Europe and America, without, however, including certain key photographers who might be found in a survey of the period. Notable omissions are Peter Henry Emerson and

Henry Peach Robinson, who were, through their writing and picture making, the most influential photographers of the generation before Steiglitz and his circle. Many interesting figures, among others Frank Sutcliffe in England, Achille Darnis in Paris, Robert R. von Stockert and Ludwig David in Vienna, Franz Erhardt in Berlin, and Emma Farnsworth in the United States, popular in the 1890s but little known today, are not included. Stieglitz was certainly familiar with their photographs through reproductions in lavishly illustrated anthologies in the Stieglitz library, books that displayed many of his own photographs, and in this context he might have found sufficient reason to acquire their works. Evidently he did not consciously attempt to obtain photographs of all of his talented contemporaries; his selection process was discreet and highly personal.

What did the collection contribute to Stieglitz's own creative work or to his understanding of photography? Collections of pictures by their very nature teach certain lessons, and his pictures taken before World War I were deeply influenced by those he acquired. From them he also learned how to look at pictures, how to talk about them, and how to care for them. Between 1902 and 1910 he traded his role as an artist for those of curator and publisher. His collection was an incubative experience, nurturing his love of and understanding of photography and accounting for a good part of his influence—aside from his own creative efforts—upon the emergence of American photography.

Despite its omissions, Steiglitz's collection is a touchstone for modern photography's formative years, from 1894 through 1910. Stieglitz's collecting temporarily came to a halt about the end of the First World War when he acquired examples by Paul Strand, Charles Sheeler, and Morton Schamberg, establishing the core of his holdings of the twenties generation. After a hiatus of another fifteen years, when Stieglitz was occupied with his own photography and with furthering the careers of a handful of American painters and sculptors, he again turned his attention, briefly, to the work of other photographers, notably Ansel Adams and Eliot Porter. Even though he collected the works of the five mentioned above, his acquisitions of photographs of the twenties and thirties do not approach in scope those of the generation before the War.

Private collections are expected to have personal points of view, unlike museum collections, which must be historical and representative of many tastes. The Stieglitz collection has a special value as one of the very few assembled by a major artist to have survived intact. As such, it is important as evidence of an artist of this stature judging the work of his contemporaries.

Perhaps the most revealing introduction to the collection was provided by Stieglitz himself in a letter of transmittal, written in 1933, when he turned over to the Museum 418 photographs. The letter, addressed to Olivia Paine, an assistant to the Curator of Prints, William M. Ivins, Jr., shows his growing ambivalence toward this collection, and, in fact, how close he came to actually destroying it. At this point in his life Stieglitz was in poor health; his personal correspondence indicates, moreover, that he was becoming alienated from people and things of the earlier decades. His letter offering the gifts is phrased, not unexpectedly, with a tone of impatience:

New York City
May 9, 1933

My dear Miss Paine,

When you came to An American Place and asked me whether I'd be willing to send my collection of photographs to the Metropolitan Museum of Art instead of destroying it as I had decided to do even though I knew that there was no such collection in the whole world and that it was a priceless one, I told you that the museum could have it without restrictions of any kind provided it would be called for within twenty four hours. You called me up on the phone within an hour and told me that the museum wagon would be down the next day to get it. This happened. I herewith tell you that the collection is given to the museum if it should decide to accept it without any restriction whatever.

The collection represents the very best that was done in international pictorial photography upwards of seventy odd years. Over two hundred and fifty of the prints were exhibited at some time or other in the art galleries of Europe and in some of the American art galleries. There are many priceless prints not existing in duplicate. The collection as it stands cost me approximately fifteen thousand dollars. This includes the cost of storage for years. In the collection sent you there are what might be termed some duplicates. In reality there are but a few of such. What might seem duplicates to you are in reality different methods of printing from one and the same negative and as such become significant prints each with its own individuality. Frequently similar differences exist in photographic prints from one negative as appear in different pulls from one etching plate—differences in paper, differences in impression, etc. etc., giving particular value to each pull.

In case the museum accepts the collection I shall be only too glad at a future date to come to the museum when Mr. Ivins returns and go through the same with him and you and select what I think should go into the museum's files and which prints might be discarded. Still Mr. Ivins may decide to discard none, for all the prints sent were at one time or another of importance or I should not have incorporated them in the collection.

I might add here that a year or so ago Mr. Ivins expressed the wish that I should present the collection to the museum but at that time I did not know whether I could afford such a gift. To-day it is not a question of being able to afford to make such a gift but the question of how I can continue to physically take care of it for I am a poor man as far as finances are concerned and therefore I decided to destroy the collection so as to get rid of storage charges rather than to go out and try to place the prints piecemeal or in toto. I am telling you this so that you and your museum trustees can understand the facts as they exist. I might add that the collection contains about fifty Steichens and fifty Clarence Whites and fifty Frank Eugenes, all very rare examples of these internationally famous American artists in photography. There are furthermore the very rare French prints and Austrian prints, German prints and English prints together with other famous American prints.

The collection naturally does not include any of my own work since it is a collection I have made of the work of others. The museum has a collection of my own work.

Sincerely yours,

Alfred Stieglitz

Stieglitz left the impression in this letter that he was disposing of his entire photography collection, and suggested that his activities as a collector had ceased. Such was not the case. Stieglitz retained works by Annan, Coburn, Demachy, Evans, Shaw, Kuehn, Keiley, Käsebier, Eugene, Steichen, and Strand, suggesting these photographers held special importance for him. He kept 250 photographs until he died, and they were distributed by his executor, Georgia O'Keeffe, to the Metropolitan and the Art Institute of Chicago. Eighty of these went to the Art Institute and the remainder to the Metropolitan, assuring the Museum of the lion's share of the photographs Stieglitz collected.

Ironically, in 1933, when he made his first gift to the Metropolitan, Stieglitz was renewing his interest in young photographers. Ansel Adams came to New York in the spring of 1933, after having established himself as one of San Francisco's most promising talents, and had an interview with Stieglitz, who admired Adams's sharp-focus realism. In 1936 a similar enthusiasm for Eliot Porter's photographs was expressed, and between 1936 and 1939 Adams and Porter became the only thirties-generation photographers to join the elite circle of painters and sculptors exhibited at Stieglitz's gallery, An American Place, where the most advanced painting and sculpture were shown.

Absent from the Stieglitz collection are photographs by certain key figures of the twenties, thirties, and forties. Edward Weston had an interview with Stieglitz in 1925, and both Stieglitz and O'Keeffe looked carefully at Weston's photographs. This meeting came at the moment when Stieglitz was at his lowest ebb as a collector of photographs and, for this reason and others, Weston's work never entered the collection. Imogen Cunningham had corresponded with Stieglitz in the teens, and had photographed him in the thirties, but she, too, is missing from the collection. Among the other key figures with whom Stieglitz came into contact in the thirties was Laszlo Moholy-Nagy, with whom Stieglitz corresponded warmly. There is no evidence that Stieglitz ever saw Moholy's photographs, but had Stieglitz not died within months of Moholy in 1946, it is possible that a friendship could have developed between them that was as rich as any Stieglitz had had with an artist of the pre-War years.

The Art of Seeing
Photographs from the Alfred Stieglitz Collection

1. J. Craig Annan, among the most admired of the first generation of European pictorialist photographers, was probably the first photographer collected by Stieglitz. His The Church or the World, which wittily alludes to the ageless issue of monastic celibacy, almost perfectly sums up early European Secessionism, a movement away from academic styles toward highly personal ones. It was one of the most popular works at the 1898 Munich *Sezession* exhibition, where the word heretofore applied to dissenting painters and graphic artists became associated with photography. Like many of his contemporaries in the collection, Annan wavered between two stylistic poles: one favored subjects drawn from their natural environments; the other—exemplified here—favored the photographer as dramatist, staging compositions based on imagination or alluding to literary themes. Some of Stieglitz's earliest photographs were staged, but, like Annan, he soon abandoned the style for naturalism.

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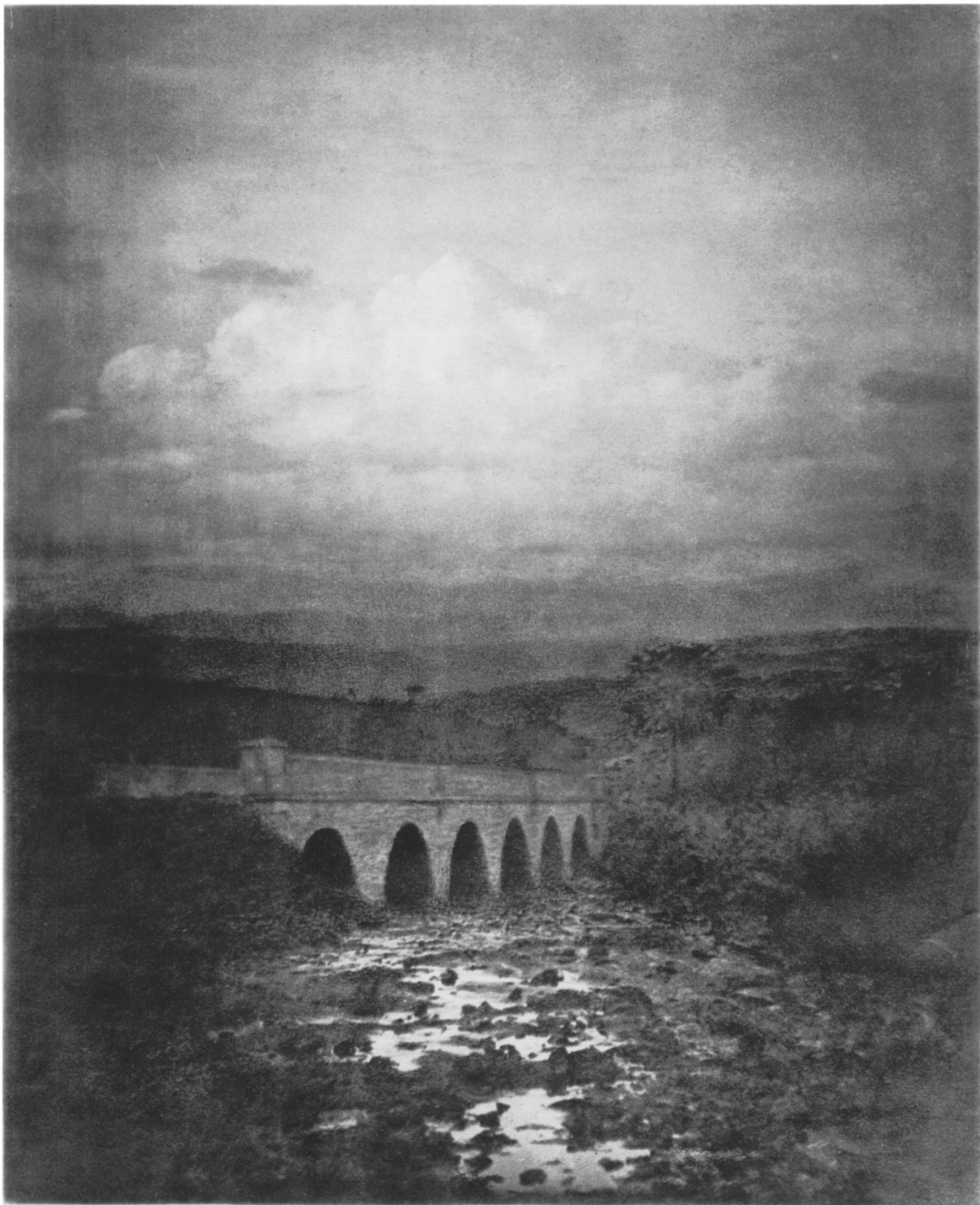
2. A Burgos Bullock Wagon, taken by Annan in 1914, is at the opposite pole stylistically from his The Church or the World (no. 1). Here Annan records a slice of life. He has deliberately made his negative with the model in mid-gesture and the framing set to truncate the bodies of the bullocks to realize stopped motion. Although his negative was exposed instantaneously, Annan was not content to let his picture stand on this quality alone. To reproduce it in photogravure, he worked the copper printing plate by hand to introduce surface tone similar to that of an etching, which photogravure resembles in technique. The result is an intentional ambiguity between the purely photographic effects and those produced by hand.

3. Robert Demachy was Annan's French counterpart, attempting to reconcile conflicting stylistic tendencies. Although deeply committed to photographing scenes from life, he gave them added graphic strength in highly manipulated prints of the gum-bichromate process, which he was largely responsible for popularizing. Although, to take The Crowd, Demachy positioned himself in its midst like a photojournalist, he chose to render this 1910 negative in a gum-bichromate print in which the richly pigmented surface competes with the momentary aspect of the subject. Between 1896 and 1900 Stieglitz became intensely interested in the printing techniques pioneered by Demachy, and he admired the Frenchman's works enormously. Stieglitz's 1899 retrospective, held in New York, included several gum-bichromate prints.

4. Among the most memorable subjects by Edgar Degas were his dancers in oils and pastels, which had an undeniable influence on Demachy. (Degas occasionally modeled his works upon photographs, but other than using the camera to render eccentric framing or an odd viewpoint, he rarely sought photographic effects for themselves.) In *Dans les coulisses* ("Behind the Scenes"), Demachy, while seeing the world through the eyes of Degas, recorded purely photographically the tonal range of the flats and the natural postures of the dancers. But the painterly quality that makes the photograph, printed about 1897, look like a pastel was introduced by the gum-bichromate process, creating a surface that diverts attention from the careful composition and effective play of lights and patterns visualized by the photographer.

5 (above). While Demachy strongly favored subjects taken in their natural environments, he occasionally sought to completely control content, making pictures in the studio, using posed, costumed models. In this one, simply titled Panel, he appears to have created a pastiche of an academic drawing. However, academic drawings rarely have the casual fidelity to nature so evident here. No matter how much this print of 1898 resembles a drawing, there is the haunting image of a real person, not an artist's flight of fancy. Here Demachy has introduced an element of ambiguity: he invites us to ask ourselves, "Is this really a photograph?," when we know all the while the answer is "yes."

