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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	A C G	44

PHOTOGRAPHY • 1839 • 1937 • PREHISTORIC ROCK PICTURES

THE MUSEUM OF MODERN ART

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Binding Title: PHOTOGRAPHY: 1839 - 1937
PREHISTORIC ROCK PICTURES

1. Letter from Beaumont Newhall to Goodyear, recounting talk with Stieglitz and his refusal to loan MOMA any of his work, January 15, 1937.
2. Well-illustrated newspaper & magazine coverage of MOMA exhibition:
PHOTOGRAPHY: 1839 to 1937
MARCH 16 - APRIL 18, 1937
3. Sample preview invitation to MOMA exhibition of:
PREHISTORIC ROCK PICTURES
IN EUROPE AND AFRICA
APRIL 28 - MAY 30, 1937
4. The Bulletin of MOMA, April 1937 issue, devoted to Rock Pictures exhibit.
5. Illustrated coverage and critique of Prehistoric Rock Pictures exhibit.

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The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7470

Cable Address: Modernart

January 15, 1937

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Dear Mr. Goodyear:

Thank you for sending the letter to Mr. Hawes. Let us hope that he will cooperate, for the work of his father is most distinguished and should make a most important exhibit.

Last Wednesday afternoon I had a long talk with Stieglitz. He was very pleasant and helpful up to the time when I asked if he would lend some of his work. An emphatic "No!" was the answer. This extraordinary thing, however, happened. Earlier in the conversation we were discussing color photography, and he offered to lend us some examples of the autochromes that he, Steichen and Eugene did in Paris in 1907, when the process was first announced. Later on, when he had refused to lend black-and-white prints, I reminded him of this; he answered that he was glad to lend his color work as a token of his good will towards the exhibition.

Now I had anticipated Mr. Stieglitz's reluctance when I was asked to get up the exhibition, and during the summer I looked over the prints which the Boston Museum owns. Their collection, given by Stieglitz, is a very fine one, and they were at that time willing to lend them to us. But last Wednesday Stieglitz in addition to saying that he would not lend us prints himself, said "I forbid you from using the prints in the Metropolitan and in Boston. I don't want any of my work shown in the museum. I have done my work for photography. I seek no fame." And so forth for about a half an hour. He does not object to our exhibiting plates from Camera Work, a duplicate unbound set of which we happily own. But, as he pointed out, they represent---marvellous as the reproductions are---only his early work, and he did not do mature work until 1917.

Frankly, I doubt if a request from you or anyone else will make him change his mind. He is down on the museum, and particularly down on the Trustees. The very success of the Marin show hurts him, because nobody comes to see the Marin show now current at An American Place.

It is not absolutely necessary to represent Stieglitz's last work, of course. His importance historically lies in Camera Work, and (to my mind) he did his best work then. But naturally I want to show some of his later work which is certainly of great significance.

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The reason for my writing you at this length is to present the case, and to ask you if you think the museum should undertake to borrow from the Boston Museum any of their Stieglitz prints, explaining the situation to them? I gave no promise to Stieglitz, I simply listen and acknowledged that I had understood what he had to say. I doubt if Stieglitz has any legal control over material sent to the Boston Museum as an outright gift. But, as a review of Stieglitz's life will show, he would almost certainly make a terrific fuss about it if we rode roughshod over his specific request, and we and the Boston Museum might suffer.

Please advise me.

Yours sincerely,

Beaumont Newhall

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NEW YORK HERALD TRIBUNE, SUNDAY, MARCH 14, 1937

Photography---1839 to 1937



A Forerunner of Our Modern Snapshot Albums
William Henry Fox Talbot (1800-77) made this calotype in 1843. It is lent to the Museum of Modern Art by Miss M. T. Talbot, of England.



A Specimen of the Modern Photography on Exhibition
This is "Dinah Grace," by Martin Munkacsy, of New York, one of the many moderns who will be represented. Every phase of historic and contemporary photography, from the first fumbling effort to record light on sensitized surfaces to the modern dramatization of lights and shadows and speed will be included in the exhibition.



A Physionotrace of 1812
This is a portrait engraving by Edme Quenedy, (1756-1830) of Paris, in which light projection was used as a preliminary step in making the engraving.

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Modern Photography at 1,000,000th of a Second
This remarkable photograph, which is included in the comprehensive exhibition at the Museum of Modern Art, 11 West Fifty-third Street, shows a drop of milk splashing by Edgerton, Gerneisen and Grier, made at the Massachusetts Institute of Technology.



1860 "Flashlight"

Nadar, (1820-1910) of Paris, made this picture in the catacombs of Paris by the wet plate (collodion) process and magnesium flares. It is lent for the exhibition by Victor Barthelemy, of Paris.

X-Ray Picture

In 1896 Eder and Valente, of Vienna, made this radiograph of a fish. It is lent by Eastman Kodak Research Laboratories.

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The First "Candid"
Paul Martin, of London, covered his camera to remain invisible and made this picture about 1893 at Ladgate Circus, London, the first ever being made. It was lent by Mr. Martin.



1850 Daguerreotype

A family group taken by the famous Matthew B. Brady and lent by Georges Sirot, of Paris. Beginning Wednesday, the Museum of Modern Art's photographic exhibition, one of the most comprehensive ever shown in the United States, will be open to the public, continuing until April 18. All photographs from the exhibition were copied by Sichi Sunami.



One of the Earliest Photographs

This was made with a paper negative and is the famous "lattice window" calotype by William Talbot made in August, 1835.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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The New York Times Magazine, March 14, 1937.

THE CAMERA'S 100 YEARS

A CENTURY'S record of the achievement of photography since the first light picture captured in 1837 a corner of the studio of Louis-Jacques Mandé Daguerre, whose Diorama was at that time drawing Paris crowds to his painted spectacles of Rome and Edinburgh, is presented in an exhibition which opens at the Museum of Modern Art on Thursday. The items have been assembled from this country and from Europe and enable us to compare the results of the earliest crude processes and makeshift instruments with those of the perfected modern camera with its prodigious range and infinitesimal interval of exposure.

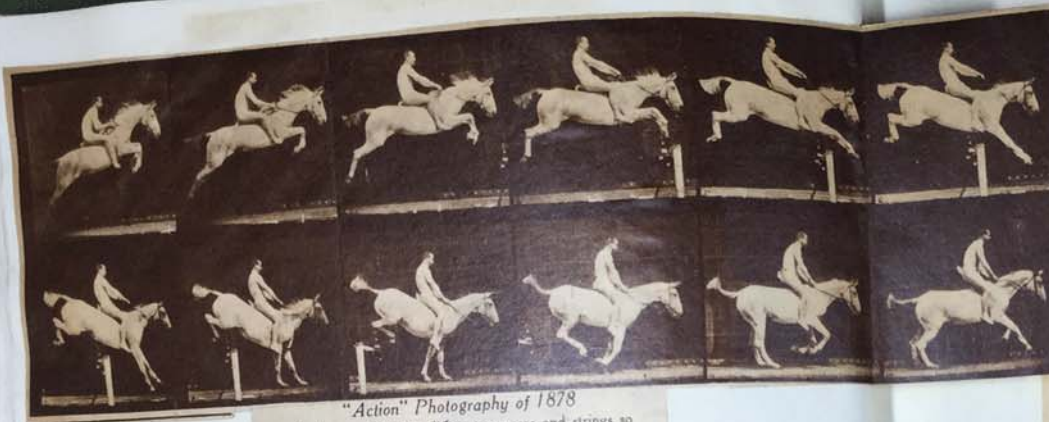
The pictures on this page give a swift epitome of the contents of the show in eleven shots—one for each decade.

The device upon which the entire art of photography depends — by which it turns light rays to its purpose—was known to Leonardo da Vinci, who describes the camera obscura in his manuscripts about the time Columbus discovered America. Even before means were found to make the camera's image self-recording, it was preserved by tracing by hand that image thrown on a screen of ground glass. But actual photography began with Daguerre in Paris,

using copper plates coated with silver, and with William Henry Fox Talbot working at the same time in England and using sensitized paper as we do today.

The process of improvement in the means has gone steadily on through the wet plate and the dry plate to the handy modern film, but the eleven selections here carry the conviction that the old photographers with their slow and lumbering apparatus often produced pictures not inferior in quality to those of their well-equipped successors.

As in every other art, the contemporary product reflects not only the fashions but the mood and spirit of each successive age—the sturdy individuality of the early nineteenth century in the portrait of Colonel Burns, son of the poet; the melancholy sentiment of the mid-century period in the labored composition called "Fading Away," the stark awkwardness of the Sixties in the often printed picture of Lincoln at Antietam, the matter-of-fact satisfaction in homely things in the de Lesseps family party in the pony cart, the self-consciousness about art which distinguished the early years of the present century in the cunningly posed Lady in Black with the statuette and the Rembrandtesque lighting. H. I. B.



"Action" Photography of 1878

By the use of twelve different cameras and strings connected with the horse's hoofs as to expose the dozen dry plates at each different move. Eadweard Muybridge. (1830-1904) of England, made this predecessor of the modern motion picture strip.



An 1867 Picture of Thomas Carlyle

This photograph was made with the collodion process by Julia Margaret Cameron (1814-79) and was lent by the Royal Photographic Society of Great Britain.



The 1860s—The first efficient reporting of war by photography. President Lincoln and his Generals at Antietam, September, 1862, the work of Matthew Brady, who followed the Army of the Potomac with his cumbersome traveling outfit, including a tent-like dark room set up in a buggy.

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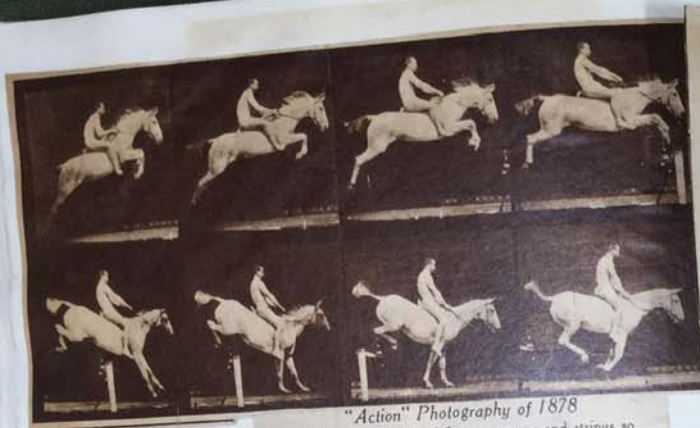
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The 1900s—Photography in rivalry with the old masters of painting. "Lady in Black With Statuette," by Clarence H. White, an admirable example of posing and lighting for art's sake.



The 1910s—Serious portraiture by the camera on its own. Edward Steichen's translation into black and white of his fellow-craftsman Alfred Stieglitz. It is an interesting example of photographic characterization.



The 1870s—The literal phase of art and life alike—Ferdinand de Lesseps, builder of the Suez Canal, in a smart pony cart with seven grandchildren in sailor hats and bangs, taken by an unknown camera artist. The sheepskin pad on the pony's breast-strap is eloquent of the good old days.



The 1890s—Horse-car days. Alfred Stieglitz's record of the scene at the turning-around place at the old postoffice at the tip of City Hall Park, with the snow swirling and, in the background, the dignified Doric portico of the famous—and vanished—old Astor House, relic of the days when New York's night life lingered way down town.



The 1850s—"Hence loathed Melancholy," wrote John Milton. The Mid-Victorian invited the mood. "Fading Away," by Henry Peach Robinson, is a characteristic composition of several exposures of different parts of the plate to get in the figures and the cloud-flecked sky.

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The 1880s—Prophetic of the moving picture. A girl of the period leaping over a chair, the successive positions registered by Eadweard Muybridge of England, using a whole battery of cameras in a row, one for every shot, set off in turn by the girl's own motion. In his first experiments with a race horse, named Mahomet, strings, stretched across the track from each camera, operated the shutters.



The Dawn of Photography—Earliest surviving Daguerreotype, a "still life" process which we associate with gilt and velvet framed portraits of ladies and generally Victorian era, replacing elegant miniatures previously painted on ivory.



The 1930s—The magic of the age of steel and concrete, harnessing the forces of nature for man's benefit and better living—a dramatically effective shot at the scroll case of a hydraulic generator in the Tennessee Valley Authority's power plant, by Charles Krutch, TVA official photographer.



The 1840s—Colonel James Glencairn Burns, son of Robert Burns, "taken" on paper by David Hill and Robert Adamson, British photographers.



The 1920s—A study in design and shadows—a modern mechanistic "still life" recorded by Man Ray directly on the plate without the intervention of the camera. Such effects have inspired the surrealists.

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THE NEW YORK SUN, SATURDAY, MARCH 20, 1937.

Photography or Painting---

Modern Museum Presents a Past While Suggesting a Future.

Certain metaphysicians insist that nothing exists but in the brain. Thinking makes it so. In that case by refusing to think a thing we deny it the chance to persist. I have been trying this system for several years past on photography, but after all, I'm only one, and what can I do against a crowd of evil thinkers?

No less a person than Auguste Renoir said that whenever the machines made something new the people clamored for it. The camera, say what you like, is a machine, and the person who manipulates it is a machinist, but for all that, or perhaps because of that, everything the machinist produces with this machine is seized upon with avidity by the people.

I'm not going to scold about this situation. Bless you, certainly not. In fact I like photography myself. It strangely tempts me, and has from the beginning of my acquaintance with it. Several times I have started to collect photographs and have indeed quite a few rare specimens in my possession now—including the masterly portrait of Joan Miro, the great Spanish modernist, by Carl van Vechten—and if I did not continue in this line it was because I was discouraged by the immensity of the task rather than by the accusations of my conscience. I always had, it is true, the feeling that I was committing sin—brought up as I had been to believe in the strict inviolability of good painting—but what will you?—how you struggle against an ocean? Your only attribute to Mr. Steichen's education, they say, when caught far from shore by the tide, is to swim with it, trusting to be carried in to some safe landing place.

