Oscar G. Rejlander  Hard Times 1860 Combination Albumen Print on mount he wrote: A Spiritisical Photo
Henry Peach Robinson Carrolling 1887
Combination Albumen Print
& Artist’s sketch for its production
Henry Peach Robinson  The Lady of Shalott 1860-61 Albumen Print
Henry Peach Robinson, *When the Day’s work is done* 1890, Photogravure
Early Erotica Louis- Camille D’Olivier
P. H. Emerson 1887-95, Photogravure

The Misty River
Man must become refined when he is constantly living before such exquisite pictures . . . Nature is the great refiner, the poor man’s poet and painter.

P. H. Emerson 1887-95, Photogravure
... one long joyous prayer.
...nature is full of pictures, and they are to be found in what appears to the uninitiated the most unlikely places. Let the honest student then choose some district with which he is in sympathy, and let him go there quietly and spend a few months, or even weeks if he cannot spare months, and let him day and night study the effects of nature, and try to produce one picture of his own, which shall show an honest attempt to probe the mysteries of nature and art, one picture which shall show the author has something to say and knows how to say it, as perhaps no other living person could say it; that is something to have accomplished. Remember that your photograph is a rough index of your mind; it is a sort of rough confession on paper.
...the student should try to express his subject as it has never been expressed before...
THE SCIENTISTS

... in all their walks nature is full of interest to them; they find wisdom in a pond, they revel in a marsh, or they travel to a far country for the sake of rare birds' eggs, or spend days and nights in the laboratories to solve new chemical problems, or organize expeditions to study unusual phenomena of the heavenly bodies. The man uneducated in science finds no interest in a drop of muddy water, he finds nothing wonderful in the vegetation of the countryside, he passes unheeded the rarest birds, and the rainbow and storm cloud and the blazing comet, all alike to him, have no interest, he is blind to them, or if he sees them at all, it is through a glass, darkly.
The love of Nature is strong in them. As children they watch their favorite birds for hours, mimic their songs, and observe their habits. They gather wild flowers, and take them home; nearly all the cottage windows, too, are decorated with flowering plants, and in the smallest garden a few flowers are carefully tended.

Young Boy Fishing

P. H. Emerson 1887-95, Photogravure
The nearer we get to Nature the sweeter will be our lives, and never shall we attain to the true secret of happiness until we identify ourselves as a part of Nature.

P. H. Emerson 1887-95, Photogravure
Thomas Eakins The Motion Study, Male nude jump to right 1885, dry plate neg
254. THOMAS EAKINS. *Eakins's Students at the Site of "The Swimming Hole,"* 1883. Gelatin silver print. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

255. THOMAS EAKINS. *The Swimming Hole,* 1883. Oil on canvas. Permanent Collection, Fort Worth Art Museum, Fort Worth, Tex.
57. Engraving of a bronze sculpture of the flight of the seagull sculpted by Marey, 1887. Taken from Marey, *Le Vol des oiseaux.*
THE HORSE IN MOTION.

"SALLIE GARDNER," owned by LELAND STANFORD; running at a 1.40 gait over the Palo Alto track, 19th June, 1878.

The negatives of these photographs were made at intervals of twenty-seven inches of distance, and about the twenty-fifth part of a second of time; they illustrate consecutive positions assumed in each twenty-seven inches of progress during a single stride of the mare. The vertical lines were twenty-seven inches apart; the horizontal lines represent elevations of four inches each. The exposure of each negative was less than the two-thousandth part of a second.

Copyright, 1878, by MUYBRIDGE.

MORSE'S Gallery, 417 Montgomery St., San Francisco.

EADWEARD MUYBRIDGE. Galloping Horse. 1878. Albumen print. George Eastman House, Rochester, N.Y.
Eadweard Muybridge  Woman Walking throwing scarf over shoulders 1884-85
152 (above). Muybridge: *Annie G. in Canter*. From *Animal Locomotion*. 1887

153 (left). Degas: *Jockey vu de profil* (actually, *Annie G. in Canter*). 1887 or after (charcoal)

154. Degas: *Annie G. in Canter*. 1887 or after
107 (below). Achille Quinet:
The Pantheon, Paris.
1860s (?) (photograph [detail])

108 (right). Monet:
Boulevard des Capucines. 1873

1867 (detail from panoramic photograph of Paris)

110 (above). Monet:
Boulevard des Capucines. 1873 (detail)

166. Marey: Graph of a figure jumping, 1880s (from chronophotograph).
182 (left). Duchamp:
Nude Descending a Staircase No. 1. 1911

183 (below). Duchamp:
Nude Descending a Staircase No. 2. 1912

184. Paul Richer: Figure descending staircase. Drawing based on chronophotographs. From Physiologie Artistique de l'Homme en mouvement. 1895
Eugene Atget

Pl. 22. Versailles, parc. (1901)
Eugene Atget

Pl. 5. Le Dôme, boulevard Montparnasse. Juin 1925
Eugene Atget

Pl. 71. La Villette, fille publique faisant le quart, 19e. Avril 1921
Eugene Atget

Pl. 92. Boulevard de Strasbourg, corsets. (1912)