6 (right). British naturalistic photography grew from works and writings of Peter Henry Emerson, who decried artificiality and sentimentality in photographic compositions and regarded the camera as a tool to be handled with the same honesty as a paintbrush. (He was the first to favorably review Stieglitz's European photographs of the 1880s when Stieglitz's career was in its infancy.) By 1890 naturalism, the foundation of British pictorial photography, was at a turning point: some photographers embellished the naturalistic image without entirely abandoning it. Archibald Cochrane was among those who enhanced the visual drama of rather ordinary subjects through purely photographic means, avoiding reliance on handwork. In printing The Viaduct about 1910, he took a negative made in broad daylight and controlled the exposure to create the effect of dusk.

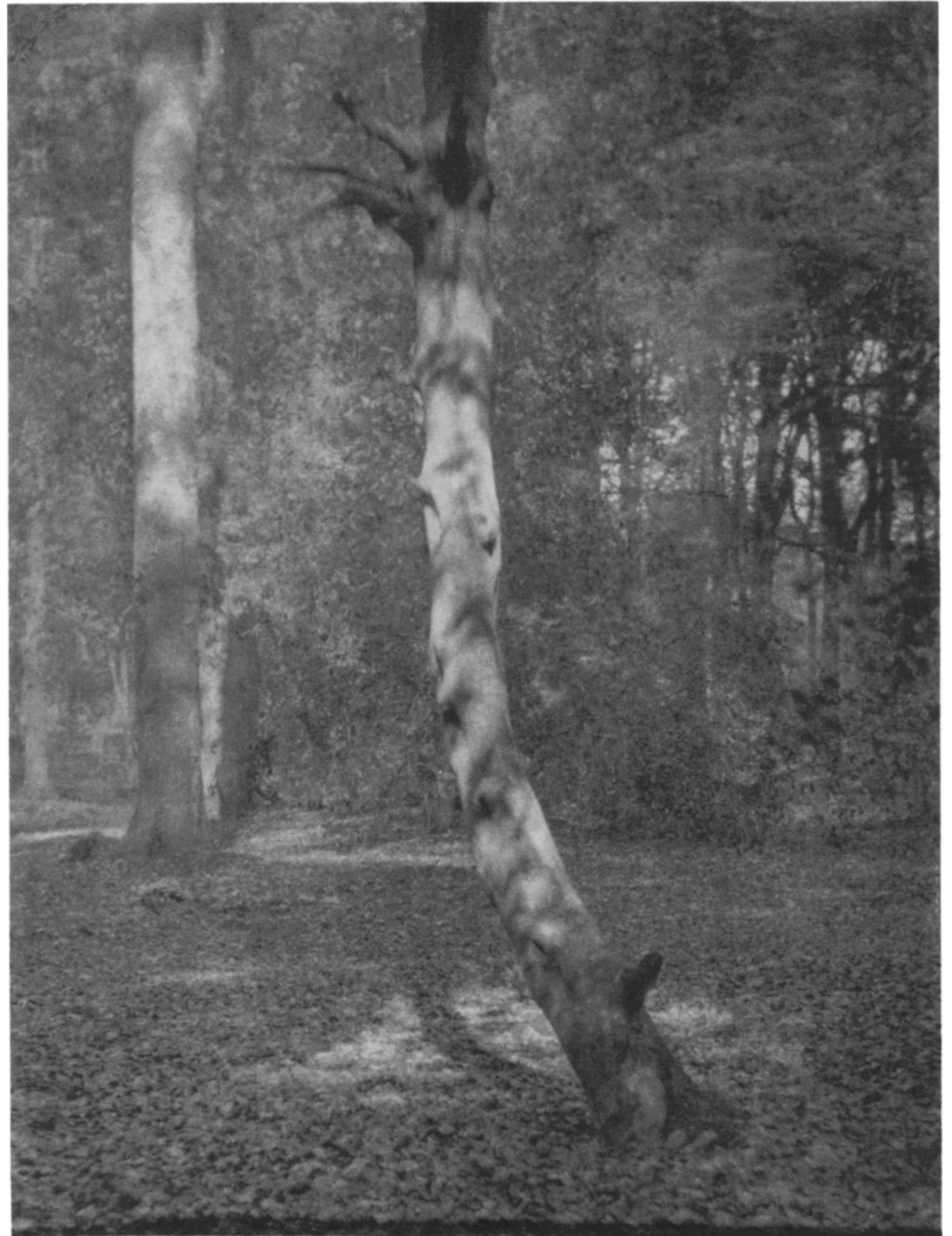


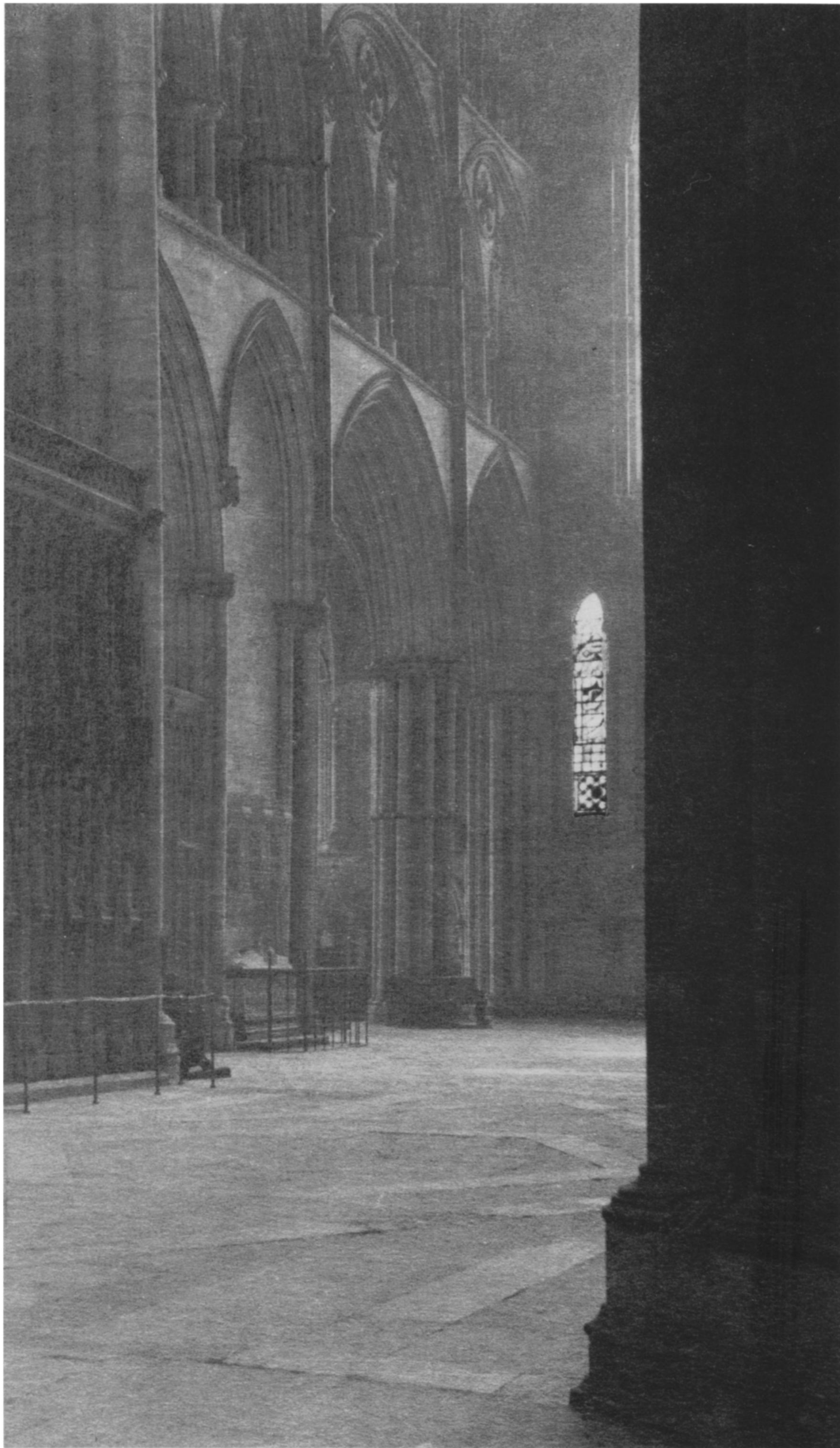
7. Heinrich Kuehn was strongly influenced by Demachy, whose gum-bichromate process he adopted and introduced in Vienna. In Venetian Bridge, taken at Chioggia near Venice, Kuehn recorded on his negative, basically, the perspective of the bridge, its outline and those of the roofs, the precise silhouette of the figure caught in mid-step on the bridge, and the kaleidoscopic pattern of the ripples on the water. He forced these essentially photographic effects to the perimeter of the composition; the center of interest here becomes a densely pigmented tone so well rendered by gum-bichromate. The final print, made about 1903, is a highly sophisticated combination of natural and manipulated effects.

8. Portraits and figure studies formed a significant part of the Stieglitz collection. Still lifes and landscapes, in the minority, were not frequent subjects among the artists represented. One reason for still life's lack of popularity may have been that it was best handled in the studio, and was therefore the natural motif for those who did commercial work and portraits. Commercial photographers were considered outcasts by the experimentalists who comprised the main part of Stieglitz's collection before 1900. Only after that time did many of the first generation (exhibiting by 1896) try to earn a living from their craft, and a new attitude toward commercial subjects came about. Kuehn's Tea Still Life, of about 1908, might be mistaken for an advertisement for fine porcelain; but its off-center composition and soft focus are the telltale marks of a personal rather than commercial intent.

9 (left). While Demachy and Kuehn, wanting their works to reflect nature, retained the essential photographic qualities, René Le Bègue worked with tone and texture, softening details and forms during the printmaking to the point where his photographs could easily be mistaken for other graphic processes. Académie, of 1902, with its crayon-like markings, strongly resembles a lithograph.

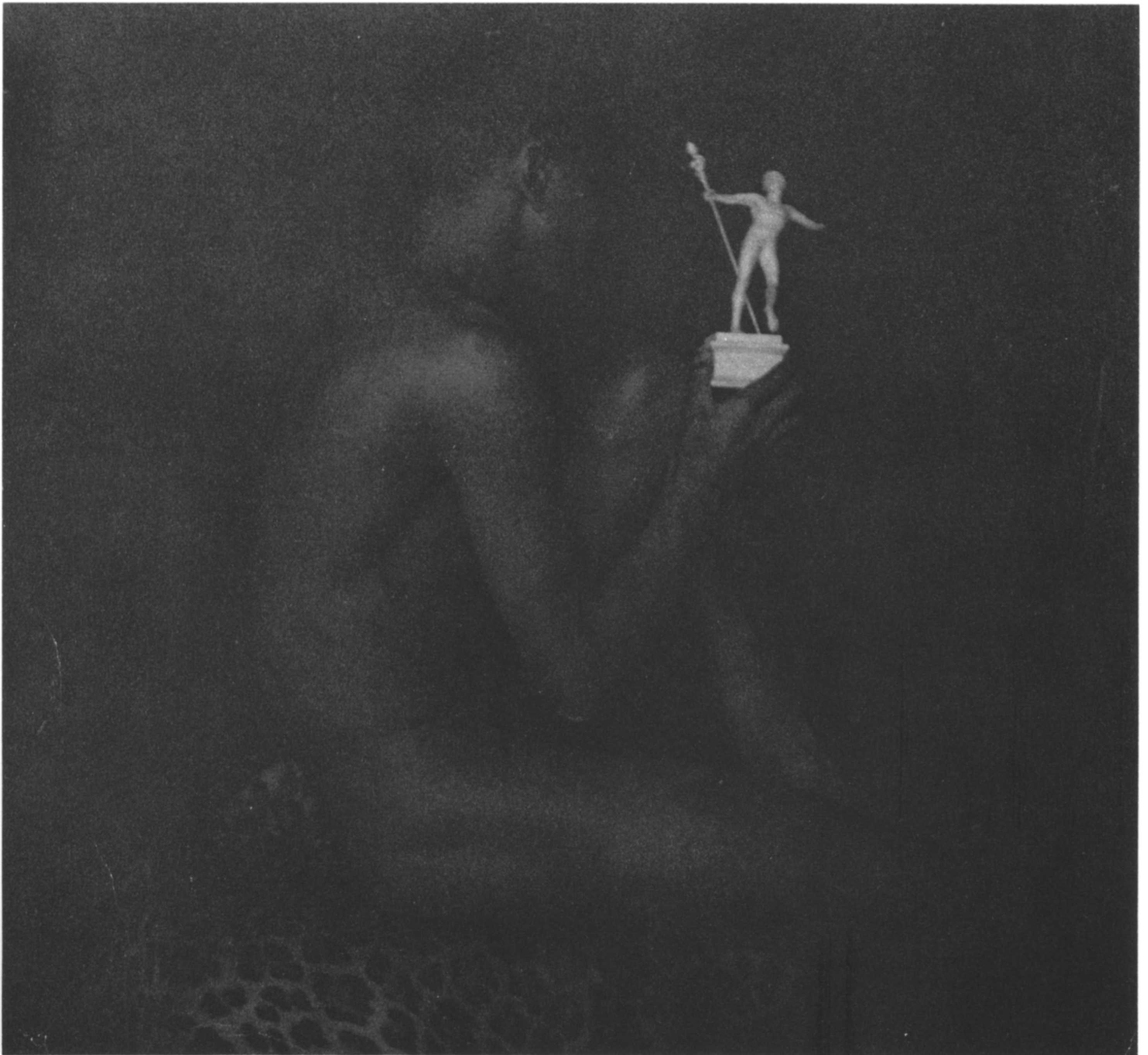
10 (right). Frederick H. Evans was attracted to two subjects difficult to treat in a highly personal manner: simple landscape and cathedral architecture. Both motifs had become banal in the works of commercial photographers of the 1860s and 70s, and Evans gave them a new life. When it was first exhibited, H. Snowden Ward, a critic, wrote of this picture in *Photograms of the Year 1910:* "Evans in his Deerleap Woods makes his theme of two bare trunks, both flecked with sunlight, one gracefully yielding, the other straight and uncompromising. It is nothing of a subject. Few men would have attempted it, because few would have seen any beauty in it. Evans both saw and recorded the cool shade, the tranquility, the placid air, and the warm, playful sunlight." The picture was subtitled "A Haunt of George Meredith" and was probably taken in 1909, the year this British poet and novelist died.