And when one considers the vast mass of photography that has descended upon us in these later days, horror. Yet this X-ray, no doubt like an understatement. So I suppose beauty can be proved useful. Use and pose I shall have to swim with the Beauty, one might say, is the ideal thing—at least temporarily—until this was "one promise (famous) but passed and we shall have been a thing like that. Photography Painting was grand, while it lasted, ward the strictly usable, and do be definitely over, it does not seem we become more and more accusatory. I have had half a chance—excuse loaned to this new sin, that we shall see Trowbridge says in his extra-X-rayed skeletons and finding the ordinary moment "On the Extinct Steichen portrait of Paul Robeson in 'The American Republic'." In "The Emperor Jones" to be quite "old hat" H. McB.

By alien voices must her dirge be sung
Her requiem due and solemn exequy.
Sons are we—sons, and Sorrow hath no tongue;
With tidal urge it floods up silently.
Cover her face; mine eyes dazzle; she died young.

When sin is extremely prevalent, sinners lose the sense of sin. Their judgment is colored, as it were, by geography. Those on one side of the river think one way and equally intelligent people on the other side of the river think just the opposite. There is nothing to be done about this I suppose, though doubtless this phenomenon sufficiently explains the laughter of Voltaire and Dean Swift and the agonies of William Blake and James Thomson (Of the City of Dreadful Night). For my part I do not intend to straddle the river, but I shall not take up permanent residence on the other side until I get all my "bearings."

For instance, I say to myself, that the photographs by Edward Steichen are lovely, but I had no sooner admitted this fact than I found myself wondering if about 70 per cent of this beauty were not against an ocean? Your only attribute to Mr. Steichen's education, they say, when caught far from shore by the tide, is to swim with it, trusting to be carried in to some safe landing place.



"PAUL ROBESON AS EMPEROR JONES"

From the photograph by Edward Steicher at the Modern Museum exhibition of photography.

NEW YORK POST, SATURDAY, MARCH 20, 1937

ART COMMENT

By JEROME KLEIN

SWEEPING SURVEY OF PHOTOGRAPHY AT MODERN ART

Period From 1839 to 1937 Covered by Exhibit of Camera Work

TECHNICAL DIFFICULTIES OF EARLY DAYS SHOWN

For all those with the least bit of curiosity about the instrument that has done more than anything else to satisfy and to stimulate human curiosity, namely, the camera eye, the exhibit of "Photography: 1839-1937," at the Museum of Modern Art, belongs on the "must" list.

Here we get a sweeping survey of those efforts, reaching back to the Renaissance and intimately bound up with the quest for mastery of the physical world, to record the image of actuality traced by light. The development remained in the stage of "pre-history" until the early nineteenth century discoveries by the Englishman, Talbot, and

the Frenchmen, Daguerre and Niepce, of means of chemically fixing the light image on a sensitized surface.

Technical difficulties in those early days were immense. But popular demand spurred the search for better methods, and with each improvement photography swept on to new triumphs. Out of the most primitive period come master portraits by David Hill. A few years later Nadar was the leader in exploring the visage of Paris.

Civil War Pictures

In the American Civil War the indefatigable Brady and his crew braved the perils of the battlefields to make the first really exhaustive, gruesomely vivid war documentation. Between these and the photographs used for tactical purposes for the first time in the World War lie the steps which brought to perfection high-speed photography, making possible the motion picture, the innumerable applications of the camera to scientific problems and the creation of action pictures which have transformed the appearance of the newspaper.

Characteristic examples of these varied phases of camera production are presented and the catalogue foreword, an excellent analytical guide to photographic history prepared by the director of the exhibition, Beaumont Newhall, traces the interaction between technical innovations and the efforts to extend the sphere of the medium.

Each space is devoted in the display to Mr. Newhall's essay to the ever controversial aspects of photography as an art form. Most

painters today, even those who construct forms of a pseudo-mechanical precision, are loath to admit the camera print into the sacred circle of "high art." And the worst insult you can hand the modern artist is to call his work "photographic," which to him is synonymous with unimaginative literalness.

Invented by Artists

In view of this attitude, it is ironic to recall that photography was invented by artists (not very imaginative artists, it is true) in search of a more exact reality. And all the early accounts of the new medium praised the wonderful fullness of detail and concreteness of the images.

But photography did not remain "photographic." As we pass through the galleries leading from nineteenth to twentieth century work we encounter changes no less striking than those in painting. In the work of such representative camera artists as Steichen, Stieglitz, White, Paul Strand, Edward Weston, Berenice Abbott, Walker Evans, Man Ray, Moholy Nagy, Walter Hefé, Munkacsy and others are embraced virtually all the variant styles, such as formal abstraction, new objectivity and surrealism, which characterize modern art.

What one looks for in the finder is dependent upon a consciousness responsive to ever changing social needs and values. Photography as a medium may have strongly affected certain social values. But in its forms it reflects, like all the other arts, the influence of those social forces that shape the orbit and expression of the individual.

THE NEW YORK TIMES, SUNDAY, MARCH 21, 1937.

THAT ARTIST THE CAMERA



"Sand Dunes, Oceano, California," by Edward Weston, in the current Photography Exhibition at the Museum of Modern Art.

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And how effectively the diverse material is presented visitors will at once appreciate. We find it, as catalogued, divided into chronological sections. First come the various experiments that preceded photography proper; then the daguerreotypes (there are included some very fine and rare ones); after that calotypes, Bayard's paper positives, the collodion (wet plate) process, with modifications that followed in the course of time; dry plate photography—a section covering the years between 1871 and 1914. This in turn is succeeded by examples of contemporary work, representing the often significant achievement of Europeans and Americans.

But the above terse outline is far indeed from being inclusive. Numerous special phases are illus-

trated, with both examples and paraphernalia. Emphasis has been laid on press photography and on the development of color processes. The scientific field is explored; also that of the motion picture in America and abroad.

Beaumont Newhall's catalogue text covers the subject admirably.

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scientific section need fear no competition from the plastic arts. Here the photographer is supreme in the world of tomorrow.

THE ART NEWS

SPEAKING OF PICTURES • MAR. 29.37

217E

THESE WERE ALL TAKEN BEFORE 1865

By 1805, photography was 30 years old, all the excellent pictures on these pages had been taken, views had discovered that pines, views near Niagara and Egyptian ruins made fine picture subjects. This discovery has been confirmed by every generation of photographers since. The photographs here now being held by the Museum of Modern Art, New York. The principle of the camera—getting an image by letting light into a dark box—getting a minute opening—was known before Christ. But photography had to wait 20 centuries until someone hit on a method of recording the image permanently. Joseph Nicéphore, a Frenchman, probably took photographs before 1830 but the first definitely known photograph was taken by an Englishman, Henry Fox Talbot, in 1835. He made a piece of paper sensitive to light by coating it with silver salts, put it in his camera, got a negative photograph of an abbey window. He called it a "photogenic drawing" or "calotype." In 1837, Louis J. M. Niepce, a Frenchman, succeeded in taking a photograph on a sensitized metal plate. Calotypes could not be duplicated, calotypes could. In the 1840's, the more sensitive collodion or wet plates were perfected. These had to be sensitized just before exposure, developed immediately after. In the 1870's the dry plate came in. In 1880, George Eastman invented the film as used today.

Daguerre was photographed (*bobine*) in 1848 by the Meade Bros. of New York, early American daguerreotypists. The Frenchman gave his name not only to a process but to a style of portrait photography.



Talbot was photographed (above) by John Moffat in 1860 not by his own calotype process but by the new and more expensive collodion or wet plate which had fast replaced the calotype and daguerreotype.



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MAR. 29. 37

SPEAKING OF PICTURES •

E 17

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THE ART NEWS

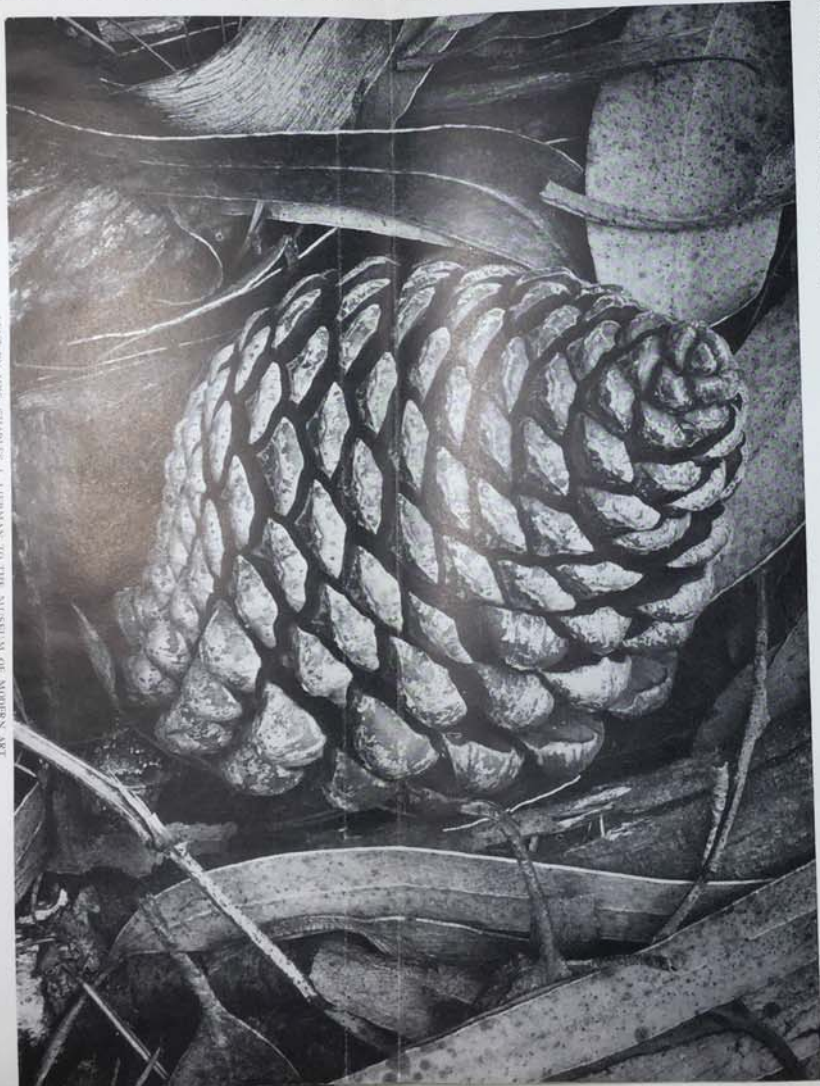
MARCH 20, 1937

A Century of the Camera's Eye

By Rosamund Frost

THE Museum of Modern Art has certainly never more successfully fulfilled its function than in presenting the current comprehensive showing of the history of photography. Standing midway between art and science and perfectly typifying modern ob-

jectivity modes of thought and life, photography has long deserved not only this thorough exposition but also the illuminating foreword to the catalogue with which Beaumont Newhall of the Museum introduces it to the public. Mr. Newhall's preface constitutes one of the most efficient and comprehensive monographs on a subject which, as yet, has received scant attention in English literature.



LIST BY MRS. CHARLES J. LIBMAN, TO THE MUSEUM OF MODERN ART

MACROSCOPIC MONUMENTALITY IN "PINE CONE AND EUCALYPTUS LEAVES" BY ANSEL ADAMS, AMERICAN PHOTOGRAPHER

stiff formality of Fenton's *Still-Life*, 1854, a painfully "artistic" arrangement of fruit, porcelain and rich brocades in spurious imitation of a mid-nineteenth century oil.

Daguerreotypes, which were adopted with great enthusiasm in America where they were to have a more prolonged vogue than in England, show an excellence of technique that surpassed their prototypes. Portraiture predominated, though views of Niagara Falls had an unflinching attraction that still holds today. The decreased range of values that may be noted in later examples came in with processes permitting of making more than one copy of a photograph.

David Octavius Hill of Edinburgh still holds a preeminent position as the most brilliant of the early photographers. In his study

length of time required for an exposure gave to these first studies a

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of *Master Hope Friday* there is all the grace, sympathy, insight and charmingly natural treatment that Reynolds achieved in his children's portraits.

The extremes of artificiality in- to which photography descended before the reviving influences of the journalistic school of "reportage" had made themselves felt may be seen in the works of Henry Peach Robinson whose carefully posed deathbed scene, *Fading Away*, shows the false values of "combination printing," a technical innovation in which each figure was separately photographed and assembled to achieve an effect which was beyond the scope of the camera. *Two Ways of Life*, combined from over thirty negatives, showing a young man making a difficult decision between "undraped" females and a higher call is, in its curious mosaic-like effect, the forerunner of photo-montage. A host of pictures from about the close of the century, in particular those of Gertrude Käsebier, have a striking affinity to all that is worst in the painting of the period, with emphasis upon the blurred effects of suggestion and vagueness. By the time painting was itself imitating photography in still and self-conscious attitudes and over-dramatic or "natural" effects posed in Victorian conservatories whose jarred logs and waterfall backdrops still persist in the studio of the country photographer today.

