

# The Museum of Modern Art

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THE HISTORY OF PHOTOGRAPHY: FROM 1839 TO THE PRESENT DAY by Beaumont Newhall. 212 pages, 210 illustrations; hardbound \$12.50. Published by The Museum of Modern Art in collaboration with the George Eastman House, Rochester, N.Y.; distributed by Doubleday and Co., Inc.

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THE HISTORY OF PHOTOGRAPHY: FROM 1839 TO THE PRESENT DAY by Beaumont Newhall will be published by The Museum of Modern Art, New York, in collaboration with the George Eastman House, Rochester, on November 6. Completely revised and expanded throughout, this new fourth edition of an established classic contains 210 illustrations, 100 of them new to the book, 38 of which have never been published before, including a number by such masters as Talbot, Lewis Carroll, Stieglitz and Weston.

Beaumont Newhall, Director of the George Eastman House, traces the concept of photography back to the pioneer inventors Niépce, Daguerre and Talbot and then carefully delineates the changing ways in which photographers have continuously sought to interpret the world about them.

He documents the ways early photographers fed the nineteenth century desire to see people and places exactly as they were: daguerreotypists took portraits of famous men; adventurous photographers strayed far from home to penetrate Egypt, China and Japan; others, using equipment that required on-the-spot developing, recorded the Crimean War and the American Civil War.

While defining the history of the medium, Mr. Newhall also provides a lucid explanation of the technical advances that have affected the development of that medium. The advent of the hand camera in the 1880s allowed millions of amateurs to take photographs that were incomparable records of their day-by-day activities and also helped define contemporary photojournalism. This form of reportage, made possible by the development of photomechanical reproduction and modern high-speed presses, has made photography the most powerful means of communication in the world today. The development of the miniature camera allowed Cartier-Bresson and others to evolve a discipline of working in response to what Newhall calls "Instant Vision."

Recent technical innovations, the automatic camera and the Polaroid-Land one-step process, among them, have given the photographer even greater freedom and

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mobility, according to Mr. Newhall. New creative achievements are exemplified, in a section on "Recent Trends," by the work of Minor White, Siskind, Callahan, Frank and Otto Steinert.

The photographs in the book have been drawn from a number of sources in the United States and abroad; a majority of them from the collections of The Museum of Modern Art, New York, and the George Eastman House, Rochester; others from the Royal Photographic Society and the Science Museum in London; the Bibliotheque Nationale and the Collection Kodak-Pathé in France; the Library of Congress and the National Archives in Washington, D.C.; as well as a number of private collections.

This book was first published as the illustrated catalog for the exhibition Photography 1839-1937, which the author organized for The Museum of Modern Art in 1937; the text and illustrations were reprinted as PHOTOGRAPHY: A SHORT CRITICAL HISTORY the following year. In 1949, following a year of research made possible by a Guggenheim Fellowship, Mr. Newhall expanded the short history into THE HISTORY OF PHOTOGRAPHY. Critics said of that first edition that, "It takes its place as the best compact history of photography in existence." and "...the one single source on the subject in English which is both reliable and exceedingly interesting."

In addition to Mr. Newhall's lucid and scholarly text, this new edition contains a complete bibliography covering general works on photography as well as books on the individual photographers included in the History.

Museum director, teacher and writer, Beaumont Newhall is considered one of the leading historians in the field of photography. He was graduated from Harvard College, and received his Master of Arts degree there in 1931. After organizing The Museum of Modern Art's first major photographic exhibition in 1937, he became the first head of its Department of Photography in 1940. He served in that position until 1942 and, after his return from World War II, again from 1945-46. When George Eastman House was organized in 1948, Mr. Newhall was named its first curator; he has been director since 1958.

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Review copies, photographs and additional information available from Elizabeth Shaw, Director, and Lynn Traiger, Assistant Director, Dept. of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. CI. 5-8900. 10/15/64