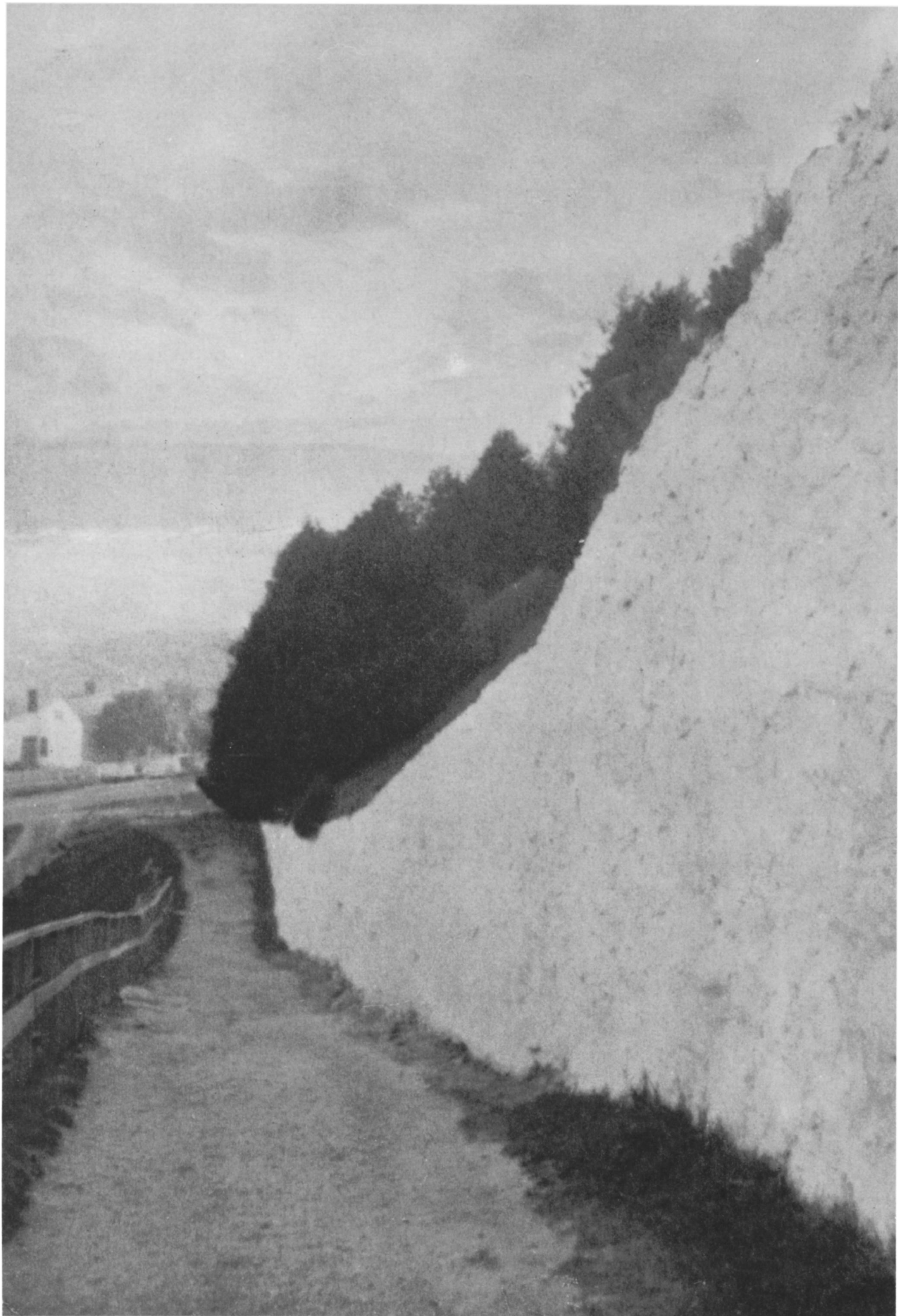
11 (left). Cathedral interiors posed a problem that baffled Evans's predecessors: how to record with equal clarity (and artistry) the deep shadows of the spatial recesses, which received little light, and at the same time hold detail in the elegantly designed windows through which the light passed. Evans's solution was to print on platinum paper capable of the most delicate range of tones, masking off the brightest areas and letting them print after the deepest shadows. In York Minster, made about 1900, he introduced a bold compositional element, devoting the entire right side of the picture to a shadowy column, against which a narrow window in the background is set in counterpoint.

12 (above). F. Holland Day emerged as a major force in American photography in 1898, the year The Seven Last Words was made. Day himself posed for the crucified Christ, using as his model at least one baroque painting, Guido Reni's Crucifixion. Steichen—who photographed Evans admiring one of these prints at a London exhibition—wrote a sensitive appreciation of this composition in *The Photogram* (1901): "Few paintings contain as much that is spiritual and sacred in them as do the 'Seven Words' of Mr. Day. It is a narrow mind indeed that introduces personalities into such a work of art as this. If we knew not its origin or its medium how different would be the appreciation of some of us, and if we cannot place our range of vision above this prejudice the fault lies wholly with us. If there are limitations to any of the arts, they are technical; but of the *motif* to be chosen the limitations are dependent on the man—if he is a master he will give us great art and ever exalt himself."



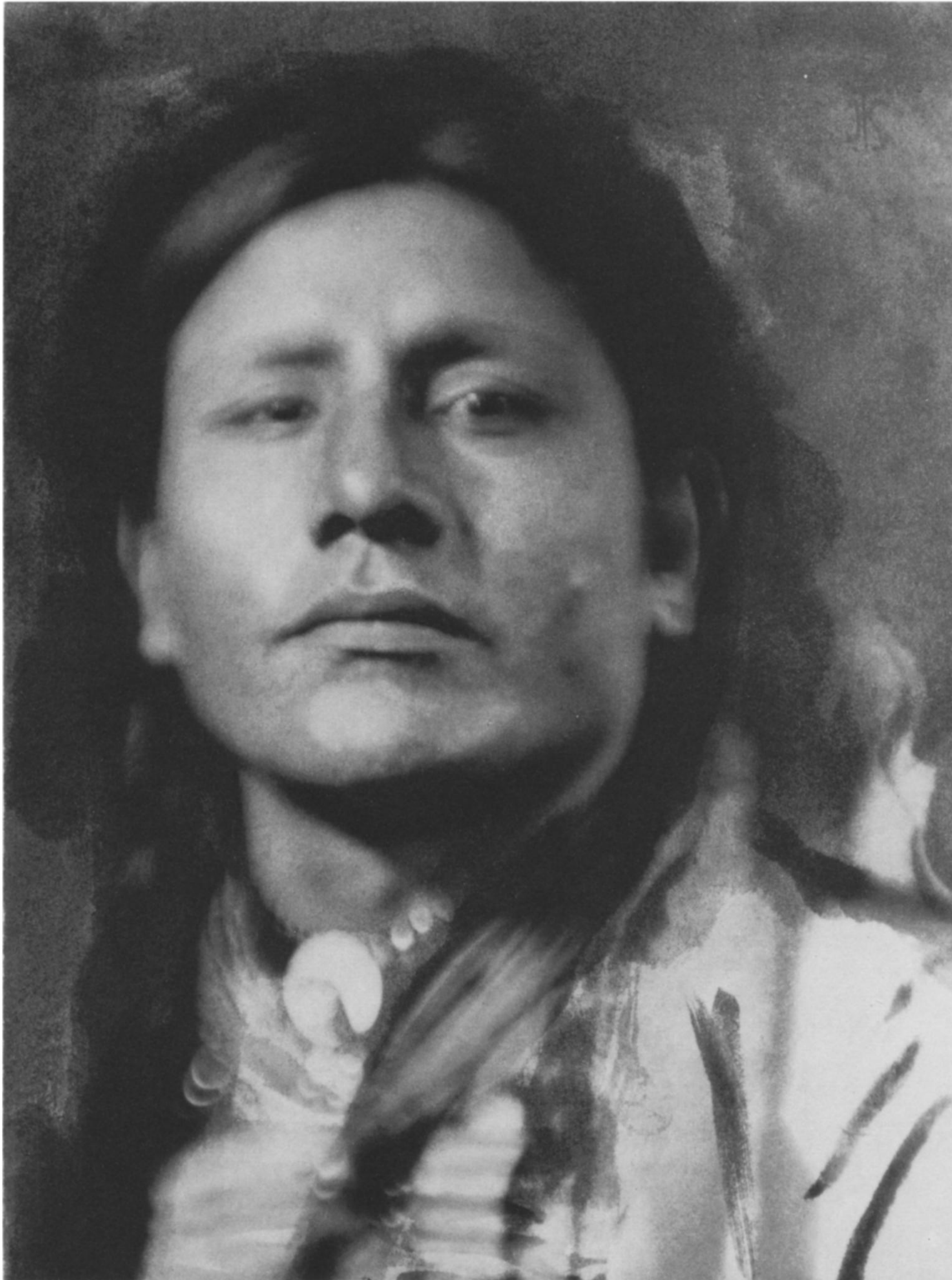
13-14. Day's model for Ebony and Ivory (above) and An Ethiopian Chief (right) was Alfred Tanneyhill, a helper in the Day household, who seems to have had the composure of a professional. These pictures, dating from 1896/97, were among his studies of Negro models—some of them in ersatz native costume—that were praised for their imaginative handling and brought Day recognition before the creation of his sacred series (see no. 12). William Murray wrote in *Camera Notes* in 1898 that Day's "aspiration has been to lift us into the realms of the imagination by avoiding the vulgar effects of mere realistic quality; and he has aimed throughout his work to suggest, not the mere beauty that delights the eye, but the grace which moves the intellectual and higher sensibilities as well."

Day was probably the first American photographer collected by Stieglitz, and he continued to hold Day's work in high esteem even after their friendship ended in 1900.



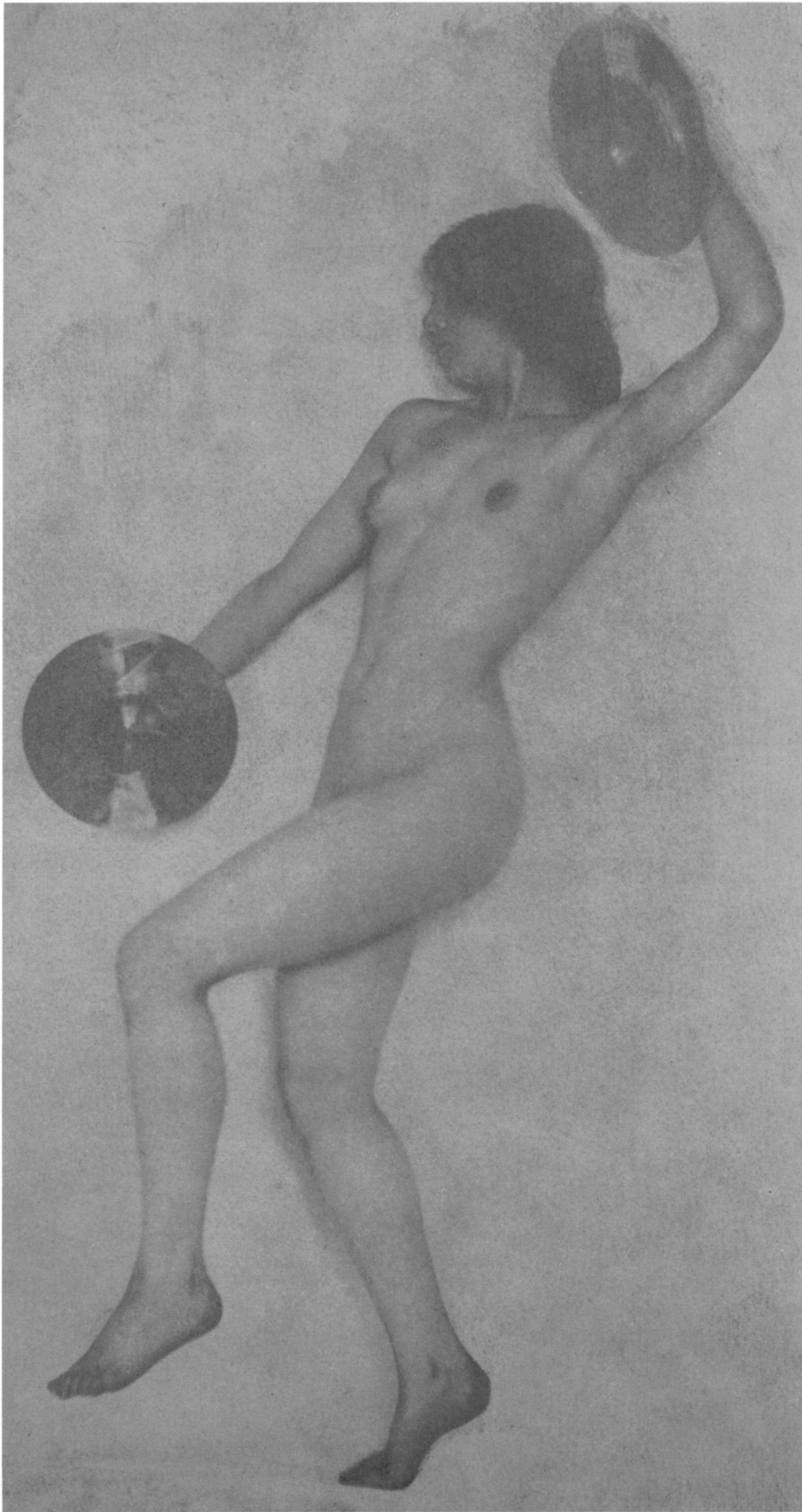
15 (left). John G. Bullock exhibited with Stieglitz at the 1891 Vienna Salon, often called the first exhibition of modern artistic photography. Bullock specialized in winter landscapes, and hoped to become the master of that subject. For his collection, however, Stieglitz chose a picture involving some of the same problems yet having none of the romantic overtones of a winter scene. The White Wall, of 1901, is a curious subject: a blank stucco wall whose irregularity becomes the center of interest. In his treatment of "nonsubjects," views or objects thought too ordinary for serious compositions, Bullock looked forward to the twentieth century, and particularly to Strand's "nonsubjects" of the late 1910s (see no. 49).