But science and modern life came to the regeneration of what could no longer be called an art. The War, the airplane, newspaper reporting, brought about this change though it was only after 1923 that real progress began to be made. Steiglitz had long been experimenting in America and now Moholy-Nagy was to play an important part in establishing the new ac-



THE EARLIEST DAGUERRETYPE IN EXISTENCE. A "STILL-LIFE," 1837, BY LOUIS DAGUERRE
EXHIBITED AT THE MUSEUM OF MODERN ART

in light upon a sensitized dark surface, which have been described as something "between abstract tracery and echoes of objects." There are also a few examples of his astronomical perspectives, since so

truly imitated, while a

truly beautiful part are the negative and positive proofs of a nude over which a pattern of leaf shadows conveys a sense of endless surrounding space. The negative photograph, which originated with him but was further developed by Man Ray's "solarization" process, is shown in the latter's *Sleeping Woman* which presents a whole new system of transparencies.

Hope was expressed by early writers on photography of the imminent discovery of a satisfactory color process. That this still leaves so much to be desired proves again Moholy's statement in *Malerei, Photographie, Film* that painting, which is in itself color, pigment, inventives with the ability to grasp the actual nature of the object which it is the camera's essential function to emphasize. Certainly in the color section on exhibition the innate vulgarity of the subject seems underscored with unflinching accuracy.

But while photography, since its post-War revival has successfully invaded the field of art, it is nevertheless orientated toward

HYDRAULIC GENERATOR SCROLL, CSE," 1926, BY CHARLES KRUTCH



THE ART NEWS

thetic of a visual technique dealing with light-dark and space-time elements.

A full range of modern painters whose styles have been consciously or unconsciously imitated by the photograph have shown the unlimited scope of this medium. Thus Tabard's *Guitars*, with their intersections, convergences and contrapuntal reversals of theme, is a Braque in black and white, while Brigrè's *Abstractions* evoke the Picassos of 1913.

Moholy-Nagy's showing includes photographs, literally drawings of the photographic process. That this still leaves so much to be desired proves again Moholy's statement in *Malerei, Photographie, Film* that painting, which is in itself color, pigment, inventives with the ability to grasp the actual nature of the object which it is the camera's essential function to emphasize. Certainly in the color section on exhibition the innate vulgarity of the subject seems underscored with unflinching accuracy.

But while photography, since its post-War revival has successfully invaded the field of art, it is nevertheless orientated toward another goal. Photography is above all reporting—the instantaneous connection between eye and brain requiring no words to tell the story. Thus the most truly successful part of the Museum's display is the top floor where the front pages of our daily newspaper diet scream the world's news. Every French revolution, touchdown, assassinations—these are the real food for the camera. A further scientific section need fear no competition from the plastic arts. Here the photographer is supreme in the world of tomorrow.

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ALL PHOTOGRAPHS EXHIBITED AT THE MUSEUM OF MODERN ART

Four steps showing the development of photography from a still to a dramatic art: (above, left) Puncturation of character achieved through realism in the photograph of Thomas Carlyle by John Margaret Cameron, eccentric portraitist of the great personalities of nineteenth century England; (right) Theophile Gautier by Nadar, an early pioneer of the candid camera shot; (below, left) the modern portrait, stressing symbolic suggestion rather than likeness, in George Platt Eyser's Jean Cocteau; (right) greater speed brings the photograph to life: the dancer Charles Waudman by Thomas Huntland.

A METAMORPHOSIS OF PHOTOGRAPHY



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1837

This view of a corner of Daguerre's studio is the earliest daguerrotype in existence. It required an exposure of about 90 minutes. Once he had per-

fected his process and been pensioned for it by the French Government, Daguerre lost interest in photography, gave it up for painting only four years after his first success.



1843

This is one of the first outdoor photographs ever taken. It was made by Henry Fox Talbot who took the first existing photograph in 1839. Unlike Daguerre

who made his secrets public, property in return for a pension, Talbot patented his "calotype" method, restricted its use, did not achieve the quick, wide fame of Daguerre.

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1837

This view of a corner of Daguerre's studio is the earliest daguerrotype in existence. It required an exposure of about 60 minutes. Once he had per-

formed his process and been pensioned for it by the French government, Daguerre had interest in photography, gave it up for painting only four years after his first success.



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1845

This remarkably detailed daguerrotype of a scene near Niagara Falls was taken by Langenheim Bros., whose brother-in-law, Vogelstein, was a lens grinder.



1849

The temple of Ramses II was photographed by eulotype between 1849 and 1851 by Maxime Du Camp in Paris. Snapshooters with modern cameras do no better.



1850 Josiah J. Hawes, who took this stern portrait of Lemuel Shaw, chief Justice of the Massachusetts Supreme Court, studied under a pupil of Daguerre who had rushed over to Boston to teach daguerrotypy.



1854 First war photographed was the Crimean. The Russian battery above was snapped by an unknown photographer on collodion plate. Crimean War pictures are still lifes, for the camera was not yet fast enough to catch action.



1863 The Civil War was most notably photographed by Matthew B. Brady. The shot above of the Union field where General John F. Reynolds fell at Gettysburg was taken by T. H. O'Sullivan who, like Brady, used collodion plates.

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A R T

TIME, March 29, 1937

Magic Boxes

On March 3, 1839 a Parisian peepshow known as a Diorama, in which panoramic tableaux were exhibited, burned down. In its papers could view Edinburgh by moonlight, the Swiss Alps, St. Peter's in Rome and other romantic views set up and painted by its owner, M. Louis Daguerre. For several years Scenepainter Daguerre had been experimenting with photography, had invented a secret process for taking pictures on sensitized copper plates. Loss of the Diorama was the loss of Daguerre's income. He accepted an annuity of 4,000 francs (\$800) from the French Government for the secret of his invention, which was shortly the subject of a booklet soon translated into six languages, published in 36 editions.

Since that time photography has vitally affected the progress of both science and art, has become serious business for thousands, a hobby for millions. Last week New York's Museum of Modern Art continued its great series of loan exhibitions with the most comprehensive exhibition of photography ever held in the U. S. With 841 separate exhibits backed by a 225-page explanatory catalog, the Museum has attempted to present and illustrate the history and development of photography, and also to show a selection of the work of the greatest living photographers.

Organizer of the show and author of the catalog, which was hailed last week as one of the most concise histories of photography available in English, was the Museum's librarian, Beaumont Newhall. With prints as well as actual pieces of equipment he has been able to show practically every milestone in the history of photography. Of particular interest is an 18th Century camera obscura, a box with a simple lens at one end, a ground glass screen at the other which showed an inverted image of any brightly lighted object at which it was pointed, was widely used by inept amateur painters. Other interesting pieces of apparatus: a complete outfit for sensitizing, exposing and developing daguerreotype plates; a portable darkroom for sensitizing the next great improvement over the daguerreotype, the messy short-lived collodion plates with which such photographers as Matthew Brady were able to make a fairly complete record of the Civil War (TIME, Nov. 16, 1931); the first Eastman Kodak, which took 100 two-inch pictures on a strip of sensitized paper, then had to be sent to the factory to be fitted with a new film; a model Leica camera used by Admiral Byrd.

Among the important old photographs on view:

❖ A copy of the earliest known daguerreotype, a still life of a corner of Louis Daguerre's studio showing plaster Cupids' heads, a bas relief and a large straw covered wine bottle, taken in 1837.

❖ A portrait of Massachusetts' Supreme Court Chief Justice Lemuel Shaw, looking like a disheveled bulldog in a white stock and rumpled tailcoat, taken around 1850.

❖ A portrait of Victor Hugo seated on a rock during his exile in Jersey, taken by his son in 1853.

❖ Sad-eyed Alfred, Lord Tennyson, taken in 1868 by one of the first and most ardent of amateurs, Mrs. Julia Margaret Cameron. Mrs. Cameron was the first to use deliberate distortion of focus to get a soft, painting-like quality in her prints.

❖ A rudimentary example of the composograph, *The Two Ways of Life* by Swedish O. G. Rejlander, made in 1857. This extraordinary picture of semi-nude Victorian beauties, bearded counselors and praying virgins (see cut) was made by carefully printing 30 separate collodion negatives on a single sheet of paper.

❖ More of bearded Eadweard Muybridge's studies in the mechanics of motion, made with a battery of electrically operated still cameras (TIME, Feb. 15), in particular one of a white horse jumping a fence with a jockey who had obligingly stripped himself of everything except a long black cigar.



The Museum of Modern Art

REJLANDER'S *THE TWO WAYS OF LIFE* —
M. Daguerre started it all.

The Camera Craft

THE HISTORY OF PHOTOGRAPHY, illustrated with equipment and photographs from the craft's primitive days to contemporary scientific, press and art photography, furnishes the theme of a splendid new exhibition at the Museum of Modern Art, current until April 18. In connection with the show the museum has published *Photography 1839-1937*, with text by Beaumont Newhall, which, in addition to serving as an illustrated catalogue for the exhibition, gives a descriptive history of the photographic processes. Of the 800 items included in the show nearly half are representative of the work of contemporary cameramen.

Probably one of the most interesting points revealed by the historical presentation of photography is the fact that many of the early photographers, working with crude equipment and minus the "gadgets" of present-day picture taking, were able to arrive at some remarkable results from the point of view of making an artistic picture. Like all "primitives," these men respected first principles.

The exhibition includes work by many of the important pioneer photographers and epoch-making pictures in the rapid technical advance made in the past 100 years. Daguerre, William Henry Fox Talbot, David Octavius Hill, Matthew Brady, Nadar, Atget—the pioneers—are all represented by important exhibits. The Frenchman, Niépce, credited with making the first photograph by camera, is not represented because no known picture by him exists today. In the contemporary and near-

contemporary section are the famous names of 20th century photography including Steiglitz, Steichen, Ansel Adams, Bourke-White, Bouchard, Bruhl, Dahl-Wolfe, Evans, Fuld, Kollar, Krutch, Lohse, Moholy-Nagy, Man Ray, Charles Sheeler, Strand, Edward Weston, as well as the now famous high speed photographers, Edgerton, Gernsheim, and Grier of Boston Tech.

The two important developments of primitive photography—the daguerreotype and the calotype—provide Mr. Newhall, in his catalogue essay, with the starting point of an aesthetic for photography. The daguerreotype excelled in portraying detail while the calotype, dependent upon the texture of paper, excelled in its broad effects of mass. Considering these two facts, the author finds one common factor underlying all photography, primitive and modern. He quotes Delacroix, who called it "the exact degree of tightness and softness with which therein is no relief." Thus Mr. Newhall points out: "The camera records color values in tones of white, grey and black. If the design of these tones conveys the conception of the photographer, his photograph may be sharp, soft or broad, but it will be successful. If the design does not clear his image or how fine his detail. Equality of tone, whether light, dark or medium, means monotony. . . . On a gray background, whatever is black or white arrests the eye. In color photography this is even more true. . . . It is a common fault at present to assemble only brilliant colors. The colors and tones of the painter are not, and can never be, those of the camera although one foresees attempts to make them so in color photography."

The history of photography is a history of this effort to copy painting and many of the movements of the pre-war and post-war eras were attempts of this sort. In revolt against the tendency the "Photo-Secessionists," led by Alfred Steiglitz, began the modern movement in photography, which, however, lasted but a short while to founder on the theory of photography for art's sake. M. F. Agha, in a recent essay, tracing the history of photographic aesthetics, found it studded with statements by important people that the "game was up" for the painters. George Bernard Shaw, he writes, was so convinced of the fact that he had himself photographed in the nude to prove it! "The painters continued to paint, however," he adds.

Concluding his essay, Mr. Agha, art director for Condé Nast Publications, writes: "Modern photography is the expression of the mechanistic attitude toward the world. It does not have any Rembrandts to live up to, but its force is in its realism, because the camera cannot lie. Camera is a legitimate means of expression and is in keeping with 'Zeitgeist' (or was it 'Portergeist'?). However, the sound craftsmanship is more important than the new vision because a photograph is probably only a document and owes everything to the technique. It is possible that photographers are not artists at all."

Until the question is settled with more finality, the camera craft will explore many other approaches to fine art. Meanwhile, the Modern Museum exhibition presents its achievements and possibilities in the most comprehensive show of its kind ever held in America.

Honoré Daumier: ETIENNE CARJAT
Collodion Photograph lent by Fogg Museum



Carl Sandburg: EDWARD J. STEICHEN
Lent by the artist

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THE ART GALLERIES

Prints and Paints

ABOUT fifteen years ago a hot battle took place in that long-lamented weekly, the *Freeman*, as to whether or not photography should be taken seriously as an art. It is doubtful if the present exhibition of photography at the Museum of Modern Art will raise a flicker in any of those dead embers of controversy. The museums have quietly been collecting photographs during the last twenty years, and though private collectors have not been quite so avid for prints as they might be, that is probably because the illustrated newspapers and magazines have made good photographs commonplace. While the dividing line between photography and the other graphic arts is perhaps more firmly defined now than it was a generation ago, scarcely anyone doubts that the best work has aesthetic validity. Fine photography remains scarce, just as first-rate painting is scarce. More than half the prints in the present show have greater significance as historical landmarks than as aesthetic achievements. A David Hill, an Atget, or a Stieglitz is a rare bird.

The present exhibition covers the entire history of the art on both its technical and its aesthetic sides; it begins with Porta's device, the camera obscura, and it ends with the microphotograph and the infra-red exposure. After Daguerre's demonstration of his perfected process in Paris in 1839, the world went mad about the new invention, for it made every amateur into a potential painter—to about the degree that the newly invented revolver turned every coward into a hero. The painters were not immune from this excitement. Delacroix was a charter member of the French Society of Photography, and it was David Octavius Hill, a mediocre portrait painter of Edinburgh, who made the finest calotype portraits, within a few years after Talbot had perfected the process of printing on paper.

Despite photography's slow development into an independent art, there has been a steady flow of interest back and forth between the darkroom and the painter's studio. Where, indeed, would photography have been originally without painting? Accuracy, objectivity, factualism, concentration on the external world, the fixed angle of vision, the translation of line and color into form

modelled solely through light and shade—all these aims were pursued by painters from two to four centuries before the mechanical method of achieving the same results was perfected. The abuse of photography by "artistic" photographers, beginning with Salomon, came not through its intercourse with painting but through the attempt to dress and pose and light the subject so that the photograph speciously resembled an old-fashioned painting, which grew out of a different culture and a different consciousness of the world.

The long period of visual preparation for photography perhaps had something like the same effect that manuscript printing had on the invention of movable type. It may account for the fact that both arts achieved a high pitch of aesthetic perfection within a relatively few years after their invention. Later improvements in photography, which have made all its instruments more speedy, more sensitive, more wide-ranging, have done little to alter the nature of the image. David Hill's portraits, Charles Marville's studies of Parisian alleyways, and Matthew Brady's solid documents of the Civil War set a high level for their respective fields; these primitives have a sincerity and a forthrightness that their more facile successors, despite extreme technical adroitness, often miss. Not that stunning examples are absent from the prints shown by contemporaries. A landscape by Paul Strand or Edward Weston, a building by Steiner or Sheeler, a torso by Steichen, a portrait of Sinclair Lewis by Man Ray, a street scene by Berenice Abbott or Walker Evans are all significant contributions to the art. But to single out these American names from a much longer list is a little invidious, especially because the most important modern photographer, Alfred Stieglitz, is not represented in this show by any of the work he has done during the last twenty-five years. An amazing omission that at least called for explanation in the catalogue.

Mr. Beaumont Newhall, who assembled the photographs and instruments for the Museum, did an admirable job in ransacking the important collections for historic examples; his catalogue, too, is a very comprehensive and able piece of exposition—one of the

best short critical histories I know in any language. So perhaps it is a little ungrateful of me to suggest that the Museum of Modern Art has begun to overreach itself in the matter of documentation: the precedent of the Surrealist show seems to be hardening into a permanent vice. For what is lacking in the present exhibition is a weighing and assessment of photography in terms of pure aesthetic merit—such an evaluation as should distinguish a show in an art museum from one that might be held, say, in the Museum of Science and Industry. In shifting this function of selection onto the spectator, the Museum seems to me to be unfairly adding to his burden, and to be reducing its proper sphere of influence.



BUT IS IT ART?

SHOW AN ARTLOVER an exceptional photograph and chances are his remark will be: "It's striking, but is it art?"

That in a few words is the gist of the controversy between the followers of the brush and palette and the black box. In an attempt to reconcile both these schools, the Museum of Modern Art in New York City, scene of recent exhibitions of such accepted artists as Van Gogh, Degas & Co., held an Exhibition of Photography.

The exhibition was arranged to show step by step the evolution of photography from the first public announcement of Daguerre's process in 1839 to the present date. In addition to photographs, cameras and photographic apparatus invented during the past ninety-eight years were shown. The exhibition demonstrated the particular characteristics of different techniques, the artistic qualities of each process, and the relation of technical and esthetic developments of photography to the taste and social needs of the times.

Among the rare specimens of photography included in the exhibition were: a reproduction of the earliest *daguerreotype* in existence, a photograph of the first *calotype* negative, early photographs by David Octavius Hill, photographs of Bayard's first *direct paper positives*, the first "*candid camera*" photograph, the earliest photographs taken by *flashlight*, Muybridge's *photographs of* (Continued on page 36)

animal locomotion and other early instantaneous photographs, Brady's *documentary photographs of Civil War scenes*, Atget's famous views of Paris.

Approximately half of the photographs shown were the work of distinguished contemporary photographers.

The exhibition was assembled under the direction of Beaumont Newhall, Librarian of the Museum of Modern Art. For almost a year Mr. Newhall had been collecting material from American sources and photographers and last fall spent several months in Europe where he obtained both contemporary work and "old masters" of great rarity. Supplementing the main historical sequence of the exhibition were sections devoted to color, press, and scientific photography, and the relation between painting and photography.

The catalog of the exhibition contained 95 plates and an eight-page foreword by the director of the exhibition. In his foreword Mr. Newhall discusses the question so often raised: "Is photography art?" "The question," he says, "cannot be ignored. Ever since its inception, photography has been confused

with all other graphic processes. From time immemorial, pictures had been made only by human hands. Suddenly, a mechanical method of producing them was presented to an astonished world. Confusion and comparison between the two methods was natural and inevitable.

"Photography was brought into being by a desire to make pictures. Without exception, those men who were instrumental in making it practical were impelled by an artistic urge. When a practical photographic process was announced, artists looked forward to the help it would give them in observing

nature. . . . But, just as photography had been fostered by would-be artists who lacked skill and training, so it enabled countless followers who had little training to produce pictures. The public found that it could purchase portraits and other records more cheaply than ever before. An economic crisis was precipitated; the industrial revolution had penetrated the artist's studio. Minor artists who earned their daily bread largely through the subject-matter of their art rather than through their mastery of form and color probably suffered most.

"The early criticism of photography was almost entirely in terms of painting and drawing. But we are seeking standards of criticism generic to photography. In order that such criticism be valid, photography should be examined in terms of the optical and chemical laws which govern its production. Primitive photography enables us to isolate two fundamental factors which have always characterized photography—whatever the period. One has to do with the amount of detail which can be recorded, the other is concerned with the rendition of values. The first is largely dependent on optical laws, the second on chemical properties. The camera is able to focus many details simultaneously, and so to reduce them that we are able to comprehend them more readily in the photograph than in nature. Thus the photographer is capable, under certain precise circumstances, of offering the essence of the natural world."



REPRODUCTION OF ENGRAVING OF CARDINAL D'AMBOISE. 1826, by Joseph-Nicéphore. Photograph from original heliograph plate.



STILL LIFE. 1837, by Louis-Jacques-Mande. The earliest daguerreotype in existence.

JUNE CARAVAN
June, 1937.

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FIELD WHERE GENERAL REYNOLDS
FELL, Gettysburg, 1863 by T. H. O'Sul-
livan. The Collodion (Wet Plate)
Process.



STATUES, 1839, by Hippolyte Bayard, France.
1801-1887. Bayard's Paper Positive.



NUN STERILIZING SURGICAL
INSTRUMENTS, by Ilse Bing.
Paris. Contemporary Photog-
raphy.



WOMAN JUMPING OVER CHAIR (photo-
grature), by Eadweard Muybridge, London.
1830-1904. Dry Plate Photography.



FOOT KICKING A FOOTBALL.
by Edgerton, Germeshausen,
and Grier. Stroboscopic Photog-
raphy.



SAND DUNES, OCEANO, CALIFORNIA.
1936 by Edward Weston, California. Con-
temporary Photography.

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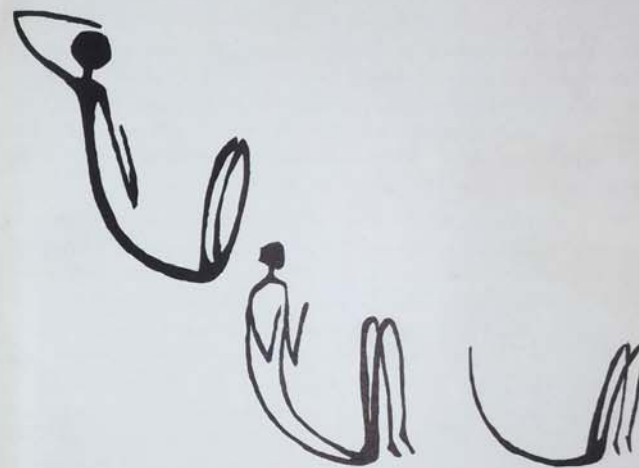
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The President and Trustees of the Museum of Modern Art

invite you to attend the private opening of an exhibition of

The Bulletin of The Museum of Modern Art



Three crouching figures. Rock painting, Macheke, Southern Rhodesia

Prehistoric Rock Pictures in Europe and Africa

5 Volume 4

April 1937

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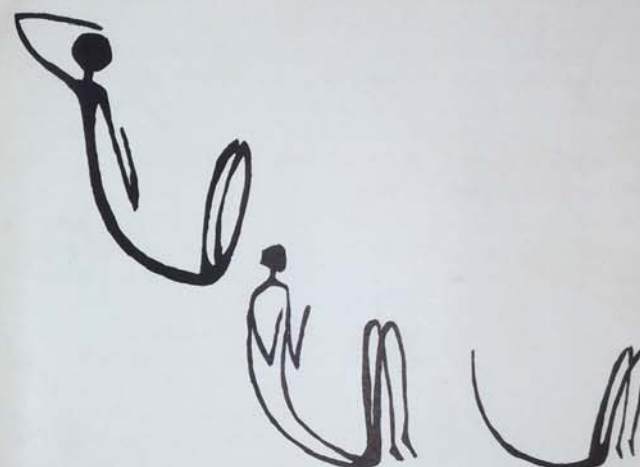
PREHISTORIC ROCK PICTURES IN EUROPE AND AFRICA

Tuesday, April the twenty-seventh, from four to six

11 West 53rd Street, New York

AN ILLUSTRATED LECTURE on the meaning of these earliest paintings and carvings in relation to the development of human culture will be delivered by Professor Leo Frobenius, Director of the Research Institute for the Morphology of Civilization, Frankfurt-on-Main, at the Dalton School, 108 East 89th Street, New York, Thursday evening, April twenty-ninth, at eight-forty-five. Professor Frobenius will speak in English. A card of admission to the lecture will be sent on request. A few guest cards will be available also.

The Bulletin of The Museum of Modern Art



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On Tuesday, April 27, the Museum will open an exhibition of Prehistoric Rock Pictures in Europe and Africa, a selection from the remarkable group of collections in Frankfurt-on-Main assembled and administered under the direction of Professor Leo Frobenius. Facsimiles and photographs will be shown of pictures painted and engraved, from five hundred to twenty thousand years ago, on the rocks of the African deserts, in the rock shelters of the African bush, on the rock shores of Scandinavian fiords and on the limestone walls of the subterranean caves of France and Spain. The facsimiles reproduce the exact colors and, with a few exceptions, the exact dimensions of the original pictures as they now appear, with chips, cracks and weathering faithfully copied in order to present a complete and accurate cultural document. They have been made by the artist members of the Research Institute for the Morphology of Civilization in the course of twelve major and several minor expeditions to centers of prehistoric art in Africa, Europe and the Near East.

Two days following the opening of this exhibition, on Thursday, April 29th, at eight forty-five p.m., Professor Frobenius will give a lecture for Museum members at the Dalton School, 103 East 89th Street. In this lecture, which will be illustrated with lantern slides, Professor Frobenius will discuss the meaning of the rock pictures in terms of the development of human culture. Beginning with the great cave pictures of Southern France and Northern Spain, painted probably in the 200th century B. C., he will trace in broad sweeps the geo-cultural course of world history to the present day. In his introduction to the catalog of the exhibition, Professor Frobenius tells why he believes these pictures have an importance for the contemporary world beyond their esthetic and documentary importance:

"For it has come to pass that we . . . concentrating on the newspaper and on that which happens from one day to the next, have lost the ability to think in large dimensions. We need a change of Lebensgefühl, of our feeling for life. And it is my hope that the enormous perspective of human growth and existence which has been opened to us by these pictures and by the researches of the modern prehistorian may serve to contribute in some small measure to its development."

Prehistoric Rock Pictures in Europe and Africa

Mr. Douglas C. Fox, author of the following article, has for several years been one of Professor Frobenius' assistants and has taken part in expeditions to prehistoric stations in Africa and Europe.

Of the European rock pictures the French and Spanish are the oldest and are the product of two separate and distinct cultures, the francocantabrian and the levant, which lived side by side for thousands of years, each without an apparent influence on the other. The people of the francocantabrian culture lived in subterranean caves and made in the main what we may call large polychrome paintings and engravings of bison, reindeer, mammoths, wild horses, cave bears and lions, while those of the levant culture lived in open rock shelters and made monochrome paintings, chiefly of human beings, dancing, hunting and fighting. The francocantabrian people who fought and hunted with the spear painted what amount to portraits, while the levant people, who were adepts with the bow, went in solely for action pictures. And that, in a nutshell, is the pictorial difference between the two cultures. Both lived in the last Ice Age, which lasted for thirty thousand years and ended, very probably, not less than twelve to fifteen thousand years ago.

The African pictures, both paintings and engravings, are, with a few exceptions, related to the European, portray all sorts of animals, show every type of human activity and can be dated, roughly, from about 10,000 B. C. down to the present day.

What do these pictures tell us?

To answer this question let us turn for a moment to the nineties when it was proved that the pictures found some time before in the Spanish cavern of Altamira were not the work of tramps or shepherds but were

prehistoric and not only prehistoric but diluvial. Diluvial means of or belonging to the Ice Age. When the hubbub and controversy attendant on this discovery subsided, it was made known that this Ice Age art had died out at the end of the Melting Period and that there was no trace of it in the Neolithic or New Stone Age cultures which first appeared several thousand years later. And if the art had died out it was assumed that the cultures which produced it had died out, too. The only person who disagreed with this theory was Frobenius, then a young man. He believed that cultures which had produced such vigorous work must have been far too vital and alive simply to die out. And if they had not



Professor Leo Frobenius

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evoted to could conceit ancient a paragraph remind the twenty come the great art." years ago.

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Mammoth. Rock engraving in the cavern of Les Combarelles, Les Eyzies, La Dordogne, France

died out they must have moved, for there was certainly no further sign of them in Europe. The logical place for them was nearby Africa, North Africa and the Sahara, which was at that time watered and made fertile by the rains which were derived from the melting ice of Europe. And when the rains stopped as the ice retreated northwards and the formation of the desert began, then the people of these cultures could have migrated to Egypt or the Sudan. Frobenius remembered that in South Africa the so-called Bushmen still painted pictures on the rocks and it occurred to him that these pictures might be a last remainder of the European Ice Age cultures, something which was still alive and could still be studied.