16 (above). New York was a magnetic subject for photographers around 1900, even for Stieglitz himself, but, ironically, he collected very few pictures of the city. Possibly the flood of New York scenes, many of them ineptly done, made them seem less desirable from a collector's point of view. Stieglitz did own this small photograph taken in 1904 by Joseph Keiley, a lawyer who traveled the ferry daily from his Brooklyn home to his Manhattan office. Here, what at first appears to be a hastily composed snapshot, with intruding rails and supports, emerges as a fully studied composition, evidenced by the interplay of iridescent light and deep shadows and the ferry decisively positioned in relation to the intersecting lines. Stieglitz may have seen in this print an affinity to his own earlier moody New York pictures of 1902/03.



17 (left). Keiley's association with Stieglitz began about 1898, the year Keiley and Gertrude Käsebier photographed a group of Indians—including this Sioux chief—who were visiting New York. Keiley, a dedicated amateur, collaborated with Stieglitz to improve upon a glycerine-developed platinum printing process that proved to be among the most painterly photographic methods ever devised. The magic of Keiley's style lay in its strong naturalism, which could withstand even the most energetic additional drawing. Here the broadly brushed strokes reinforce the strong features of the model. Keiley was more successful in reconciling naturalism and highly manipulative printmaking than Le Bègue (see no. 9), whose hand retouching often seems like an afterthought.

18 (right). Keiley's most imaginative photograph—in its departure from naturalistic forms—was also his most widely exhibited print. Many of the exhibitions in which A Bacchante appeared, including the first held by the Photo-Secession in New York in 1902, were selected entirely or in part by Stieglitz, suggesting that this was among his favorite photographs. About the time that this picture was taken, in 1898, Stieglitz was strongly committed to printmaking techniques involving a high degree of manipulation. Stieglitz's first-hand knowledge of the elusive quality of these effects probably increased his appreciation for this already engaging subject.



19 (left). William B. Dyer was among the members of the illustrious "1898 generation" that included White, Käsebier, Keiley, and Steichen, and although his pictures were intensely admired by his colleagues, L'Allegro is the only original Dyer print known to have survived. Dyer turned professional sooner than his contemporaries, and made a specialty of book illustration. This picture, printed in 1902, was widely exhibited for its purely artistic merits, yet it also combines the important ingredients for a successful commercial illustration—a strong design and an eyecatching subject.

20 (right). Eva Watson-Schütze began exhibiting in Philadelphia and New York in the late 1890s and was a near contemporary of Gertrude Käsebier, whose career hers very much resembles. Watson-Schütze was one of the first woman amateurs to open a portrait studio, and apparently did not share her amateur colleagues' disdain for commercial work. Like Käsebier, she often photographed women, girls, and children. The Rose, of about 1903, is distinguished for its fine statement of the art nouveau sensibility and could easily have served as the model for an Edward Penfield or Louis Read poster from the same period.

21 (left). Gertrude Käsebier aspired early in her career to make the finest photographs she could and still support herself through her art. One of her boldest decisions was to abandon conventional studio paraphernalia of papier-mâché accessories, high-backed chairs, potted palms, artificial flowers, and Turkish cushions. Her adventuresome ideas and her great success with portraits of mothers and children soon brought her a loyal following. Mother and Child, of about 1899, exemplifies Käsebier's ability to focus intently on the models themselves without relying on shopworn props.

22 (right). Gertrude Käsebier occupied a special place in Stieglitz's circle as the first of several important woman photographers whose works he came to admire. Käsebier specialized in family portraits, particularly those of mothers and children. Blessed Art Thou Among Women, taken in 1899, is thematically enigmatic. The provocative title (from Luke 1: 28) introduces a Biblical element that suggests we are witnessing some Christian ritual. The subject could, however, be no more complex than what we see—a young girl in a doorway receiving gentle encouragement from an elder.

1903

23 (left). Rudolf Eickemeyer, Jr., admired by critics for his "scientific realism," was, for Europeans, among the most influential American photographers. In 1894 he and Stieglitz were invited to join The Linked Ring, London's exclusive photographic society, and they served as the American screening committee for entrants to its annual Photographic Salon. Usually Eickemeyer preferred subjects with a strong human content, and A Summer Sea, taken in 1903, is an exception among his works. Here extremely delicate light and atmosphere and a subtly oblique point of view are combined for an effect of natural simplicity.

24 (above). Edward Steichen, who had known Auguste Rodin since 1901, photographed the sculptor's plaster model for his bronze of the novelist Honoré de Balzac in the summer of 1908. In his autobiography Steichen recalled: "[Rodin] suggested photographing it by moonlight. I immediately went out to Meudon [from Paris] to see it and found that by daylight the white plaster cast had a harsh, chalky effect. I agreed with Rodin that under the moonlight was the proper way to photograph it, I had no guide to refer to, and I had to guess at the exposure. . . . I spent the whole night photographing the Balzac. I gave varying exposures from fifteen minutes to an hour, and secured a number of interesting negatives."

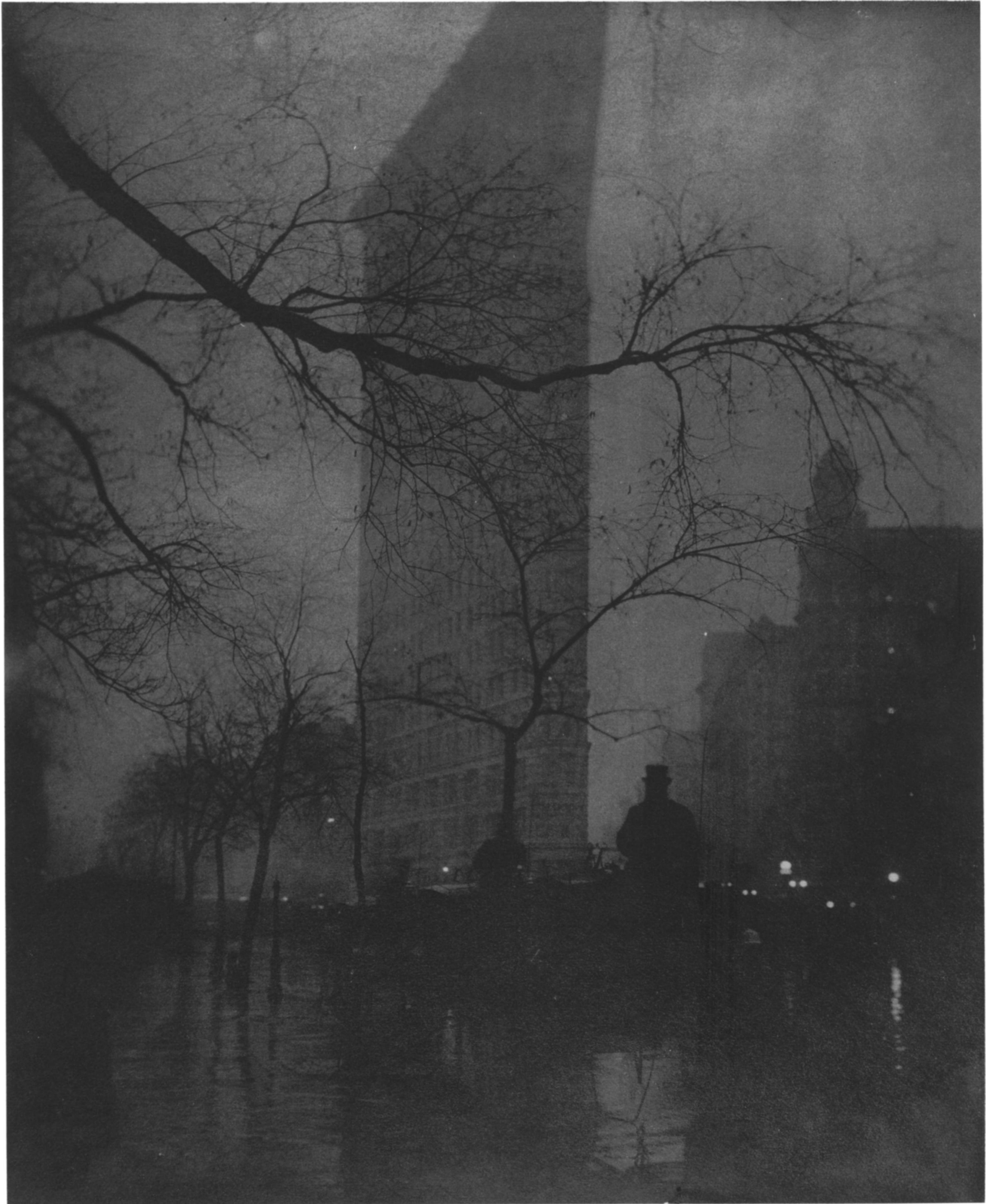
A week or two later Steichen presented the prints to Rodin, and, Steichen wrote, they "seemed to give him more pleasure than anything I had ever done. He said, 'you will make the world understand my Balzac through these pictures. They are like Christ walking on the desert.' " When Stieglitz saw a set, he was, according to Steichen, "more impressed than with any other prints I had ever shown him. He purchased them at once."

25 (left). Steichen met Stieglitz in New York in 1900, when Steichen was on his way to Europe, and Stieglitz purchased several landscapes from him. Shortly thereafter Steichen turned to quite a different artistic problem—the nude. He quickly adopted stylizations that became his hallmark: the light female figure, her face obscured, emerging from a dark void; and a single prop, such as a mirror, vase, or flower, that was nearly invisible but frequently supplied the title (this 1902 print is Figure with Iris). Steichen may have abandoned his nudes after they were severely criticized by George Bernard Shaw. Shaw wrote: "Steichen's life studies look as though they were taken in coal cellars. He starts with brown, and gets no further than brown, and the parts of his figures which are obscured by darkness . . . suddenly become indistinct and insubstantial in a quite unconvincing and unreasonable way." Shaw, who hated any kind of manipulation of the photograph, was probably offended by Steichen's unorthodox methods.

26 (right). In Paris in the early 1900s Steichen became interested in European styles and processes, particularly the gum-bichromate technique popularized by Demachy and enthusiastically endorsed by Stieglitz. Steichen's first gum prints were monochromatic, but as he became more proficient, he sought increasingly delicate effects and more colors. To make this picture three bichromate pigments, terreverte, lamp black, and sepia mixed with black, were brushed onto ordinary drawing paper and exposed to light through a negative. (Each pigment required a separate step.) The pigment hardened according to the amount of light passing through the negative; when the paper was immersed in tap water, the most exposed portions dissolved only slightly, thus removing a small amount of pigment; while the parts exposed for the shortest time were washed away, creating the highlights. The brushmarks at the edges, ordinarily trimmed, are retained here for compositional effect. In pose and mood Steichen's 1904 experimental print reflects the influence of Whistler, Sargent, and the French graphic artist Théophile Steinlen.

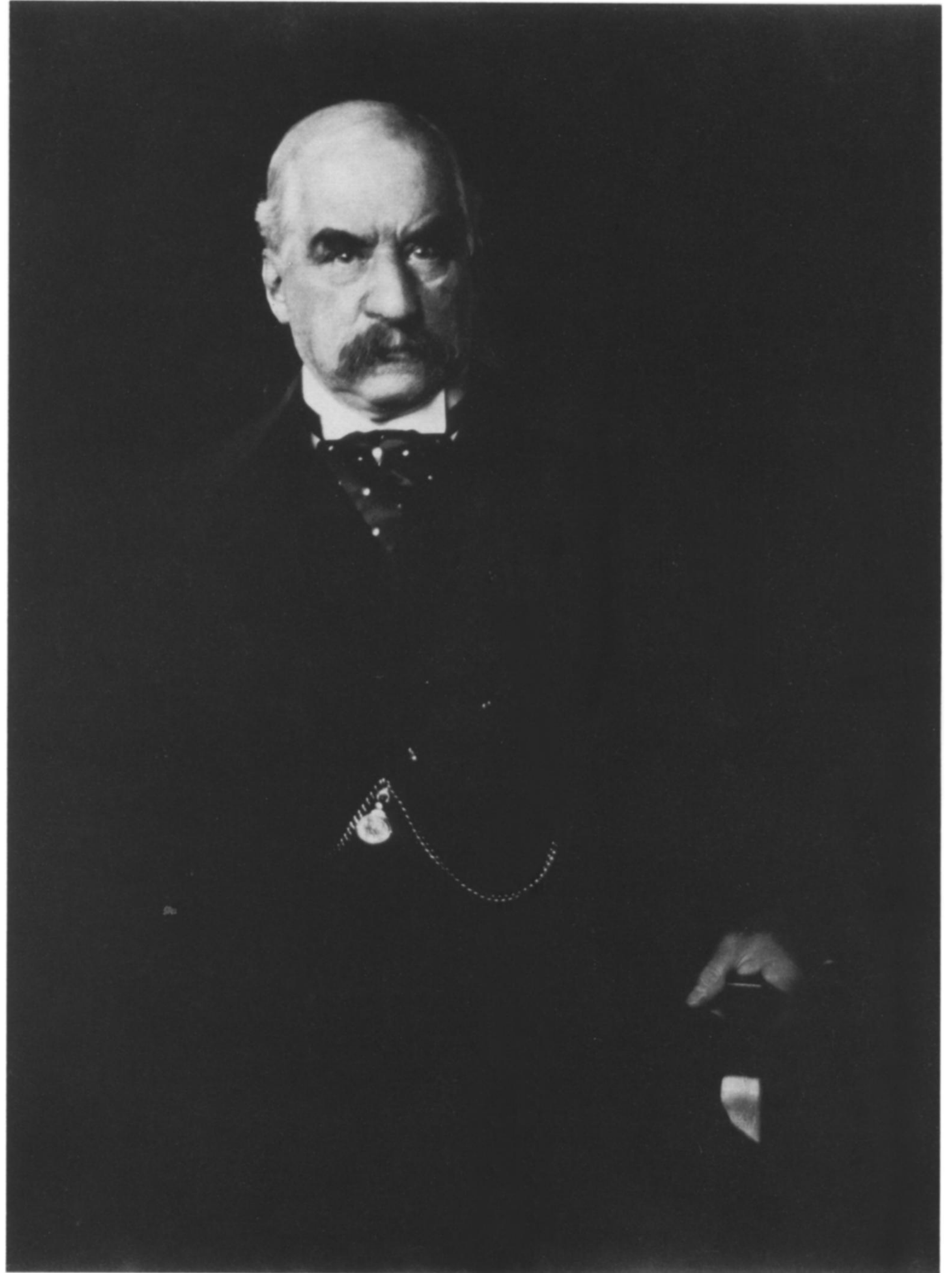
27. The Stieglitz family portraits that evolved from the close personal friendship between Steichen and Stieglitz epitomize Steichen's concept of how a portrait should be composed. Walls with picture frames or other simple props become important design elements. The sitters define themselves through costume: Stieglitz in this print, made in 1905, wears his overcoat, as though caught on the run; his daughter, Katherine, wears a daytime dress and broad-rimmed hat that typifies turn-of-the-century girlishness. Their linked arms suggest an intimacy that counterbalances the psychological distance between them implied by Stieglitz's turned back.