On his earlier expeditions and in the course of the five years he spent in the Sudan he encountered, time and again, customs and beliefs which reminded him very forcibly of the Ice Age cultures. He found people who first drew and then shot at the pictures of animals before setting out on the chase; he found others who tried to persuade the animals they had slain that they were not dead. If they had killed an antelope they made a clay model of it and then covered the model with the dead beast's hide. These images corresponded to and to a certain extent explained the so-called clay "idols" found in the caves of Southern France. These things moved him to the investigation of the prehistoric engravings of the Sahara Atlas Mountains and later to the expeditions, almost purely prehistoric in purpose, into the Libyan and Nubian Deserts, to Fezzan and South Africa.

Without going into detail it is possible to say broadly that these expeditions resulted first in an actual gallery on canvas of more than three thousand facsimiles of prehis-



Routes of the Frobenius expeditions of 1904-1935

toric art, the only collection of its kind in the world, and, second, in the establishment of the main lines of the migration of the European Ice Age cultures to Africa. Pictures copied in the Sahara Atlas region were found to be similar in style to the European cave pictures and were, so to speak, francocantabrian. In the Libyan Desert Frobenius found paintings which, in style, were not to be differentiated from those of the rock shelter or levant people of Eastern Spain. The levant and Libyan styles were one and the same thing. Meanwhile, in Fezzan, a rocky Sahara plateau where Frobenius made the most astounding discoveries, a plateau lying between the Sahara Atlas in the West and the Lib-

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Running bowman. Rock painting from the rock shelter of Caballos, near Albocacer, Valencia, Eastern Spain

yan Desert in the East, both styles, levant and francocantabrian were apparent. Much the same thing was true of South Africa. The earlier engravings found in the Union and in Southwest Africa were pure francocantabrian, the later ones a degenerate mixture, while the paintings showed sometimes the one style, sometimes the other and, latterly, both styles together.

And so we have the picture of two individual prehistoric cultures producing two individual styles in art, cultures existing side by side in Europe, living on side by side in North Africa, one in the Sahara Atlas, one in the Libyan Desert with their point of meeting but not of combination in

the central region of Fezzan, living on again independently for a long time in South Africa and only fusing at a very late date. Rock pictures were still being painted at the end of the nineteenth century by the Bushmen of the Kalahari Desert, whose ancestors had probably acquired the art from the culture coming down from the north. In the Sudan they are still painted today in what we call a primitive but what is really a degenerate style. Frobenius, discovering these things and establishing these connections, has shown us a new path along which to trace the history of the course and development of a very important branch of human culture. Thanks to him,



One of the artists of the ninth expedition copying the murals in the Mtoko cave, Southern Rhodesia

we may study in Africa today the last living remnant of the European Ice Age cultures.

Germans are sometimes referred to as mystics and visionaries, but it is due to these very same unconventional qualities

in men like Frobenius and, for instance, the late Heinrich Schliemann that Germany owes much of her high position in the world of science. Both these men refused to be what is commonly regarded as sensible. Schliemann refused to look on

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Homer as a poet who made up his facts from fancy or borrowed them from his muse. He took the description of the location of the Trojan city literally, decided it was the Hill of Hissarlik, dug down into it and actually discovered the site of ancient Troy. Frobenius refused to believe that the European Ice Age cultures had died and found them again in Africa. In 1932, acting on a hunch and on the strength of a few African legends he had heard, he followed his intuition to the rocky wastes of Fezzan where, the Italian Government informed him, he would find nothing, absolutely nothing. And there he made one of the greatest prehistoric discoveries which has been made in Africa in modern times. Terrace upon terrace of enormous engravings chiseled deep, deep into the weather-beaten rock, pictures ten and twelve feet high of elephants, lions, giraffes and other animals which occur nowadays only thousands of miles to the south. Here he found engravings of the francocantabrian and levant styles side by side, the first enormous and the second, too, in their physical dimensions, larger than in Spain, each, however, still in the same relationship to the other, the first still devoted to "portraits" of wild animals, the second still largely given to "action pictures" of human beings. With the francocantabrian connections already established (South Africa, 1928-30), it remained only to trace the geographical spread eastwards of the levant style, and the Libyan Desert seemed the logical place to look for further levant and, incidentally, pre-Egyptian pictures. This was done successfully on the expeditions of 1933, 1935 and with them the first rough survey of the distribution of prehistoric European art in Africa was ended.

DOUGLAS C. FOX

APRIL 27, 1937

VOL. 4, No. 5

The Bulletin

Published by
The Museum of Modern Art
11 West 53 Street, New York

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Attendance at exhibitions

New Horizons in American Art (September 14-October 12, 1936)	14,666
John Marin (October 19-November 22, 1936)	20,832
Fantastic Art, Dada and Surrealism (December 7, 1936-January 17, 1937)	50,034
Vincent van Gogh Rugs Made at the Crawford Shops (January 20-February 2, 1937)	19,002
Modern Architecture in England Posters by E. McKnight Kauffer (February 10-March 8, 1937)	11,353
Photography, 1839-1937 (March 17-April 18, 1937)	30,429

THE NEW YORK TIMES, WEDNESDAY, APRIL 28, 1937.

ART MUSEUM OPENS PREHISTORIC SHOW

Vast Collection Assembled by
Professor Frobenius Includes
Many Rock Pictures

150 FACSIMILES IN GROUP

Exhibition of Stone-Age Culture
Conducts Visitors Back Into
Past Some 200 Centuries

By EDWARD ALDEN JEWELL

The Museum of Modern Art, 11 West Fifty-third Street, opens to the public today an exhibition that conducts visitors back into the past some 200 centuries. Effectively installed on three floors are facsimiles of prehistoric rock paintings and engravings by "dawn artists," chosen from the vast collection assembled by Professor Leo Frobenius. The Frobenius collection is housed in the Institute for the Study of the Morphology of History at Frankfurt, Germany, and contains more than 3,500 facsimiles, prepared over a considerable period of years.

These remarkable reproductions in color, made by artists who accompanied expeditions mapped and directed by Professor Frobenius himself, represent culture that the modern world has begun in earnest to appreciate, and to which scholars of our day have directed eager and

painstaking attention. We have long known, if very superficially, about the drawings in the famous caves of Altamira in Spain and about a few of the discoveries in France. The present group of 150 facsimiles, embracing the result of studies made not only there but also in Africa, Scandinavia and elsewhere, is certain to fill with amazement and delight those of us who did not dream either that the field was so extensive or that so much material had been brought to light.

Dr. Frobenius, in the illustrated catalogue, relates the story of rock picture research in which, since his youth, he has been engaged. Disagreeing with the theory held by many late nineteenth century scientists (who contended that Stone Age culture died out when the ice receded northward), Professor Frobenius thought it most improbable that, as he puts it, "anything so essentially alive could vanish so completely." He turned his attention to Africa, emboldened by the knowledge that North Africa had not always been a desert; had, indeed, "enjoyed a pluvial period at the very time when glaciers still covered the slopes of the Pyrenees." Why, therefore, he asked himself, "should not the culture of the period have flourished in Africa as well as in Spain?"

Painted Pictures on Rocks

The fruits of the expeditions conducted in Africa seem amply, now, to attest the soundness of this reasoning. And a sort of climax, he points out, was reached "with the reflection that the Bushmen of South Africa today actually still paint pictures on rocks. The cultures traced in the course of his researches have been many, but a thread of continuance may nevertheless be traced, as this vitally interesting exhibition at the Museum of Modern Art demonstrates.

A great deal of credit should go to the artists who, often under the most difficult circumstances, made these splendid facsimile drawings in color. Some of them are enormous. One rock painting of elephants, giraffes, antelopes, "bushmen" and figures found in South-east Rhodesia, covers, as reproduced, an entire wall at the museum. But all of the work exhibited, whether the examples be large or of slight dimension, reveals careful and sympathetic artistry.

Alfred H. Barr Jr., director of the museum, observes in his catalogue preface:

"That an institution devoted to the most recent in art should concern itself with the most ancient may seem something of a paradox." But he goes on to remind readers that "the art of the twentieth century has already come under the influence of the great tradition of prehistoric mural art," which began about 20,000 years ago. And, further:

"The formal elegance of the Altamira bison; the grandeur of outline of the Norwegian rock engravings of bear, elk and whale; the cornucopian fecundity of Rhodian animal landscapes; the kinetic fury of the East Spanish hunters; the spontaneous ease with which the South African draftsmen mastered the difficult silhouettes of moving creatures—these are achievements which living artists and many others who are interested in living art have admired."

That this phase might be given due emphasis, Mr. Barr has placed in galleries on the fourth floor of the museum a few already selected examples of work by such moderns as Miro, Arp, Klee, Masson and others. This supplement offers much that is suggestive and provides several interesting parallels.

Dr. Frobenius will lecture at the Dalton School tomorrow evening, his subject: "Rock Pictures of Africa and Europe."

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150 Facsimiles Of Prehistoric Art Displayed

Pictures Carved in Caves of Europe and Africa 10,000 Years Ago Reproduced

Many "Hunting Magic"

Influence on Modern Paintings Illustrated at Museum

Paintings and drawing of prehistoric man and animals reproducing the exact forms and colors of pictures carved from 10,000 to 20,000 years ago on the walls of remote European and African caves and ancient cliffs went on display yesterday at the Museum of Modern Art, 11 West Fifty-third Street, representing the earliest known art of man. The exhibition of 150 facsimiles, some of which cover an entire wall at the museum, came from the Frobenius collection at Frankfurt-on-Main, Germany, and will be on public view through May 30.

The paintings range from naturalistic forms of bison, deer, boars and elephants carved with bold simplicity on the native rock, to hunting scenes in vivid, complicated patterns, to symbolical carvings of strange anthropomorphic figures and of figures showing the mystic relation of animals to man. Practically the entire exhibition depicts prehistoric man's honoring of animals, according to Douglas C. Fox, representative of Professor Leo Frobenius, noted authority on prehistoric art, who helped the latter to arrange the exhibition. Many of the pictures, he said, are examples of "pure hunting magic."

Rock Painting From Rhodesia

Largest of the primitive pictures is an extraordinary colored replica of a rock painting in the Mtoko Cave, in Southern Rhodesia, showing a vast hunting scene. In a mass of animated detail can be seen elephants, quagga, antelopes, formations and human figures. Another from the same part of Africa is more symbolic in character and shows large colored areas somewhat resembling footprints in the sand. From the Atlas region of the Sahara come two large animal paintings, replicas of rock engravings found at Ain Sefiat and Enfousou, one of a gigantic naturalistic elephant protecting its young from a lioness or panther, and another a pair of huge fighting buffaloes.

The facsimiles on display have been painted or drawn from the actual cliff and cave pictures, and represent the work of twelve expeditions to various parts of Europe and Africa, made from 1923 to 1936 under the direction of Professor Frobenius. Altogether 3,500 replicas have been gathered at the Institute for the Study of the Morphology of Civilization, at Frankfurt, from which a selection was made for the exhibition last summer by Alfred H. Barr Jr., director of the museum.

Influence on Modern Art

Explaining the relation of primitive art to the purpose of the Museum of Modern Art, Mr. Barr called attention to the influence of prehistoric mural carving and painting on the art of the twentieth century. Under his direction a room of modern paintings by Miro, Arp, Klee, Masson and others has been arranged at the exhibition to illustrate this relationship. Near by is another display showing reproductions in watercolors of pictographs found in California, which represent the polychrome and red monochrome drawings of ancient American Indians. Like the European primitive pictures, they have been found on the rocks of caves, and have been reproduced by workers on the Federal art project. With the modern artists' paintings they are being shown for purpose of comparison with the foreign rock pictures.

Photographs showing the actual rocks on which the prehistoric pictures were found and the surrounding terrain have been hung at the museum with the facsimiles. There are also descriptive placards, explaining the location and nature of the finds.

Striking Display in Foyer

The display starts out with twelve pictures of rock drawings and engravings found in Scandinavia, the largest of these a big transfer on cotton fabric showing elk and reindeer, making a striking exhibit in the entrance foyer. Replicas of the famous polychrome paintings of Altamira, in northern Spain, of bison and boar, also are on view, together with a figure of a mammoth from Les Eyzies, in northern France. The African examples are the most numerous, including nineteen from the Libyan desert, twelve from the Sahara Atlas region, twenty-four from Fezzan, twenty-two from Southern Rhodesia and eighteen from the Union of South Africa and Southwest Africa. There are nine rock engravings in Italy also represented in the display. Most of the facsimiles are the size of the original rock pictures, ranging up to twenty-two feet by fourteen feet in size.

The museum has issued a catalogue with an article on "The Story of Rock Picture Research" by Professor Frobenius, and another on "Rock Pictures in Europe and Africa," by Mr. Fox. Professor Frobenius, who came to New York recently for the exhibition, will lecture on "Prehistoric Rock Pictures and Their Relation to Human Culture" next Thursday evening at the Dalton School, 108 East Eighty-ninth Street.

Facsimile of Prehistoric Painting Shown Here



This facsimile, showing a fight apparently for possession of a bull, is one of 150 in the Frobenius collection which went on display here yesterday

Prehistoric Rock Pictures

Frobenius Collection at Modern Museum Rearranges History of Culture.

By HENRY McBRIDE.

The Modern Museum on West Fifty-third street has gone scientific with a vengeance. This time it is not a matter of being primitive, but, if you please, prehistoric. Leo Frobenius, who brings these reproductions of ancient rock-pictures to us from the museum at Frankfurt-on-Main, is gropingly trying to reconstruct the culture of 30,000 years ago. That, any one must admit, is going some.