28. Steichen recalled in his autobiography the taking of this photograph: "One day in the summer of 1907, I borrowed from a friend a German hand camera called the Goerzanschutz Klapp camera. Armed with this camera, I made my first attempt at serious documentary reportage. I went to the Longchamps Races and found an extravagantly dressed society audience, obviously more interested in displaying and viewing the latest fashions than in following the horse races." The series, including this print, After the Grand Prix—Paris, was rare among the works of his Paris years, when most of his negatives were made in the studio. Although evidently attracted to the elaborate costumes, Steichen still rendered his subject with a fine eye for the dynamics of motion and space.



29 (left). The Flatiron was a very popular subject for photographers after its construction on Madison Square in 1902. Stieglitz photographed it in the winter of 1903, providing an unavoidable model for this print made by Steichen a year later. Steichen paid subtle homage to Stieglitz in his composition, even using a tree branch, sweeping from edge to edge, that relates to the tree, extending from top to bottom, in Stieglitz's picture. But the differences in mood and light cancel out the similarities. Stieglitz isolated the building in a snowy landscape, causing it to emerge from light; Steichen chose evening light, and the building emerges from dusk. Stieglitz printed his as a small photogravure, while Steichen made an enlargement, to which he delicately applied colored pigment. Stieglitz must have held Steichen's composition in high esteem, for he collected four examples in different hues—all the known variants—a traditional practice among serious collectors of etchings, lithographs, and woodcuts.

30 (right). In 1903, shortly after Steichen's temporary return from Paris, he was asked by the painter Fedor Encke, a friend of the Stieglitz family, to photograph J. P. Morgan. Encke had been commissioned by Morgan to do a portrait, and the artist wanted to work from a good photograph. Steichen made an exposure of a pose set by Encke and another with the head and hands in slightly different positions. When Morgan saw the proofs, he ordered a dozen of the Encke pose but tore up Steichen's favorite (reproduced here), exclaiming "Terrible!" If Morgan was offended by the light falling on the chair arm, giving the appearance of a shining dagger blade, he did not say so. Others have suggested that this subtle compositional device (although it is possibly accidental) alluded to the Machiavellian tactics through which Morgan rose to a position of power. Steichen resented Morgan for destroying his proof, and when Morgan changed his mind and ordered a set of prints, it took Steichen three years to make them.



31 (left). In this touching photograph (dated 1903) of his young son, Maynard, holding a volume of *Camera Work,* Clarence White expressed in visual terms his affection and esteem for this journal. Stieglitz, who was photographed on numerous occasions with *Camera Work,* was its editor from 1902 to 1917. Number One, prepared late in 1902 by Stieglitz and Joseph Keiley, featured the work of Gertrude Käsebier, and included her very popular Blessed Art Thou Among Women (no. 22). Soon *Camera Work* had nearly a thousand subscribers in the United States and abroad and was considered the finest photography publication in the world. It offered photogravure reproductions of superb quality, which today are often collected individually as fine prints. The journal ceased publication in 1917, after Stieglitz turned his attention to painters.

32 (right). When this photograph, printed in 1905, was exhibited at the National Arts Club four years later, the critic J. Nilson Laurvik wrote: "The fine seated portrait of Mrs. White . . . was, photographically speaking, not only the best print in the exhibition by reason of its masterly handling of the light in the shadows and its correct rendering of all the values, giving a sense of space and atmosphere, but in my opinion it was the best print pictorially. It possesses in a high degree all the qualities that distinguish a fine portrait. It has reserved simplicity, combined with dignity, that give to the whole an air of supreme distinction." White's use of light in this picture of his wife is compositionally the opposite of Steichen's in the Morgan portrait (no. 30). Steichen used light as an artificial device to introduce drama and illusion. White, on the other hand, realizes drama with light, but the effect is of the utmost naturalism.

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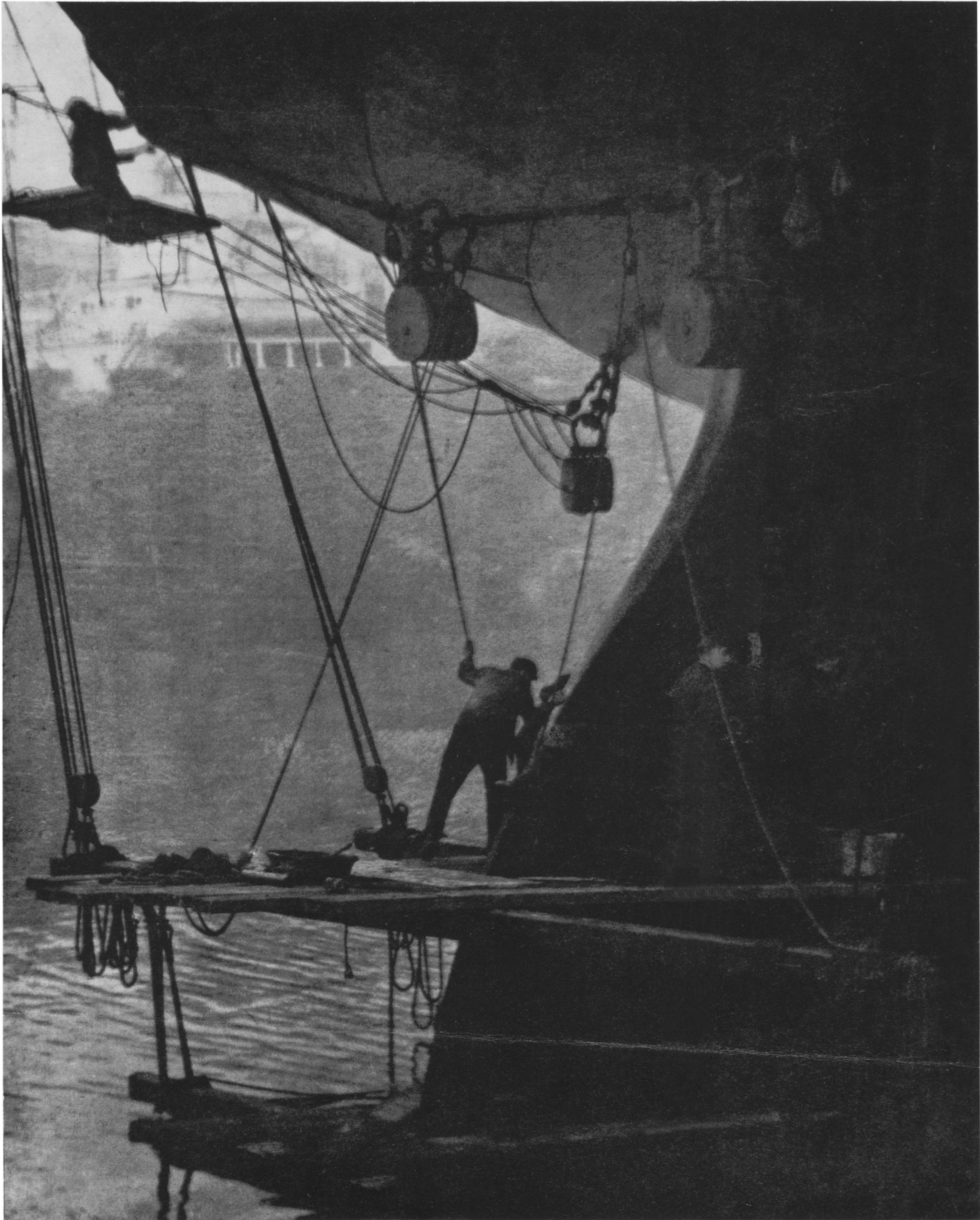
33. White often enlisted the cooperation of his family and friends for his photographs, and as a result they convey a special intimacy that became his signature. The models for The Kiss were the Reynolds sisters of Terre Haute, Indiana. Changing mores have altered the way this picture is perceived. At the time it was taken, in 1904, it was natural to interpret this as two sisters expressing family tenderness in a way that was customary then. Today the more common response to this picture is as evidence of an unusual love between these two girls. The partially obscured figure at the left and the enclosing architectural elements enhance the intimacy of the subject.

About the time this photograph was made, White resigned his job as a bookkeeper in a wholesale grocery in Newark, Ohio, to pursue photography full time. He moved to New York, where he worked as an assistant to Stieglitz in the Little Galleries of the Photo-Secession.

34. Among the challenges faced by artist-photographers of about 1900 was how to make photographs that would share with painting and the other graphic arts the decorative function that they often performed. White's Spring is inherently ornamental in its strongly patterned shapes and three-part composition; but the model's evocative gesture and expression assure a touching human element. The design is similar to the compartmentalized stained-glass windows that were popular about 1898, when this print was made; yet artists working in glass could rarely achieve the tantalizing combination of literally rendered space and implied space seen here.

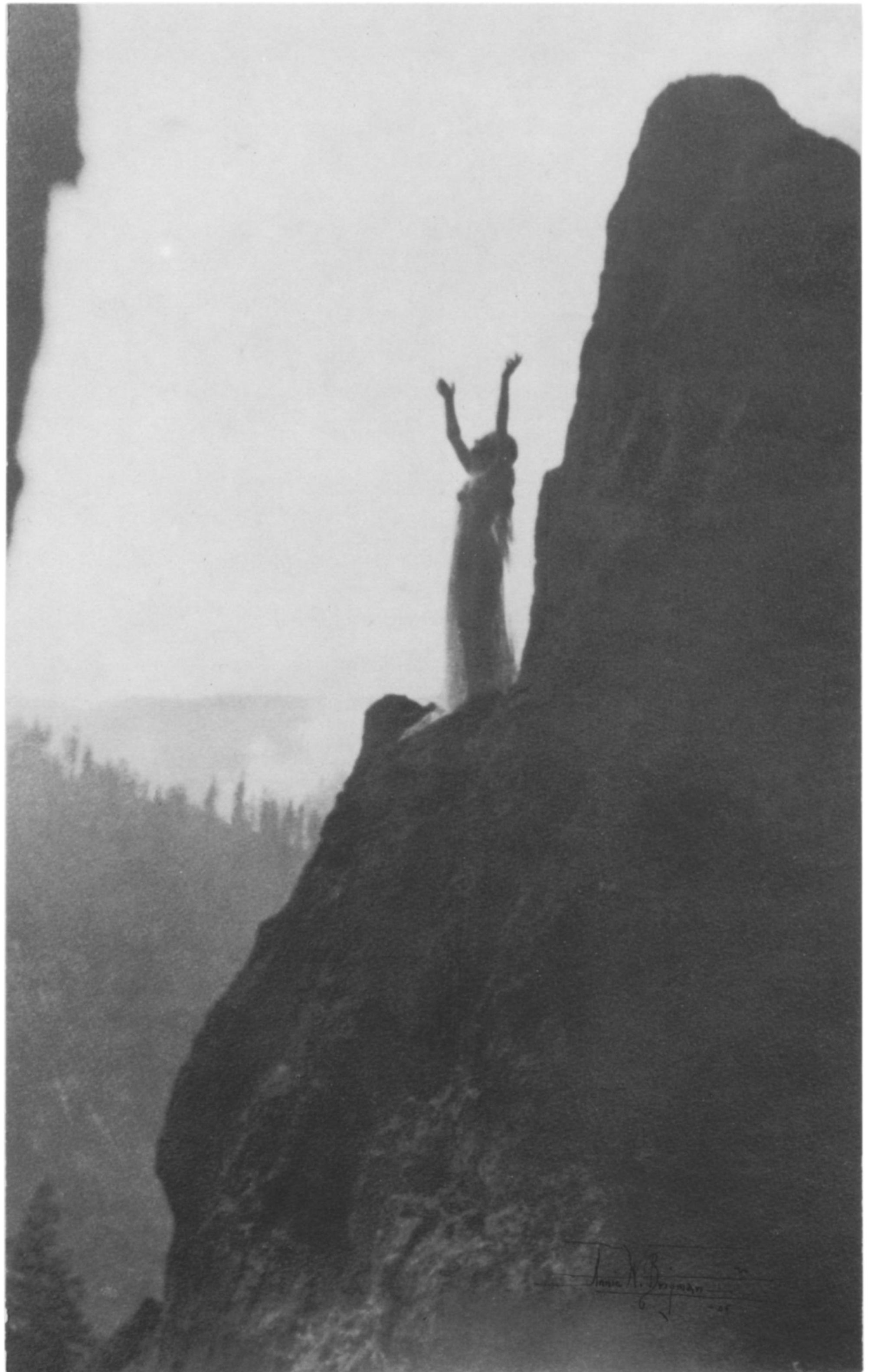
35 (left). Alvin Langdon Coburn was introduced to photography by a distant cousin, F. Holland Day (see nos. 12-14). Coburn accompanied Day to Europe in 1900/01 to help organize the New School of American Photography exhibition in London and Paris. Coburn was much influenced by Day, adopting the element of psychological drama Day had pioneered. Taken about 1909, this picture of an elegant young woman, Elsie Thomas, blowing a bubble, creates tension by forcing us to ask, "When will it burst?" Coburn's portraits were lavishly praised by the English critics, including George Bernard Shaw, and prompted by the warm reception of his work, he moved to England permanently in 1912.

36 (right). Although Coburn's reputation was based on his portrait work (see no. 35), his real interests lay outside the studio. His great love was to search for strong motifs in the world at large. A subject such as The Rudder—Liverpool, which Coburn took in 1905, was available to any photographer who could find his way to the dock. But few photographers would have concentrated on the powerful sweep of the stern and rudder and the interlocking network of shapes that give this composition at once boldness and simplicity. Coburn deliberately avoids the most commonplace seafaring iconography of spars and sails, choosing to focus on the interplay between the massive hull and the graceful ropes supporting the scaffolds.



37 (left). By 1900 young American painters like Winslow Homer and John Singer Sargent had evolved a particularly American variety of impressionism, and it was natural that young American photographers should look to this style of painting for inspiration. Here, in a 1906 composition entitled The White Bridge—Venice, Coburn adopts a typically impressionist pictorial device of shifting attention away from the natural subject, the picturesque bridge and striding figure, and directing it to the play of light on the water. The gum-bichromate process used for this print was particularly suited to the painterly effect that Coburn desired.

38 (right). Anne W. Brigman was a ship captain's wife, who had a great deal of time to photograph while he was at sea. Her home was California, and the climate there perhaps contributed to her choice of a favorite subject, the nude in the landscape. Brigman once wrote to Stieglitz that of all the photographs he reproduced in *Camera Work* Number Five, the ones that impressed her most were Demachy's nudes, particularly The Struggle, which she interpreted as an allegory of woman's conflict with oppressive natural forces. Brigman took as her theme the triumph of womankind over these forces. Incantation, of 1905, depicts a high priestess of nature, vulnerable to her brutal surroundings yet triumphant over them.



39 (left). For this 1906 picture entitled The Burning of Rome, George H. Seeley posed his sisters on a hillside near the family home in Stockbridge, Massachusetts, a setting that could not have been farther from the Rome of Emperor Nero. Seeley, a student of Greek and Roman history, cajoled his mother into sewing costumes that he used in tableaux, such as this one, to which he gave evocative titles. Even without reference to the title the girls look genuinely menaced. Like Coburn (see no. 37), Seeley focused attention on the play of light, adding an eyecatching visual element that competes with the literary allusion.

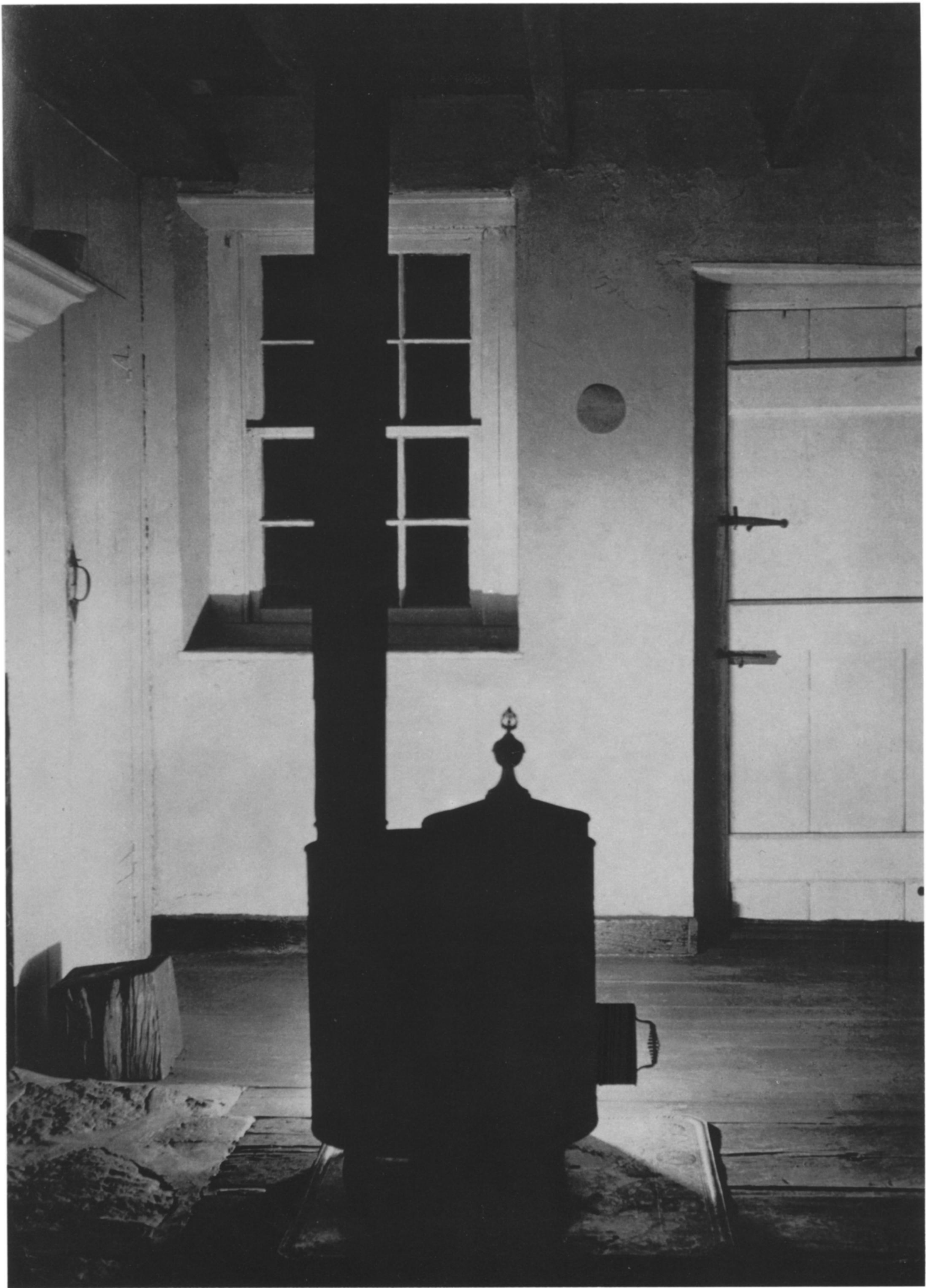
40 (right). Born in Dresden, educated in Paris, a resident at various times of both London and New York, Baron Adolf de Meyer led an international life. Married to the illegitimate daughter of the Prince of Wales, he was comfortable in high society, a life style alien to most of Stieglitz's colleagues. De Meyer's models—often his friends—were fashionable women dressed by couturiers and coiffed by master stylists. By 1917 he was one of the highest-paid fashion photographers in the world. The Silver Cap, done about 1912, was probably taken before he became a commercial photographer. It is a fine example of how skilled he was at dramatizing costume.

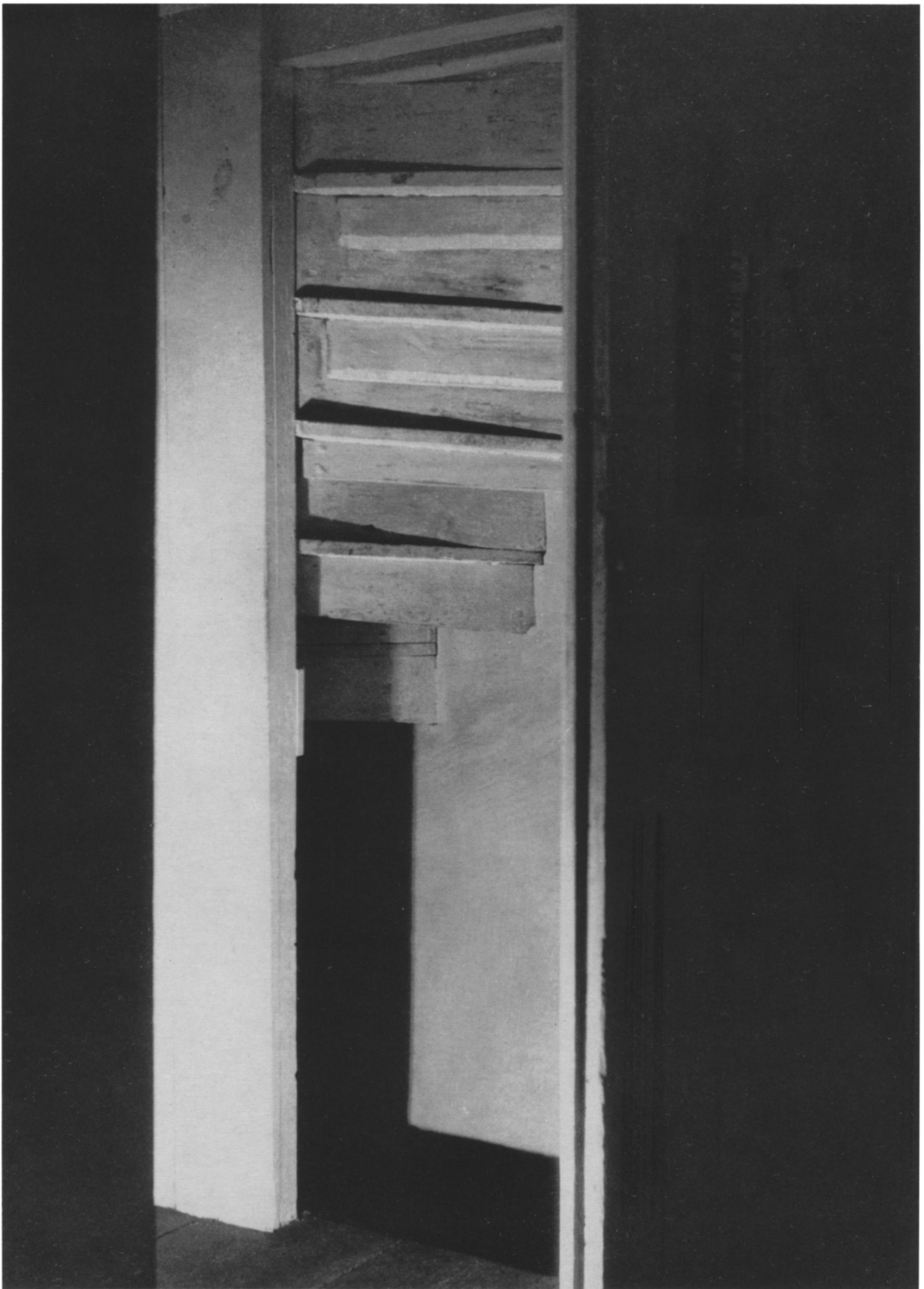
41. Perhaps as a diversion from photographing people, de Meyer, in about 1906, took a series of flower studies. Käsebier and Steichen, struck by their beauty, collected some prints for themselves, and these were also admired by Stieglitz. Soon a de Meyer exhibition was mounted at the Photo-Secession Galleries that included several of the flower pieces; among them was Water Lilies, a composition that with its off-center bowl focuses attention on the reflected petals and other refracted shapes. Stieglitz acquired this picture about 1909, around the same time as Kuehn's Tea Still Life (no. 8); they are among the few still lifes in the collection.

42. De Meyer became fascinated with ballet and took a powerful series of photographs of Nijinsky dancing "The Afternoon of a Faun" in Paris. This startling untitled print is stylistically related to the dance pictures, which were published in a deluxe book in 1914. The model, with a strange mask over her face, is shown in a dancelike gesture against a very shallow space, which resembles the narrow non-traditional stage upon which the "Faun" was performed in 1912. Her tense left hand and provocative pose make this enigmatic picture even more mysterious.

43 (above). Arnold Genthe, an American who had studied in Germany, was a tutor to the children of a German businessman living in San Francisco. He began photographing for his own amusement about 1896. Fascinated by the San Francisco Chinese community, he made an extensive series of prints, later published as a book entitled *Old Chinatown.* He is probably best known for this unsettling picture of the citizens of San Francisco watching as their city burned during the fire after the great earthquake of 1906. We are shown a scene of great calm that is contradicted by the burned-out buildings along the street, and by the billow of smoke that fills the sky. After moving to New York in 1911, Genthe had a flourishing career as a society portrait photographer.

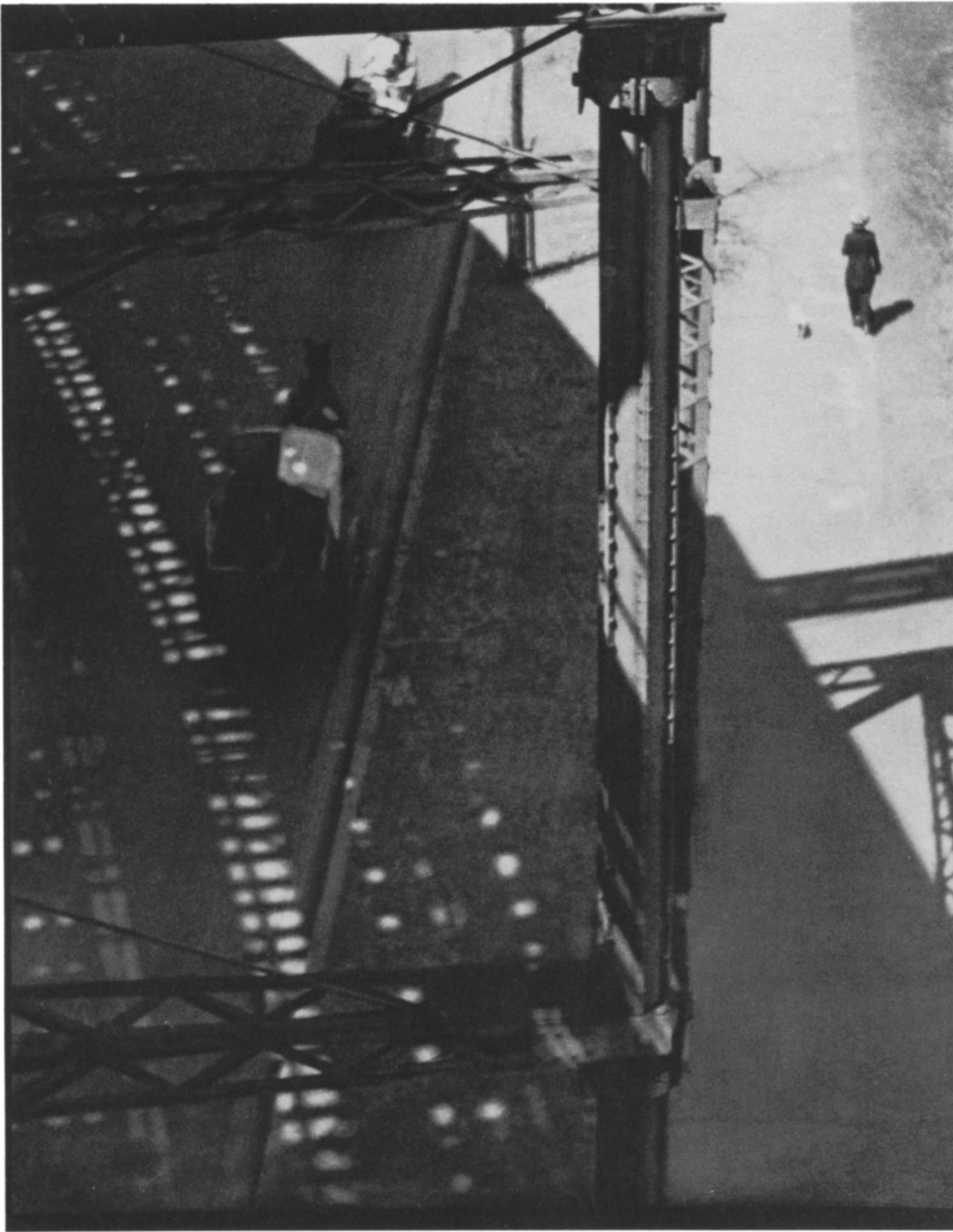
44 (right). Charles Sheeler was a student of painting at the Pennsylvania Academy of Fine Arts when he took up photography. While he saw it as a medium of creative expression, photography also became his livelihood. He was a close friend of the painter and constructivist sculptor Morton Schamberg, and they shared a house in Doylestown, Pennsylvania, where this picture was taken in 1917. In this composition Sheeler concealed the light source behind the iron stove, leaving it in silhouette, while the opposite wall is bathed in light, creating a mosaic of shapes. No attempt has been made to illuminate fully the architectural details; certain parts are obscured in shadow while others are overexposed. Through his handling of light, Sheeler drained the room of space and transformed the whole into a bas-relief composition.