As to the 30,000 years ago everything, as yet, is somewhat vague. It is merely that through the little hills in the mists that crowd in upon the heels of Father Time Mr. Frobenius thinks he gets vistas of something—what is it?—not verified facts—but suggestions that man's culture, like man himself, has been hanging around a whole lot longer than strictly pious people have hitherto supposed.

What prevents even the sharpest from seeing through the apertures more clearly, Mr. Frobenius thinks, is the fact that our Lebensgefühl is too restricted. This is because "we Europeans" (and "we Americans," too, for that matter) by concentrating on the newspaper and on that which happens from day to day, have lost the capacity to think in large dimensions. We need to expand our Lebensgefühl. But can we? Can we have our cake and eat it too? It scarcely seems likely. Must we give up reading our daily newspaper in order to get the correct approach to the culture of 30,000 years ago? It seems a high price to pay. I surmise, confirmed newspaper reader that I am, that only archaeologists will pay it. And what do archaeologists ever really know about culture?

But at any rate—and be that as it may—it is apparent that Mr. Frobenius and his friends have found engraving and large jobs for themselves. This whole business of "prehistory" is a modern invention. It is still, so to speak, in its infancy. Therefore, I suppose, even if one is not much interested, one must be kind to it.

The whole thing began with the discovery of the Altamira cave paintings in northern Spain. Artists at once found in these paintings a profound knowledge of animal life and a bold and big manner of expressing it but the older scientists of 1895 did not see the implications of the discovery. The younger Leo Frobenius, however, did. He began to argue—first to himself and then to others—that masterly paintings could not be produced by ignorant, and that culture so pronounced could not be sporadic. He and his friends began taking count of other such cave-paintings and

rock-paintings. They began writing letters of inquiry to the remote places on the earth, and in what seems like an astonishingly short time they got "results." That is to say, they found that in both North and South Africa as well as in Arabia, prehistoric rock-pictures were still preserved that compared interestingly with the already known rock-pictures of Spain and Scandinavia.

With characteristic German thoroughness this group of scientists immediately began to documentize this hitherto unstudied matter. The camera was found to be less helpful than had been hoped in recording the finds, since it accepted the essentials with the same equanimity that it accepted the essentials, and with the erosions of time there were many essentials in these rock-pictures, and so artists expect in the use of water color were employed to make fac-simile reproductions. These are what are now shown.

Archaeological opinion in regard to these rock-pictures is still in a formative stage. Scientists agree that in the remote ages following the dissolution of the glaciers that covered Europe there was a paleolithic connection between Africa and Europe and so it is not surprising to find that there is a con-

nection between the early rock-pictures of the two continents. It is a connection, however, with a difference. The pictures in the caves of

Spain and France are of animals, and mostly static. In the other pictures, in the class now called "levant," man is the dominant theme, hunting, fighting, dancing, and he is depicted in movement and with considerable skill.

As this exhibition occurs at an art museum rather than at a natural history museum it remains to be seen what our artists will get from it. Obviously the general public will be more or less bewildered, but since our public in museums is invariably docile, there will be no trouble about that. Neither the artists nor the general public will go deeply into the scientific aspects of the problem. How can they, not having scientific minds nor scientific training? The artists, if the show were to be here indefinitely, might pick up some serviceable ideas, much as the cubists did in Paris at the Trocadero when cubism first swam into our ken, but they were wiser not to worry their poor heads about the archaeology that flutters dangerously near to the subject. Artists who get archaeological are always "suspect."

And since I am leaning warnings, I suppose I ought to tell our German friends that they mustn't attempt to "expertize" these rock-pictures. Considering all the discomforts we have to undergo when our experts find new Rembrandts in garrets in Scotland, it can be imagined how wide open is the opportunity for self-cheating (to put it mildly) when pictures date back 10,000 years. Re-painting is not easily detected in work that is only 200 years old, and in rock-pictures that have survived many kinds of culture how can we be sure that frivolous additions have not been made at intervals of thousands of years to the originals? Our German friends will be much safer keeping strictly to the archaeological end of the question.



Facsimile of prehistoric polychrome painting of "A Bison Cave" from the Frobenius collection on view at Museum of Modern Art.

NEW YORK HERALD TRIBUNE, WEDNESDAY, APRIL 25, 1937.

THE NEW YORK SUN, SATURDAY, MAY 1, 1937.

The Museum of Modern Art Archives, NY

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NEW YORK HERALD TRIBUNE,

SUNDAY, MAY 2, 1937

PREHISTORIC ART AND OTHER TOPICS

By ROYAL CORTISZOZ

The Traits of the First Artist

IN HIS "Ten o'Clock" lecture, delivered in London a little more than half a century ago, Whistler made his famous pronouncements to the effect that "there never was an artistic period, there never was an art-loving nation," and then proceeded to develop his discourse as follows:

In the beginning, man went forth each day—some to do battle, some to the chase; others, again, to dig and delve in the field—all that they might gain and live, or lose and die. Until there was found among them one, differing from the rest, whose pursuits attracted him not, and so he stayed by the tents with the women, and traced strange devices with a burnt stick upon a gourd. This man, who took no joy in the ways of his brethren—who cared not for conquest, and troited in the field—this designer of quaint patterns—this deviser of the beautiful—who perceived in Nature about him curious curvings, as faces are seen in the fire—this dreamer apart, was the first artist.

You may see this hypothetical individual at the Museum of Modern Art, not confined to the scant surface of a gourd but making heroic designs upon the rocks in prehistoric times. His works are

shown in facsimiles brought from the voluminous collection at Frankfort-on-the-Main and they form one of the most exciting exhibitions ever organized at the museum. Mr. Barr, the director, says in his preface to the catalogue that "the mural art of the Spanish caves and African cliffs was an integral and essential function of life, for these painted animals were almost certainly magic symbols used to insure the successful hunting of the real animals." It is a suggestive remark, aligning the pictures with actual human conditions and pointing to the extraordinary vitality which survives in them across the centuries.

It is possible to overestimate the esthetic value of the art sustained by that vitality. When Professor Frobenius, a high authority on the subject, descends upon it in the catalogue and refers to the "magnificent art" that flourished thousands of years prior to our era, one balks a little at the adjective. But the erudite expert's enthusiasm is, after all, understandable. If these things are not precisely "magnificent," they have, at all events, singularly impressive qualities. I am thinking, for example, of the rock picture from the Sahara (No. 89), which depicts "an elephant protecting its young from the attack of a panther or lioness." In its dramatic simplicity it anticipates a later and more sophisticated work in the British Museum, that celebrated "Wounded Lioness." In low relief, which is one of the supreme pieces in Assyrian sculpture. What a sense of form, and of movement, was possessed by those primitives of an incredibly ancient past! The rhinoceros, the cave bear, the bison, the wild boar and the deer are realized in these pictures in an astonishingly convincing way. With the human figure the old craftsmen, if they may be thus designated, were not quite as much at ease as they were with animals. Form is unduly elongated, and, at the same time, attenuated. But the primal instinct for the correct delineation of action still holds, and some of the most fascinating of the pictures are those in which we see not only the hunted but the hunters. Everywhere one is aware of a curious felicity in linear expression, as though the first artist felt, without reasoning, the eloquence to be set out of pure line. And everywhere, even more curiously, there is what John La Farge called "the greatest of all characters of art, style, not the style of the Academy or of any one man but the style of all the schools, the manner of looking at art which is common to all important personalities, however fluctuating its form may be." The makers of the rock pictures had it because they saw their big subjects in a big way.

NEW YORK WORLD-TELEGRAM,

SATURDAY, MAY 1, 1937.

Prehistoric Rock Pictures at the Modern Museum Ageless in Beauty

By EMILY GENAUER.

Art is long, and time is fleeting, and 30,000 years ago there lived in various parts of Europe and Africa prehistoric peoples who could draw with such beauty and sophistication as to shame their brothers in nearly all succeeding cultures. That much and little more—other than the actual joy of seeing the work—could we derive from the current exhibition of prehistoric rock pictures at the Museum of Modern Art. And that, perhaps, is enough to restore to present generations a new ability to think in large dimensions, a new perspective of human growth and existence, a new sense of our own insignificance.



There is much more to be derived from long study of this exhibition of 150 facsimiles of paintings and engravings executed on the caves and rock shelters of France, Northern Spain, the Italian Alps, and in North and South Africa, and chosen from the Frobenius collection of 3,500 in the Institute for the Study of Man, Anthropology of Civilization, Frankfurt-on-Main, Germany. There are comparisons to be made of the products of the Paleolithic, Mesolithic and Neolithic Ages, and the art of the four Ice Ages, differentiations to be drawn between the Franco-cantabrian and Levantine styles (the former generally depicting large wild animals usually at rest; the latter man in vigorous, perpetual motion).

These, we insist, are for scholars and scientists. For the rest of us there only are wonder at the perfection and agelessness of these pictures done between a period hundreds of centuries ago down to about two thousand years before Christ, and pure joy at their overwhelming aesthetic beauty as works of art.

The grandeur of line in the huge Norwegian rock drawings of bison, elk and whale; the extraordinary combination of monumental form with formal and elegant detail in the polychrome paintings of bison in the caves of Altamira, Northern Spain; the breathtaking spontaneity of the South African paintings of moving creatures in silhouette; the phantasms in the Southern Rhodesian things on space-filling compositions rather than individual form, and their exquisite, parsimonious, but highly articulate abstractions, so clearly stated that even today, with only the most meager knowledge of native legend, it is simple to understand the subject significance of many of the arrangements—these things will be a source of delight to even the most unlettered in anthropology.

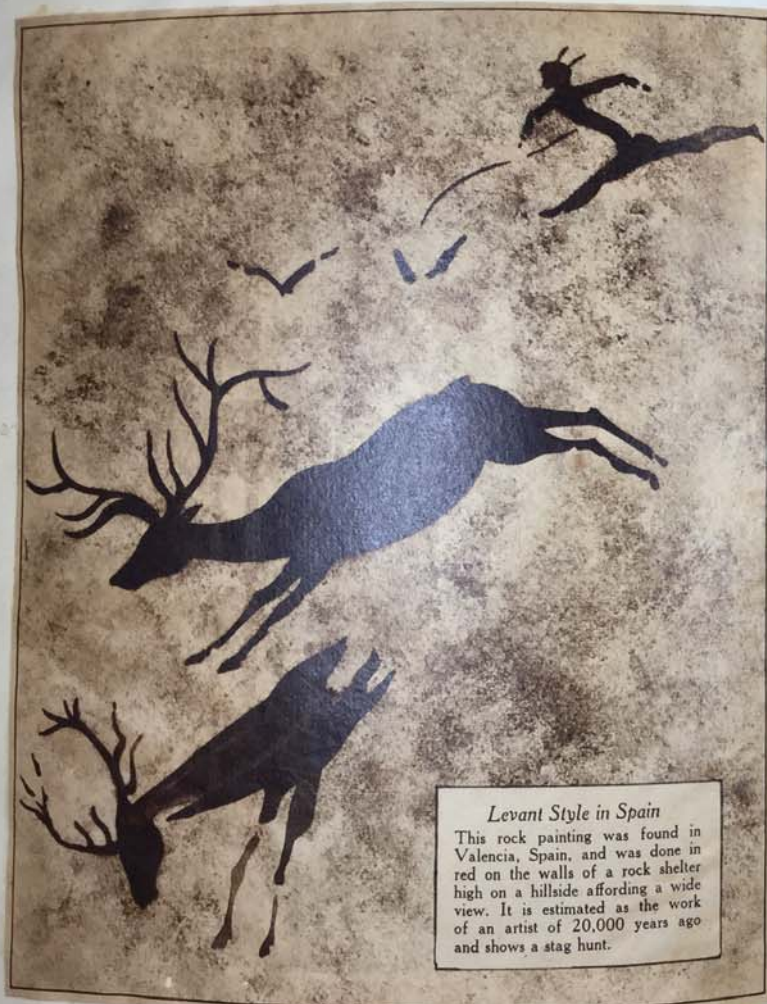
The Beginnings of Man's Art



A Magic Ceremony of Our Ancestors Preserved Through Recorded History

This painting dates from about 9,000 B. C. Its meaning is unknown even to scientists skilled in the reading of the ancient primitives. It was done in red and white, Levant style. Renderings of hands often occur on the walls of Franco-cantabrian caves, sometimes badly mutilated. Among the modern primitives this is interpreted as a sign of mourning.

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Levant Style in Spain

This rock painting was found in Valencia, Spain, and was done in red on the walls of a rock shelter high on a hillside affording a wide view. It is estimated as the work of an artist of 20,000 years ago and shows a stag hunt.



Tracing the Engravings

Two young women who accompanied the Frobenius expedition making records of prehistoric art at Ain Salsaf, in the Sahara Atlas region of south Algeria.

All photographs Seichi Sumami for the Museum of Modern Art

Rock Picture Exhibition

As its final major exhibition of the year the Museum of Modern Art, 11 West Fifty-third Street, is showing a selection of 150 facsimiles of prehistoric rock pictures from the noted Frobenius collection at the Institute for the Study of the Morphology of Civilization, Frankfurt-on-Main. For thirty years Dr. Leo Frobenius, German archeologist and anthropologist, has headed expeditions into the territory from Scandinavia to South Africa, tracing man's history. At the right, shaded areas on the map indicate the sources of his rock pictures. The exhibition, which will continue until May 30, was prepared by Douglas C. Fox, American assistant to Dr. Frobenius.



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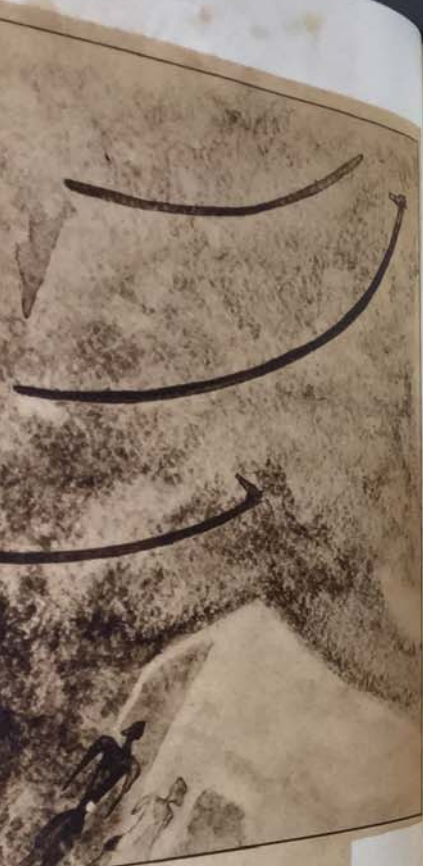


Dr. Frobenius and One of His Discoveries
The German scientist is shown in the field during one of his trips, sorting flint implements in the Libyan Desert. At the left is a picture of animal worship from the Yehuda Hills of Libya. In the foreground men are dancing about a domesticated cow. The long streaks in the center are the necks of giraffes and in the upper right are men and a bull. The Levant culture, of which this picture is an example, produced solely action pictures and the Franco-Sanskrit, also stemming from Spain and France, used the same system. The pictures existed during the Ice Age in Europe, disappeared and then are traced to Africa.



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Libyan Desert Art
 Above is a rock painting copied by the Frobenius Expedition from the under side of a granite overhang in the Uweinat Mountains of Libya. It is of the Levant style and has been interpreted to show a spirited bow fight for the possession of the bovine deity at the left. The colors are red and white. At the right is a prehistoric painting from the Wadi Sora, a rocky plateau in the middle of the Libyan Desert. Painted in red ochre and white on the sandstone wall of an open shallow cave, it depicts the 9,000 B. C. conception (figure at the right) of a jackal-headed Libyan forerunner of the Egyptian god, Set.

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A Precursor of Modern Swing from the Art of 11,000 Years Ago

What appears to be ballet skirts on these dancers are merely spots where the rock has crumbled and fallen. The mural was found on the ceiling of a shallow cave near Gilf Kebir, in the Libyan Desert and is of the Levant style.

IN THE REALM OF ART: FROM THE STONE AGE TO MODERNISM

THE CAVE MAN AS ARTIST

Museum of Modern Art Shows Group of Facsimiles from Frobenius Collection

By EDWARD ALDEN JEWELL

OF no little interest to the modern world has become the complicated and engrossing question of prehistoric art. The Stone Age is remote enough, heaven knows, to discourage any but the most serious and determined efforts of scholars who appreciate the significance of what may be called (adapting a term now in use) the "dawn culture" of the human race. A century ago this dawn was still lost to us in the mists. The first of the Palaeolithic, or Old Stone Age, paintings to come to light were not discovered until late in the Seventies—or at any rate their importance seems not to have been glimpsed until Don Marcelino de Sautuola came upon them, half by chance, at Altamira and published a report (received with much skepticism) in 1880. Today enormous progress has been made, as you will find when you visit the extraordinarily interesting exhibition of facsimiles just opened at the Museum of Modern Art.

Research conducted by Professor Leo Frobenius and his associates, while by no means neglecting the great already known reservoirs of prehistoric art in Spain and France, has concerned itself in large measure with exploration elsewhere. Thanks to Professor Frobenius's activities, a vast new field is now opened before us, embracing the Camonica Valley in Italy, several spots in Norway and (of great moment) various parts of the African Continent. We are led into the Libyan Desert, the Sahara Atlas Mountains, Fezzan (a rocky Sahara plateau where, the Italian Government is said to have warned, "nothing, absolutely nothing," would be found), Southern Rhodesia, South and Southwestern Africa—as well, of course, as into Northern, North-eastern and Eastern Spain and the ancient Dordogne district of France, which appear to be the true cradles of Ice Age, or later Palaeologic, art.

EXCEPT for specialists, or unless outlines be kept very broad, the "prehistoric" is apt to sound ponderous, dry and dull. The term "200 centuries B. C." can make its swift, immediate appeal to the lay imagination. We like to take 20,000 years in our modern stride. It seems related, more or less, to speedy travel by air—breakfast in New York, dinner in Hollywood. Nor do the grander divisions of time, such as Stone Age, Ice Age and Interglacial Ages, tax to the extent of creating in us a mood of acute discomfort. It is only when science poses such necessary archaeological subdivisions as Mousterian (belonging to the last Interglacial), Aurignacian and Solutrean (applicable to the Fourth Ice Age), or Magdalenian and Mesolithic, of the Epiglacial Period—it is only then that the unaccustomed mind begins to swim, the truant thought to gather wool. So perhaps the less we permit ourselves here to become involved in technicalities of that kind the better it will be.

But there are two terms constantly employed by recent deliverers into the prehistoric that ought to be memorized and thus fetched beyond the pale of bewilderment, since they stand for two distinct styles, which even a casual visitor to the exhibition now on at once detects. These terms are "franco-cantabrian" and "levant." They refer

to native cultures that are believed to have developed side by side, for thousands of years, in territories now known as France and Spain, "each without an apparent influence on the other."

Douglas C. Fox, one of Professor Frobenius's assistants, differentiates and compares the two styles with such clarity and in so true a way that I shall quote here what he says about them in the current Bulletin of the Museum of Modern Art:

The people of the franco-cantabrian culture lived in subterranean caves and made in the main what we may call large polychrome paintings and engravings of bison, reindeer, mammoths, wild horses, cave bears and lions, while those of the levant culture lived in open rock shelters and made monochrome paintings, chiefly of human beings, dancing, hunting and fighting. The franco-cantabrian people who fought and hunted with the spear painted what amount to portraits; while the levant people, who were adept with the bow, went in solely for action pictures. And that, in a nutshell, is the pictorial difference between the two cultures. Both lived in the last Ice Age, which lasted for 30,000 years and ended, very probably, not less than twelve to fifteen thousand years ago.

The African pictures, both paintings and engravings, are, with a few exceptions, related to the European, portray all sorts of animals, show every type of human activity and can be dated, roughly, from about 10,000 B. C. down to the present day. * * * In Fezzan, * * * a plateau lying between the Sahara Atlas in the West and the Libyan Desert in the East, both styles, levant and franco-cantabrian, were apparent. Much the same thing was true of South Africa. The earlier engravings found in the Union and in Southwest Africa were pure franco-cantabrian, the later ones a degenerate mixture, while the paintings showed sometimes the one style, sometimes the other and, latterly, both styles together.

WE shall do well to keep these two prehistoric styles clear in our minds, since bound up in them may be discerned two fundamentally dissimilar approaches to art.

The franco-cantabrian artists had, so to put it, "photographic" eyes. Mr. Fox calls their animal paintings and engravings "portraits." Minutest accuracy they may seldom, may perhaps never, have possessed; yet, as Mary Hamilton Swindler remarked in the "Dawn of Art" chapter of her "Ancient Painting," published by the Yale University Press in 1929,

the marvelous realism of the work must impress every one—a realism not studied from nature and improved upon by observation, but a realism that is almost instinctive, arising from close contact with the animals, chafed, so that their essential characteristics are held in memory.

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Looking out upon an animal world more wonderful than any artist has since seen, the hunter of the reindeer period became one of the greatest "animal painters" of all times. * * *

These animals are all drawn with extraordinary truth to nature because the trained eye and hand of the hunter reproduced vividly the images which a highly developed visual memory recorded. * * *

Only the Assyrians and the Japanese, in more modern times, have approached the men of that period in their swift, almost intuitive impressions of animal life. But the motivation also is of immense importance. It seems certain that the francocantabrian cave paintings—notably those of Altamira in Spain and of Les Eyzies in France—served chiefly or altogether the purposes of "magic." They were fetiches of a quite utilitarian nature. This art, observes Professor Swindler in the book mentioned above, was not produced for aesthetic ends but was instead an art calculated

to bring within the hunter's power and to multiply for him the animals which he needed for his daily existence; the stag which he engraved upon his tools of bone and bone, the wild game which he painted on the ceiling and walls of his dark cavern, were drawn in the belief that he could thus gain a "magical hold" over the animals, attract them to him, and capture them as his prey.

Such very plausible premise would account for the "realism" achieved in his sometimes magnificent cave drawings, and likewise for the fact that the francocantabrian artist had apparently no sense whatever of design and summoned into play no traits of true artistic imagination. * * *

UNLIKE the francocantabrian artist, who confined his hand almost entirely to the portrayal of animals, the levant artist concerned himself both with animals and with mankind. Besides, as Mr. Fox has pointed out, the levant is a style of action (frequently, indeed, of violent and fantastic action), whereas the other is a style of repose. In the levant style there is far less evidence of realism, in the francocantabrian sense; there is, instead, a lavish use of symbol, of decorative simplification, of fantastic devices; and there is here a very manifest feeling for design.

Although we are assured by modern archaeologists that these two styles existed contemporaneously, the difference between them is enormous; and it might be very difficult to prove that both were rooted, as was the first we considered, in practical "magic." The levant style is free, imaginative in high degree, graceful, frolicsome. It runs, one would say, into the most delicious and spirited extrav-

aganzas of caprice, although there are soberer notes, too, as in the domestic scene carved on a rock in the Sahara Atlas: a woman with uplifted hands, a man shooting at an ostrich, the whole eloquent bit of drama infused with a profoundly felt if simply and primitively expressed cosmic emotion.

No doubt the levant style is full of religious symbolism, most of all of which cannot now be interpreted precisely. But this may be considered, as art, antipodal to the francocantabrian in that it seems, unlike the latter, to spring from a powerful innate desire to express. Thus it may appear art of a much broader, a much more richly imaginative, aesthetic significance, even though it miss, by a long way, the monumental grandeur of the "portraits."

The relationship between prehistoric and modern art (implicit and at times, perhaps, explicit, too) is patent. Mr. Barr has performed a service by assembling on the fourth floor, for purposes of comparison, some work by Miro, Arp, Klee, Masson, Labehev and Larionov, artists of the twentieth century.

The Camonica Valley rock picture of pile dwellings, men and animals (while in truth, as art, no great shakes) might have inspired the wistful little kindergartner, Paul Klee, to the creation of some of his most characteristic scrawls.



Cave bear, facsimile of rock engraving, Dordogne, France, from the Frobenius Collection. In the exhibition at the Museum of Modern Art.



Four Ostriches, Fezzan, also from the Frobenius Collection.



A fight, apparently for the possession of a bull, facsimile of Libyan painting. From the Frobenius Collection.

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Art of Our Simian-Like Ancestors on View

A SELECTION of 150 prehistoric rock pictures from the Frobenius collection of 3500 facsimile reproductions in the Institute for Study of the Morphology of Civilization, at Frankfurt-am-Main, Germany, is installed for the month of May at the Museum of Modern Art. Gathered in the course of 12 scientific expeditions in Europe and Africa headed by Professor Leo Frobenius, who has rescued and recorded this art, the pictures represent earliest artistic activity known to man, dating from the Paleolithic Age. Supplementary inclusions in the exhibition, for purposes of comparison, are pictures by contemporary artists such as Miro, Klee, Arp, Masson, Lebedev, and Larionov and reproductions of pictographs painted many years ago by the American Indians in California, copied in facsimile by workers on the Federal Art Project.

The story behind the discovery and scholarly acceptance of these pictures is the story of a battle by Frobenius and others against 19th century snuggles in scientific circles. It was in 1879 that Baron Sautoula and his little daughter, aged 5, went into the cave of Altamira in Spain in search of stone imple-

ments and artifacts. His daughter, being bored, took a candle and proceeded into the narrowing cave. Unlike her father she could stand upright under the low ceiling. Happening to look upwards she caught sight of the now famous frieze of painted bison, and she called out to her father "Toros! Toros!" (Bulls! Bulls). Thus were the first and most famous rock pictures discovered.

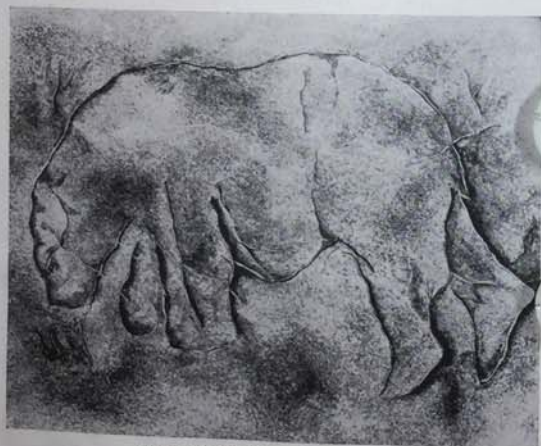
Scholars were not convinced of the authenticity of these pictures until, in 1895, similar pictures were discovered at La Vache, not far away, which had been excavated, and which therefore, could not have been accessible to any but prehistoric man. The presentation of clear evidence of authenticity disturbed scientific bodies into not caring to pursue the matter any further. Here was evidence of an artistic culture produced by our simian-like ancestors that rivaled the 19th century, hitherto considered man's topmost achievement. Certainly, they argued, it could not have lasted long and must have completely died out before history. Young Leo Frobenius, however, had a different idea. Such a vigorous culture, he reasoned, must have lingered much longer in ancient times.