45 (left). In this photograph, taken in 1917, of the underside of the staircase in his Doylestown house (see no. 44), Sheeler continued his experiments with bright light and viewpoint that molded and even distorted architectural forms. By the late twenties Sheeler began to use these photographic studies as models for his paintings, which were further evolutions of the idea of the abstracting quality of light.

46 (above). Paul Strand used various devices such as dummy lenses and viewfinder prisms to enable him to appear to be focusing his camera in one direction while actually focusing it in another. In this manner he was able to catch his subjects off-guard, as he has in this untitled photograph taken in New York in 1916. (It is reproduced here for the first time.) The human consciousness exemplified in this picture was one aspect of the stylistic duality that Strand experienced (along with some of the painters in Stieglitz's circle) between 1914 and 1917, when he digressed into a series of photographs of forms and textures. Strand's contribution to photographic style of the twentieth century was to reconcile the objective and the personal in his perception of the world.



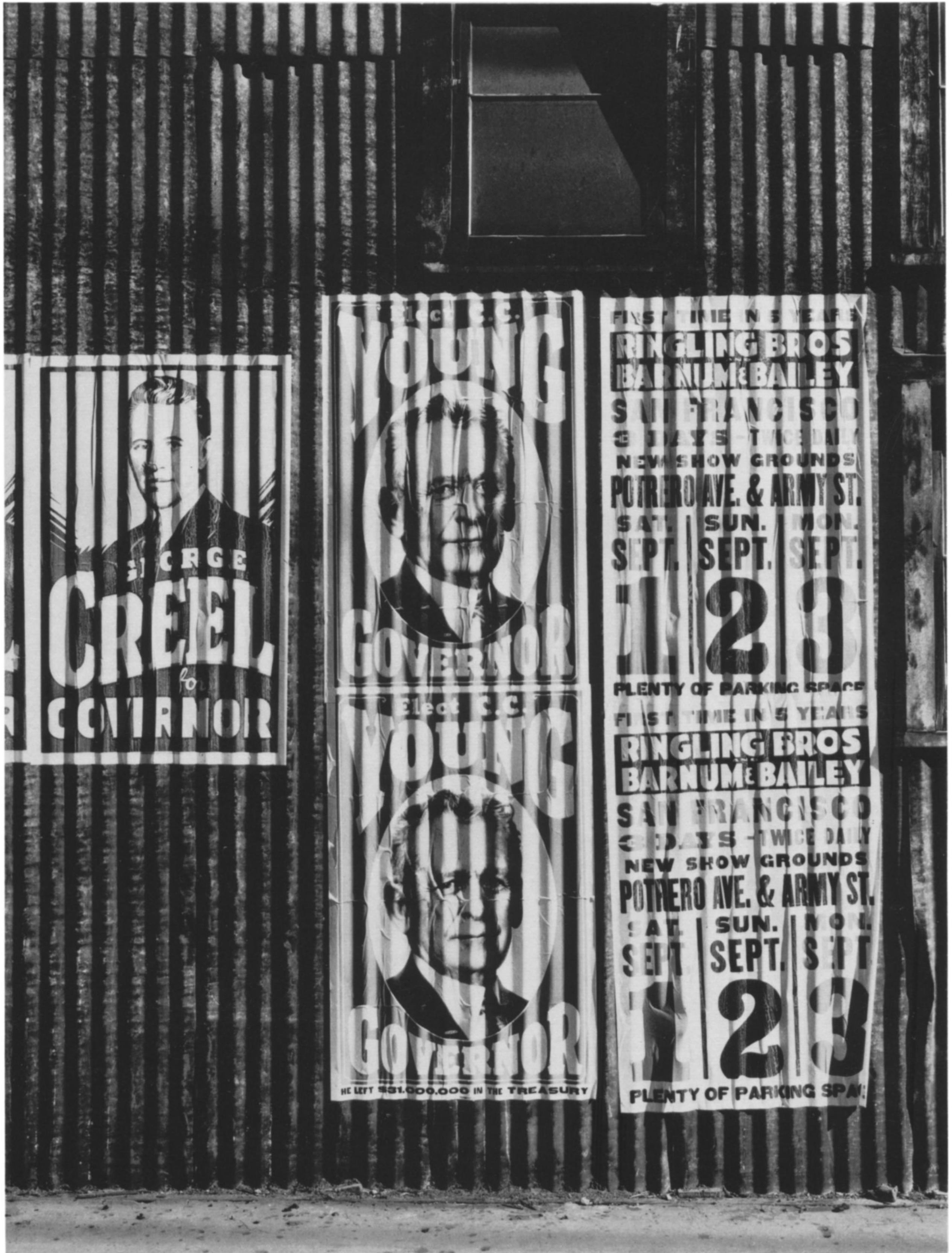
47 (above). The dialectic of style that was Strand's main concern during the War years (see no. 46) required that he make at least one photograph combining the opposing elements of human content and purely formal design. If the human content were the sole consideration of this 1915 picture, taken from the New York El, the striding woman framed by the girder and the edge would have been the center of interest. Instead, the composition is dominated by the curvilinear patterns of light and shadow that create a network of forms distinct from the rectilinear architecture. The photograph is ultimately about convergent and divergent lines and about undirected motion through space.

48 (right). Stieglitz once said of Strand, who became his protégé, that he was the first photographer of great promise to have received his visual education at the Photo-Secession Galleries, where Strand was a frequent visitor as a student. Strand's first period of enormous creativity was from about 1915 to 1917, when he was called for military service. In the army Strand worked as an X-ray technician, and about this same time he became entranced with cinema, much to Stieglitz's annoyance, as this new interest interfered with Strand's still photography. Garden Iris—Center Lovell, Maine, was made in 1927, after Strand again applied himself seriously to the view camera. The iris is treated stylistically like the automobile close-up (no. 49), but, perhaps because of the plant's organic nature, it is more allied with the street portraits (see no. 46) than with Strand's experiments in abstraction.

49 (left). For a few years before the War, Strand grappled with the problem of whether to create photographs that were overtly human in content or to pursue more abstract themes in his quest for pure form (see no. 47). Here, in a 1917 platinum print, headlight, spokes, brake drum, and electric cable establish the automobile as a modern industrial artifact; while the sinuous shadows and reflections that create abstract patterns in the soft, brownish-gray monochrome are an expression of art for art's sake.

50 (right). Ansel Adams met Strand in Taos, New Mexico, in 1929, a meeting that marked a turning point in Adams's photographic style. During the 1920s Strand experimented with the close-up more seriously than any other photographer in Stieglitz's circle, and such studies (see no. 48) impressed Adams. This print, of a shop on Powell Street in San Francisco, includes a magazine rack with a *New Yorker* dated October 7, 1933, suggesting that the negative was made the first week in October. The out-of-kilter pilaster of the building indicates that the view camera was intentionally not perpendicular to the subject, a significant departure from the erect frontality typified by Evans's architectural photographs of the 1890s (see no. 11).

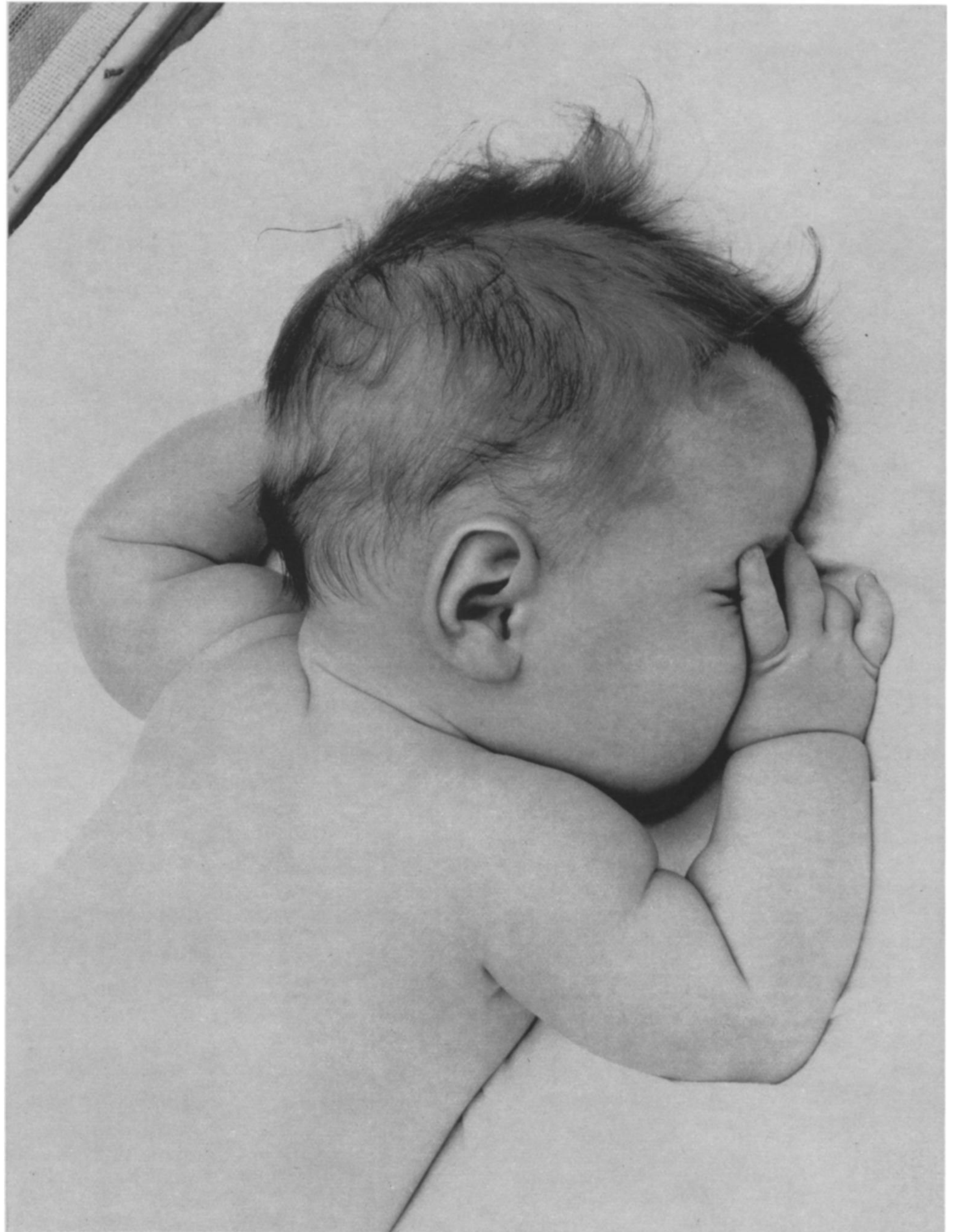
51. Adams was not particularly known for his nature studies when Winter Yosemite Valley was done in 1933 or 1934. Along with Americana (no. 50) it exemplifies the movement toward hard-edged realism, dubbed by Adams and its other founders as the "f/64" (for the smallest lens aperture, the one yielding the sharpest pictures). The subtle detail in the snow and rich shadows are typical of Adams's masterful gelatine-silver printing style.



52. The title, Political Circus, given by Adams on the back of this print indicates a tongue-in-cheek social theme, which is supported by the humorous juxtaposition of political and circus posters. The corrugated metal wall on which the posters are mounted, with its deep shadows from the raking light, introduces an element of formalism, which came to be an important part of Adams's style.

53 (left). Eliot Porter's 1938 photograph Song Sparrow's Nest in Blueberry Bush creates a still-life composition from a subject that, as the title suggests, might be an ornithologist's record. The photograph, displaying the stylistic influence of Strand and Adams (see nos. 48, 51), expresses the pattern and ornament that exist in nature—without geometry or architectonic structure yet in a perfect state of harmony and order.

54 (right). Stieglitz collected many photographs of infants and children, including examples by, among others, Käsebier (no. 21), Day, and Alice Boughton. A new aesthetic is evident here in the close-up point of view and tight framing reminiscent of Strand's treatment of the automobile detail (no. 49). The picture imparts a feeling of human tenderness, and it was enormously popular in its time. The subject is Porter's son, Jonathan, photographed by his father in July 1938.