The result of subsequent findings and the research conducted by Frobenius from expeditions between 1904 and 1935 resulted in the now accepted theory of two cultures existing side by side in prehistory. These two styles have been designated "francocantabrian" and "levant," referring to their geographical locale in Spain, north and east. The former style is generally found in caves, in cultures where the spear was the main weapon; they are usually engravings or polychrome paintings of large wild animals at rest. The levant style, on the other hand, is found in niches and overhanging rocks and where the main weapon was the bow and arrow; they are monochrome paintings of animals, but far more often of men in move-

ment. With a sense of composition they achieve a sense, at the same time, of haste and speed and a strong feeling for rhythm. The remnants of these cultures have been pushed in historical times to, in the case of the francocantabrian style, the farthest corners of the Arctic, Australia, America and South Africa, while the other, the levant, remains preserved in the thickets of tropical and sub-tropical areas. Descendants of the one are the esquimos, the American Indians, the Bushmen; the other, the negroes of darkest Africa.

Never, from the first discovery of this art, has its aesthetic merit been questioned. Today no art history begins without an account of the prehistoric paintings, while among contemporary artists, particularly those included in the Modern Museum exhibition, a direct inspiration has been taken from them. Their meaning as murals in their contemporary milieu has been proposed as magical and among primitive tribes of today there still remains a custom whereby the natives, before a hunt, will draw a picture of the animal to be hunted and shoot an arrow at the picture, then, after the hunt, pour the animal's blood over it.

Such a functional use for the world's earliest murals has prompted Alfred H. Barr, Jr., to make the sad observation in the catalogue preface that "Today walls are painted so that the artist may eat, but in prehistoric times walls were painted so that the community might eat."



Cave Bear: FACSIMILE OF ROCK ENGRAVING, DORDOGNE, FRANCE

Running Figures: FACSIMILE OF PAINTING IN JOCHIMAN CAVE



THE ART NEWS

May 8, 1937

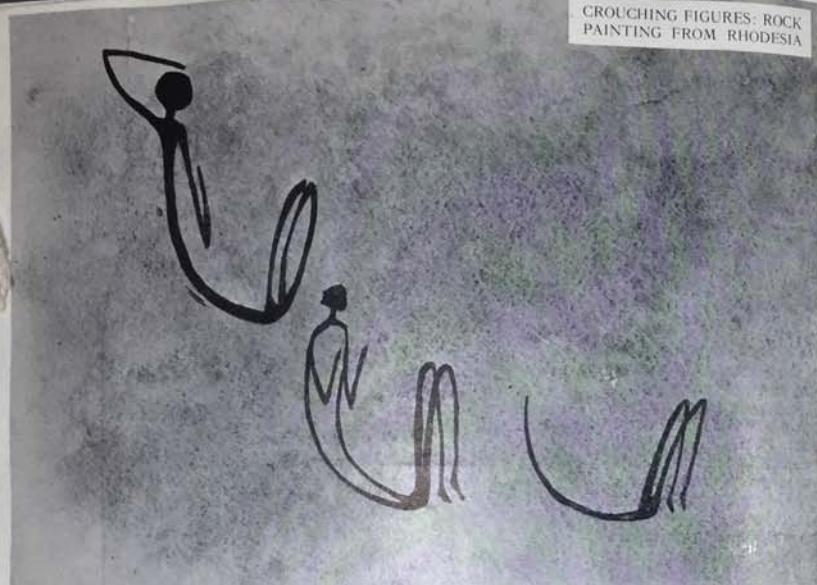
THE PICTORIAL ART OF PREHISTORIC MAN

A practical exposition of the often cited relationship that modern experimental art bears to that of our prehistoric forefathers is currently to be seen at the Museum of Modern Art where there is on view a remarkable collection of facsimiles executed under the direction of Professor Leo Frobenius, founder of the Research Institute for the Morphology of Civilization at Frankfurt-am-Main. Professor Frobenius has carried out twelve major expeditions, not only to Africa but to important prehistoric sites in Europe and the Near East. In addition to the better known cave paintings from France and Northern Spain, are here shown rock engravings from Italy, gigantic polished rock drawings from Norway and a large collection of material from various sectors of the African continent. Most of the works represent animals which, almost certainly, were magic symbols whose properties were invoked to insure success in hunting. The fluid and spontaneous ease of line with which the South African draughtsman describes the moving silhouettes of these is an achievement that has never been surpassed. Many of these works, which are carried out on a gigantic scale, still convey to us today the terrifying import that they held for primitive man. The efficacy of this powerful suggestion by form has been recognized, among other modern artists, by Miro, Arp, Masson and Klee who, with suggestive symbols have imbued their work with a similar quality, examples of which may also be seen at the Museum.

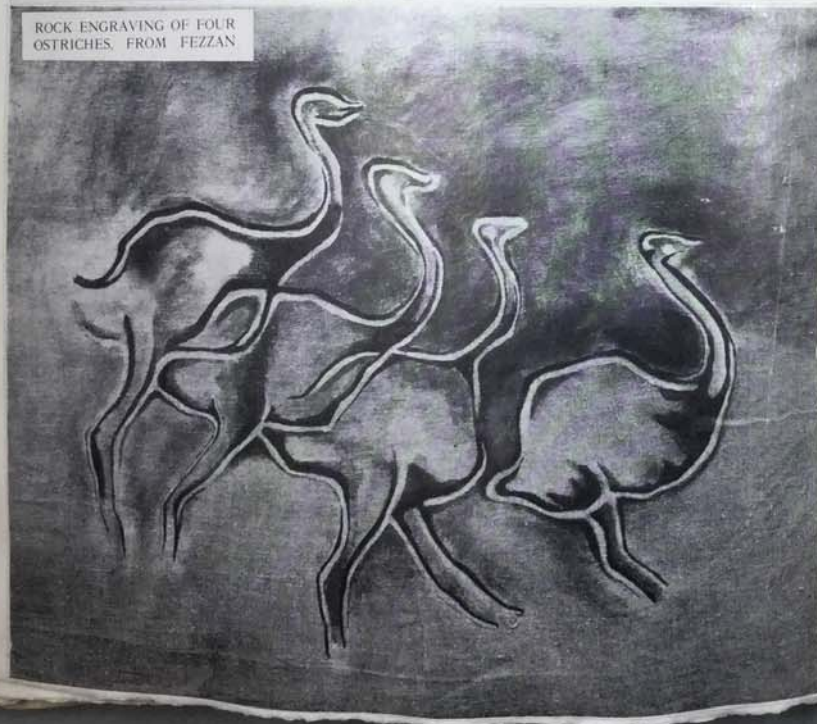
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CROUCHING FIGURES: ROCK
PAINTING FROM RHODESIA



ROCK ENGRAVING OF FOUR
OSTRICHES, FROM FEZZAN



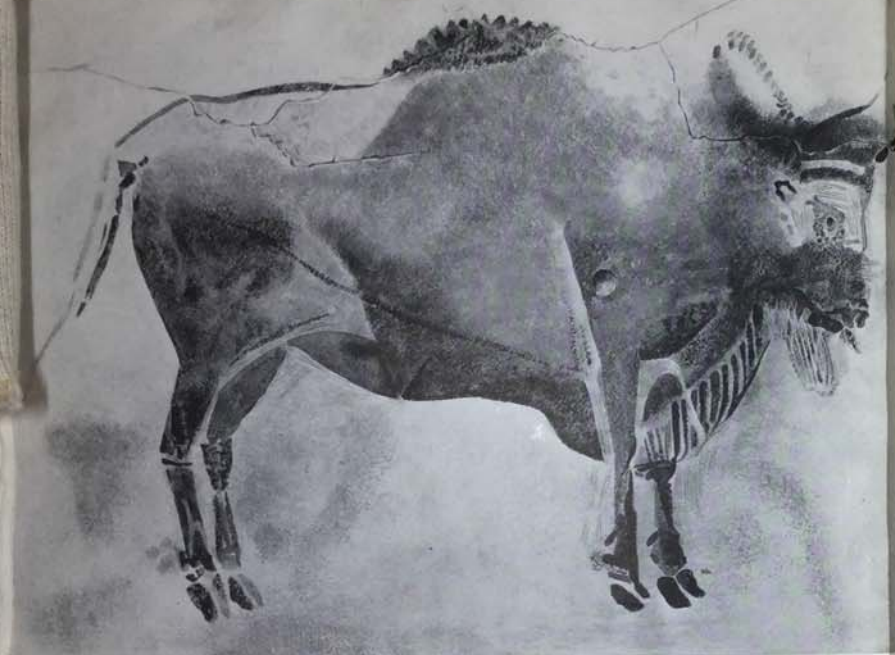
MAGAZINE OF ART

PREHISTORIC ROCK PICTURES

A MUSEUM OF MODERN ART needs no pretexts for the exhibiting of the works of art produced by the prehistoric peoples. The very discovery of these paintings and drawings and their study in the last sixty years is an outstanding example of that historical spirit by which modern art was at first so much affected and from which it has more recently reacted so violently. More than that, the opinions concerning this art, from its early neglect by those investigators who could not fit it into their picture of what a "primitive" art should be, through those who wished to consider it a manifestation of the purely decorative instinct of mankind, down to the present view (surely more in accord with all the evidence) of its combined social efficacy and aesthetic use, have been a rather accurate if somewhat belated reflection of the changes in taste of the contemporary period. Even today the exotic appeal of this art, as with that of any other "primitives," may influence the close affinity to modern art which is often found in it; yet we must recognize this exoticism as an important factor in the constitution of the modern eye.

The present exhibition at the Museum of Modern Art is vast in its scope, and alluring in its suggestiveness. It mentions only incidentally and as a kind of introduction the most famous of prehistoric pictures, those of northern Spain and southwestern France which have been grouped as franco-cantabrian, and whose best known, because best preserved, examples come from the cave at Altamira. Nor does it dwell long with the more recently discovered style of eastern Spain, like the francocantabrian of palaeolithic date, but practiced in rock shelters rather than in caves, and including in its repertory the representation of human beings never found in the western art which it groups in collective scenes of hunting (as at Alpera) or initiation ceremonies (as at Congul) in contrast to the isolated figures of the contemporary style.

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Above: BISON COW. FACSIMILE OF POLYCHROME PAINTING, ALTAMIRA. EYE, EAR, BEARD, AND PART OF THE CONTOUR ARE ENGRAVED AS WELL AS PAINTED. Below: RUNNING FIGURES, FACSIMILE OF PAINTING FOUND IN JOCHMAN CAVE, SOUTHWEST AFRICA. PREHISTORIC ROCK PICTURES FROM THE FROBENIUS COLLECTION, RECENTLY EXHIBITED AT MUSEUM OF MODERN ART



But this hasty review of comparatively well known material is not surprising since the exhibition concentrates on those pictures discovered by Dr. Leo Frobenius upon the various expeditions of the Frankfort *Forschungsinstitut für Kulturmorphologie* of which he is the leader, and whose staff has made the immense copies brought over from the enormous collection kept in that city. Apart from the Scandinavian rock engravings, less interesting artistically, Dr. Frobenius' discoveries fall into two important groups: the first includes those sites of northern Africa (Sahara Atlas and Libyan Desert) connected with the eastern Spanish paintings, although as their style and the fauna represented indicate, considerably later than the palaeolithic era of these latter, and differing from them in that they are engravings rather than paintings and that large scenes are rarely represented. The second group consists of paintings found on the 1928-1930 expedition to Southern Rhodesia, all in a style which Frobenius, because of their "wedge-shaped" human beings, the existence of landscape, the lack of interest in animal representations, and the presence of scenes, which, interpreted according to still existing legend, are to be considered as portrayals of a lunar mythology, would connect with a culture deriving from western Asia. He would thus separate this style from that of the rest of prehistoric Africa, whether represented by the northern sites or by the allied "Bushman" paintings of the Orange Free State and German South West Africa which Frobenius sees as practical magic produced by an "equatorial" culture, whereas the art of Southern Rhodesia is "hyperboraic" in kind.

Because of these very qualities which set them off and give them their interest, the works of this style are bound to be the focus of controversy, both in origin and in interpretation. For this reason it is, from the scientific point of view at least, unfortunate that Dr. Frobenius has not provided us with further documentation. It would, for example, be interesting to compare the location of Frobenius' sites with those published in 1928 by Burkitt; particularly as Burkitt notes as one of the chief characteristics of the South Rhodesian locations an absence of the group scenes so prominently present in Frobenius' sites, and a concentration on animal representation the omission of which (except as space filling pattern) Frobenius mentions as an important indication of the radically different quality of this style. Yet neither in the present exhibit nor in his published account of the exhibit (Madsimu-Sdangara) has Frobenius furnished us with any maps on which to base such an investigation; surely this is a

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serious archaeological oversight. Some hesitation may be permitted concerning Frobenius' interpretation of these paintings; can we fairly judge the art of a culture which goes "back eleven thousand years" and whose closest parallel is to be found some five thousand years ago in Asia on the basis of contemporary legend, when the region in which the art is situated has been the scene of migrations of more recent peoples (Bantu, Hamites) down to at least three centuries ago?

As regards the connections between the rest of South Africa and the *levant* style of the north and of eastern Spain, we may mention Burkitt's theory that the earlier "Bushman" art is the product of a "neoanthropic" race having its origin in the southern Sahara which moved north to Spain and south to the Bushman country, a theory which Obermaier, though refusing to accept on the artistic evidence now available alone, considers as still open, and which reverses Frobenius' connection between Spain and North Africa. And Obermaier as well as Burkitt includes Southern Rhodesia as one branch of the general style of South Africa, from which only the paintings of the extreme southern tip of the continent (connected with the Wilton culture) are to be expected.

Some further investigator may finally resolve these problems. In the meantime the Museum and Mr. Fox, as well as the original staff of copyists, are to be congratulated on a magnificent presentation of fascinating material.—ROBERT J. GOLDWATER.