These photographs are catalogued in *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography* by Weston J. Naef (The Metropolitan Museum of Art and The Viking Press, 1978).

1. J. Craig Annan (1864–1946), Scottish. The Church or the World. 1893. Hand printed photogravure on heavy paper, 105 x 130 mm (4⅛ x 5⅛ in.). Naef 13. (33.43.243)

2. J. Craig Annan. A Burgos Bullock Wagon. 1914. Hand printed photogravure on tissue, 143 x 171 mm (5⅝ x 6¾ in.). Naef 40. (49.55.263)

3. Robert Demachy (1859–1938), French. The Crowd. 1910. Gray pigment oil print, 158 x 228 mm (6¼ x 9 in.). Naef 211. (49.55.205)

4. Robert Demachy. *Dans les coulisses* ("Behind the Scenes"). About 1897. Gray pigment gum-bichromate, 367 x 188 mm (14½ x 7¼ in.). Naef 201. (49.55.206)

5. Robert Demachy. Panel. 1898. Orange pigment gum-bichromate, 147 mm diam. (5 13/16 in.). Naef 200. (33.43.56)

6. Archibald Cochrane (active 1900), English. The Viaduct. 1910 or before. Carbon, 455 x 363 mm (17 15/16 x 14 15/16 in.). Naef 153. (33.43.339)

7. Heinrich Kuehn (1868–1944), Austrian. *Venezianische Brücke* ("Venetian Bridge"). 1902/1903. Brown pigment gum-bichromate, 515 x 659 mm (20⅛ x 26 in.). Naef 391. (33.43.280)

8. Heinrich Kuehn. *Teestilleben* ("Tea Still Life"). 1908/1909. Unidentified pigment process, 283 x 383 mm (11⅛ x 15 1/16 in.). Naef 400. (33.43.273)

9. René Le Bègue (active 1900), French. Académie. 1902. Gray-black pigment gum-bichromate, 241 x 180 mm (9½ x 7⅛ in.). Naef 413. (33.43.258)

10. Frederick H. Evans (1853–1943), English. In Deerleap Woods—A Haunt of George Meredith—. About 1909. Platinum, 144 x 111 mm (5 11/16 x 4⅜ in.). Naef 300. (49.55.235)

11. Frederick H. Evans. York Minster, Into the South Transept. About 1900. Platinum, 209 x 121 mm (8¼ x 4¾ in.). Naef 292. (33.43.368)

12. F. Holland Day (1864–1933), American. The Seven Last Words. 1898. Platinum from reduced copy negative, 79 x 328 mm (3⅛ x 12 15/16 in.). Naef 196. (49.55.222)

13. F. Holland Day. Ebony and Ivory. 1897. Platinum, 183 x 200 mm (7 3/16 x 7⅞ in.). Naef 178. (33.43.166)

14. F. Holland Day. An Ethiopian Chief. About 1896. Platinum, 181 x 184 mm (7⅛ x 7¼ in.). Naef 180. (33.43.157)

15. John G. Bullock (1854–1939), American. The White Wall. 1901. Glycerine developed platinum. 193 x 132 mm (7⅝ x 5 3/16 in.). Naef 105. (33.43.344)

16. Joseph T. Keiley (1869–1914), American. From a New York Ferryboat. 1904. Glycerine developed platinum, mounted on gold paper with a thread margin upon a larger sheet of gray paper, 92 x 115 mm (3⅝ x 4 9/16 in.). Naef 383. (33.43.178)

17. Joseph T. Keiley. A Sioux Chief. About 1898. Glycerine developed platinum, 193 x 141 mm (7⅝ x 5 9/16 in.). Naef 367. (33.43.174)

18. Joseph T. Keiley. A Bacchante. 1899. Glycerine developed platinum, 245 x 193 mm (9⅝ x 7⅝ in.). Naef 370. (33.43.185)

19. William B. Dyer (1860–1931), American. L'Allegro. 1902. Gray-green pigment gum-bichromate, 320 x 169 mm (12⅝ x 6¹¹⁄₁₆ in.). Naef 224. (33.43.338)

20. Eva Watson-Schütze (1867–1935), American. The Rose. 1903 or before. Brown pigment gum-bichromate, 337 x 128 mm (13¼ x 5 in.). Naef 528. (49.55.191)

21. Gertrude Käsebier (1852–1934), American. Mother and Child. 1899. Platinum, 201 x 130 mm (7¹⁵⁄₁₆ x 5⅛ in.). Naef 346. (33.43.141)

22. Gertrude Käsebier. Blessed Art Thou Among Women. 1899. Platinum, 230 x 132 mm (9¹⁄₁₆ x 5³⁄₁₆ in.). Naef 345. (33.43.132)

23. Rudolf Eickemeyer, Jr. (1862–1932), American. A Summer Sea. 1903 print from negative of 1902 or before. Platinum, 238 x 187 mm (9⅜ x 7⅜ in.). Naef 225. (33.43.350)

24. Edward J. Steichen (1879–1973), American. Balzac, Towards the Light, Midnight. 1908. Gray-green gelatine-carbon, 365 x 482 mm (14⅜ x 19 in.). Naef 486. (33.43.38)

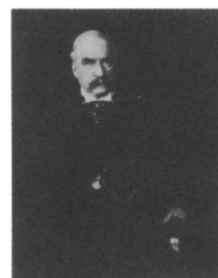
25. Edward J. Steichen. Figure with Iris. 1902. Gelatine-carbon, 340 x 188 mm (13⅜ x 7⁷⁄₁₆ in.). Naef 458. (33.43.17)

26. Edward J. Steichen. Experiment in Multiple Gum. 1904. Terreverte and black pigment gum-bichromate, 282 x 242 mm (11⅛ x 9⁹⁄₁₆ in.). Naef 476. (33.43.13)

27. Edward J. Steichen. Alfred Stieglitz and His Daughter Katherine. 1905 print from 1904 negative. Gray pigment gum-bichromate over glazed platinum or gelatine-silver, 455 x 400 mm (17¹⁵⁄₁₆ x 15¾ in.). Naef 509. (33.43.23)

28. Edward J. Steichen. After the Grand Prix—Paris. About 1911 print from negative of 1907. Gelatine-carbon with selectively applied yellow tone (extremely faded), 271 x 295 mm (10¹¹⁄₁₆ x 11⅝ in.). Naef 492. (33.43.51)

29. Edward J. Steichen. The Flatiron. 1909 print from 1904 negative. Greenish-blue pigment gum-bichromate over gelatine-silver, 478 x 384 mm (18¹³⁄₁₆ x 15⅛ in.). Naef 480. (33.43.43)



30. Edward J. Steichen. J. Pierpont Morgan, Esq. 1904 print from 1903 negative. Platinum or gelatine-silver, 516 x 411 mm (20⁵⁄₁₆ x 16³⁄₁₆ in.). Naef 497. (49.55.167)

31. Clarence H. White (1871–1925), American. MW—A.D. 1903—Boy with Camera Work. 1903. Platinum, 200 x 153 mm (7¾ x 6 in.). Naef 544. (33.43.301)

32. Clarence H. White. Portrait—Mrs. C. H. White. 1905. Platinum, 245 x 195 mm (9⅝ x 7¹¹⁄₁₆ in.). Naef 546. (33.43.312)

33. Clarence H. White. The Kiss. 1904. Waxed platinum, 236 x 152 mm (9⁵⁄₁₆ x 6 in.). Naef 553. (33.43.319)

34. Clarence H. White. Spring—Triptych. 1898. Platinum, left: 177 x 22 (7 x 1¾ in.), center: 204 x 99 (8¹⁄₁₆ x 3¹⁵⁄₁₆ in.), right: 180 x 25 mm (7⅛ x 1 in.). Naef 554. (33.43.322)

35. Alvin Langdon Coburn (1882–1966), American. The Bubble. 1909. Gelatine-silver, 282 x 219 mm (11⅛ x 8⅝ in.). Naef 151. (33.43.196)

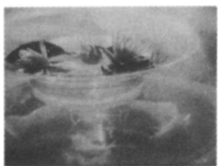
36. Alvin Langdon Coburn. The Rudder—Liverpool. 1905. Gum-bichromate over platinum, 361 x 292 mm (14¼ x 11½ in.). Naef 131. (33.43.199)

37. Alvin Langdon Coburn. The White Bridge—Venice. 1906. Brown pigment gum-bichromate over platinum, 366 x 290 mm (14 7/16 x 11 7/16 in.). Naef 132. (33.43.212)

38. Anne W. Brigman (1869–1950), American. Incantation. 1905. Gelatine-silver, 270 x 165 mm (10⅝ x 6½ in.). Naef 73. (33.43.121)

39. George H. Seeley (1880–1955), American. The Burning of Rome. 1906. Brown pigment gum-bichromate over platinum, mounted on brown paper with a narrow margin on a larger sheet of green, upon a sheet of natural wove paper, 246 x 196 mm (9 11/16 x 7¾ in.). Naef 440. (33.43.326)

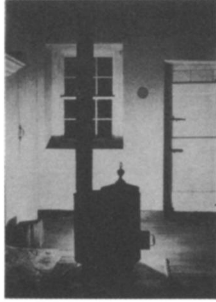
40. Baron Adolf de Meyer (1868–1946), German, lived in England and the United States. The Silver Cap. 1912. Gelatine-silver, 457 x 276 mm (18 x 10⅞ in.). Naef 218. (33.43.233)



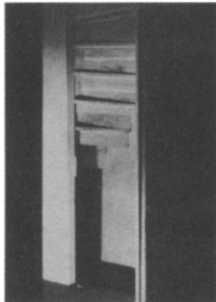
41. Baron Adolf de Meyer. Water Lilies. 1912 print from negative of about 1906. Platinum, 261 x 352 mm (10 5/16 x 13⅞ in.). Naef 216. (33.43.234)

42. Baron Adolf de Meyer. Dance Study. About 1912. Gelatine-silver, 327 x 435 mm (12⅞ x 17⅛ in.). Naef 219. (49.55.327)

43. Arnold Genthe (1869–1942), American. After the Earthquake, San Francisco. 1906. Gelatine-silver, 133 x 235 mm (5¼ x 9¼ in.). Naef 307. (33.43.223)

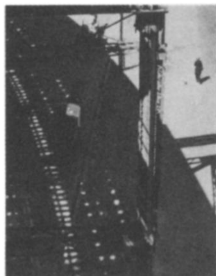


44. Charles Sheeler (1883–1965), American. Bucks County House, Interior Detail. 1917. Gelatine-silver, 231 x 163 mm (9⅛ x 6 7/16 in.). Naef 446. (33.43.259)



45. Charles Sheeler. Bucks County House, Interior Detail. 1917. Gelatine-silver, 230 x 163 mm (9 1/16 x 6 7/16 in.). Naef 448. (33.43.261)

46. Paul Strand (1890–1976), American. Photograph, New York. 1916. Platinum from enlarged negative, 262 x 307 mm (10 5/16 x 12⅛ in.). Naef 521. (49.55.316)

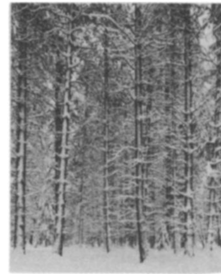


47. Paul Strand. From the El. 1915. Platinum from enlarged negative, image: 326 x 252 mm (12⅞ x 9 15/16 in.), paper: 335 x 259 mm (13 3/16 x 10 3/16 in.). Naef 518. (49.55.221)

48. Paul Strand. Garden Iris—Center Lovell, Maine. 1927. Gelatine-silver, 234 x 192 mm (9 3/16 x 7 15/16 in.). Naef 525. (55.635.1a)

49. Paul Strand. Untitled. 1917. Platinum, 321 x 252 mm (12⅝ x 9 15/16 in.). Naef 523. (44.55.318)

50. Ansel Adams (born 1902), American. Americana. 1933. Gelatine-silver, 199 x 152 mm. (7¾ x 5 in.). Naef 3. (49.55.178)



51. Ansel Adams. Winter Yosemite Valley. 1933/1934. Gelatine-silver, 234 x 185 mm (9¼ x 7 5/16 in.). Naef 6. (49.55.177)

52. Ansel Adams. Political Circus. 1932/1934. Gelatine-silver, 235 x 178 mm (9¼ x 7 in.). Naef 7. (49.55.306)

53. Eliot F. Porter (born 1901), American. Song Sparrow's Nest in Blueberry Bush, 1938. June, 1938. Gelatine-silver, 240 x 193 mm (9 7/16 x 7⅝ in.). Naef 417. (49.55.180)

54. Eliot F. Porter. Jonathan. July, 1938. Gelatine-silver, 239 x 179 mm (9 7/16 x 7 1/16 in.). Naef 418. (49.55.287)

Alfred Stieglitz (1864–1946), photographer, editor, writer, curator, and collector, was born in Hoboken, New Jersey. He received most of his education in New York. In 1882 Stieglitz went abroad to study in Berlin. The following year he took his first photographs, and in Europe won many prizes for his work. After his return to the United States in 1890, he became editor of *The American Amateur Photographer*, establishing publishing as one of his main pursuits. Seven years later he founded *Camera Notes,* the journal of The Camera Club of New York, and in 1902 Stieglitz, assisted by Joseph Keiley and others, put out the first issue of *Camera Work* (see no. 31), which featured photographs by Gertrude Käsebier. Perhaps in appreciation of this recognition, she took a striking portrait of Stieglitz the same year (see p. 3). *Camera Work,* which in its early years became the most influential photography publication in the United States, was after 1912 devoted mainly to avant-garde painting.

Stieglitz began organizing Photo-Secession exhibitions (see no. 1) in 1902, and in 1905 he opened the Little Galleries of the Photo-Secession—later known as "291" for the address on Fifth Avenue. These galleries and *Camera Work* ceased to exist in 1917, and Stieglitz went on to found the Intimate Gallery and, after it closed, An American Place. Stieglitz's galleries were more like private museums, from which works were only occasionally sold. Stieglitz frequently bought works directly from the artists, and his purchases formed the collections of photographs, prints, drawings, paintings, and sculptures that he donated over a period of years to the Metropolitan.